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MOVING PICTURE

World

FOUNDED IN 1907 BY J. P. CHALMERS

v. 54
Jan 7th 1922

Another Great Story of Marriage Problems---the Most Luxurious Picture DeMille Has Ever Made!
OPERA HOUSE
Jesse L. Lasky presents
Cecil B. DeMille's PRODUCTION
"Saturday Night"
By Jeanie Macpherson
A Paramount Picture
FAMOUS PLAYERS LASKY CORPORATION

Published by CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE, NEW YORK

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Vol. 54. No. 1 JANUARY 7, 1922 Price 25 Cents

PRODUCING THE PICTURE is one thing—
PRODUCING THE PROFITS for the exhibitor with that picture is another.

LOCAL FEATURE PRODUCTIONS

made for exhibitors **THE TISDALE** way are a positive assurance of both **FINISHED PRODUCTION** and **BOX OFFICE SATISFACTION.**

An efficient organization of experts backed with ten years of specializing make **TISDALE** productions successful.

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THE COST TO YOU IS LESS THAN THE RENTAL OF A COMEDY

A fleet of camera Cars each fully equipped for utmost speed and efficiency.

A crew of Industrial experts **who know how**—man each car.

Spectacular action and powerful publicity put the picture over.

Made for Theatres in a Theatrical way.

Write for Booklet

THE TISDALE INDUSTRIAL FILM CORP.

804 South Wabash Ave., Chicago, Ill.

Why I Show Paramount Pictures

By EDGAR F. KIRCHNER
Manager, Family Theatre,
Detroit, Mich.

SOME people have said to me that the Family Theatre, with its remarkable location, could have played to capacity business during those good old days with nothing but a music box as an attraction. Maybe they are right. The Family is situated right under the front windows of Detroit's city hall; it is the center of a fork of seven of the busiest streets in the nation and thousands of people are called past its door daily.

The Family Theatre during those good old times played just ordinary moving pictures. The people came and as long as they did, I didn't stop to analyze the picture market closely. It mattered little to me what brand of pictures we were showing, so long as the attendance figures held up—so we went merrily on our way, until—

—the business depression and hot weather slump hopped on us at the same time. Even our choice location was affected. People were hanging onto their money and bargaining closely for every purchase they made. It was then that I stopped to figure how to beat the hard times. I studied my booking sheets and talked with various exhibitors who were meeting with the same problem.

WAS there anything in the world that I could show that would stand an even chance of fighting the hard times? Someone asked: "Have you tried Paramount pictures?" and in reviewing the career of the Family Theatre I discovered that the house hadn't played a Paramount picture. I began to think the matter over. I realized that Paramount pictures were nationally advertised, that the people were familiar with them, and that they had a reputation for quality that certainly should bring an exhibitor a return on his investment if anything could.

I played my hunch and booked some Paramount pictures, and I firmly believe that it was one of the very best moves of my career. It was very noticeable in my receipts on the days I played Paramount, and I know for a fact that I have created a patronage at the Family that is a standing one through their use. My matinees are building up nicely and I have noticed a far different aspect in the class of people who come in.

Paramount pictures helped me beat the hard times bugaboo, and now that I have learned what they can do, I do not want to be caught without them again.

Here Are Some Current *Paramount Pictures*

CECIL B. DeMILLE'S "The Affairs of Anatol"
GLORIA SWANSON in ELINOR GLYN'S "The Great Moment"
"THE SHEIK," with Agnes Ayres and Rudolph Valentino, a GEORGE MELFORD Production
"GET-RICH-QUICK WALLINGFORD," a Cosmopolitan Production
GEORGE LOANE TUCKER'S "Ladies Must Live"
WALLACE REID, GLORIA SWANSON and ELLIOTT DEXTER in "Don't Tell Everything"
ELSIE FERGUSON in "Footlights"
WILLIAM deMILLE'S "Miss Lulu Bett" with Lois Wilson, Milton Sills, Theodore Roberts and Helen Ferguson
WILLIAM S. HART in "Travelin' On"
A WILLIAM S. HART Production
BETTY COMPSON in "The Law and the Woman"
CECIL B. DeMILLE'S "Fool's Paradise"
JACK HOLT in "The Call of the North"
THOMAS MEIGHAN in "A Prince There Was"
CECIL B. DeMILLE'S "Saturday Night"
ELSIE FERGUSON and WALLACE REID in "Forever," a GEORGE FITZMAURICE Production
BETTY COMPSON in "The Little Minister"
POLA NEGRI in "The Last Payment"
"MORAN OF THE LADY LETTY," with Dorothy Dalton. A GEORGE MELFORD Production
GEORGE FITZMAURICE'S "Three Live Ghosts"

FAMOUS PLAYERS LASKY CORPORATION

A Sizzling Novelty Knockout!

Here's something new in comedies, something that the whole country will be talking about.

The most original story and the funniest situations that have ever been put into five reels.

It isn't slapstick and it isn't burlesque; it's a kind of comedy there isn't any name for, because it's an absolute novelty.

Every day you show it will be a glorious day for your box-office!

What a Day for Your House!

Jesse L. Lasky presents

"ONE GLORIOUS DAY"

with

Will Rogers and Lila Lee

By Walter Woods and A. B. Barringer

— Directed by —
— James Cruze —
— Scenario by —
— Walter Woods —

A Paramount Picture

FAMOUS PLAYERS LASKY CORPORATION

LARRY SEMON IN "THE SAWMILL"

This new Larry Semon Comedy is like other Larry Semon Comedies in just two particulars:

1. It was written and directed by Larry Semon.

2. It has hilarious comedy, thrills and production class.

In all other respects it is different.

It was filmed in the inaccessible Lake Hume region of California. Larry has a new leading woman. He introduces a new type of comedy role—he appears as a lumberjack. The lumberjack has been seen on stage and screen in dramatic action. But never before in a comedy.

Audiences are waiting for this comedy, for they have read about it in the newspapers. Thousands of front pages announced, several weeks ago, that Larry Semon and his company stopped work on their new comedy, *"The Sawmill,"* to assist in fighting the biggest forest fire in California for twenty years.

Now Helping to Lengthen the Line Before the Box-Office:
LARRY SEMON in "THE BELL HOP"

VITAGRAPH
ALBERT E. SMITH PRESIDENT

Goldwyn's
sensation

Theo

Chicago

"The splendors of the Byzantine Empire, the stupendous cast of 25,000 people, the terrific rain of climaxes, the under current of frenzied love tragedy will lift the jaded movie fan out of his lethargy into the seventh heaven of attention." —*Herald Examiner*

Boston

"It is a picture that will live as one of the great spectacles of motion picture art. There is a gorgeousness of pageantry which surpasses anything that has ever been shown." —*Boston Globe*

The greatest motion picture the

dora

Sardou's immortal romance,

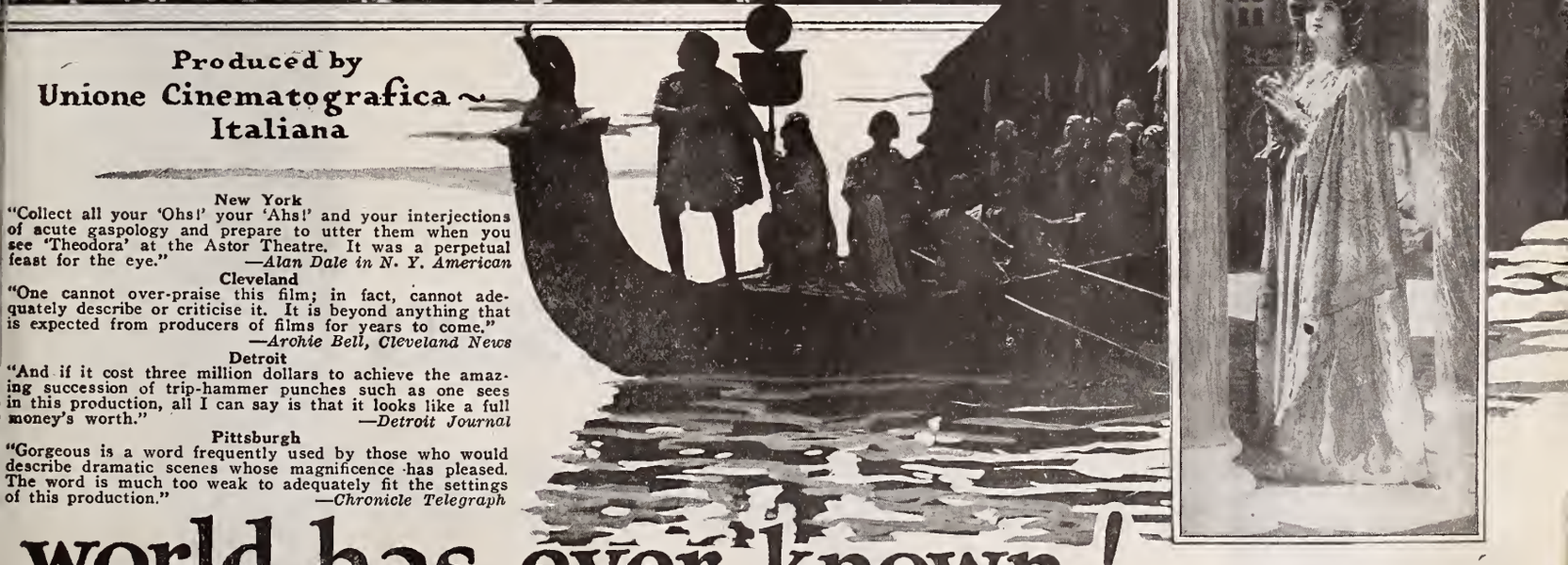
Produced by
Unione Cinematografica ~ Italiana

New York
"Collect all your 'Ohs!' your 'Ahs!' and your interjections of acute gaspology and prepare to utter them when you see 'Theodora' at the Astor Theatre. It was a perpetual feast for the eye." —*Alan Dale in N. Y. American*

Cleveland
"One cannot over-praise this film; in fact, cannot adequately describe or criticise it. It is beyond anything that is expected from producers of films for years to come." —*Archie Bell, Cleveland News*

Detroit
"And if it cost three million dollars to achieve the amazing succession of trip-hammer punches such as one sees in this production, all I can say is that it looks like a full money's worth." —*Detroit Journal*

Pittsburgh
"Gorgeous is a word frequently used by those who would describe dramatic scenes whose magnificence has pleased. The word is much too weak to adequately fit the settings of this production." —*Chronicle Telegraph*



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Such a reel as "NATURE'S BABIES" which has been playing nine weeks on Broadway, illustrates the supreme drawing power of the KINETO product.

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in

"Little Lord Fauntleroy"

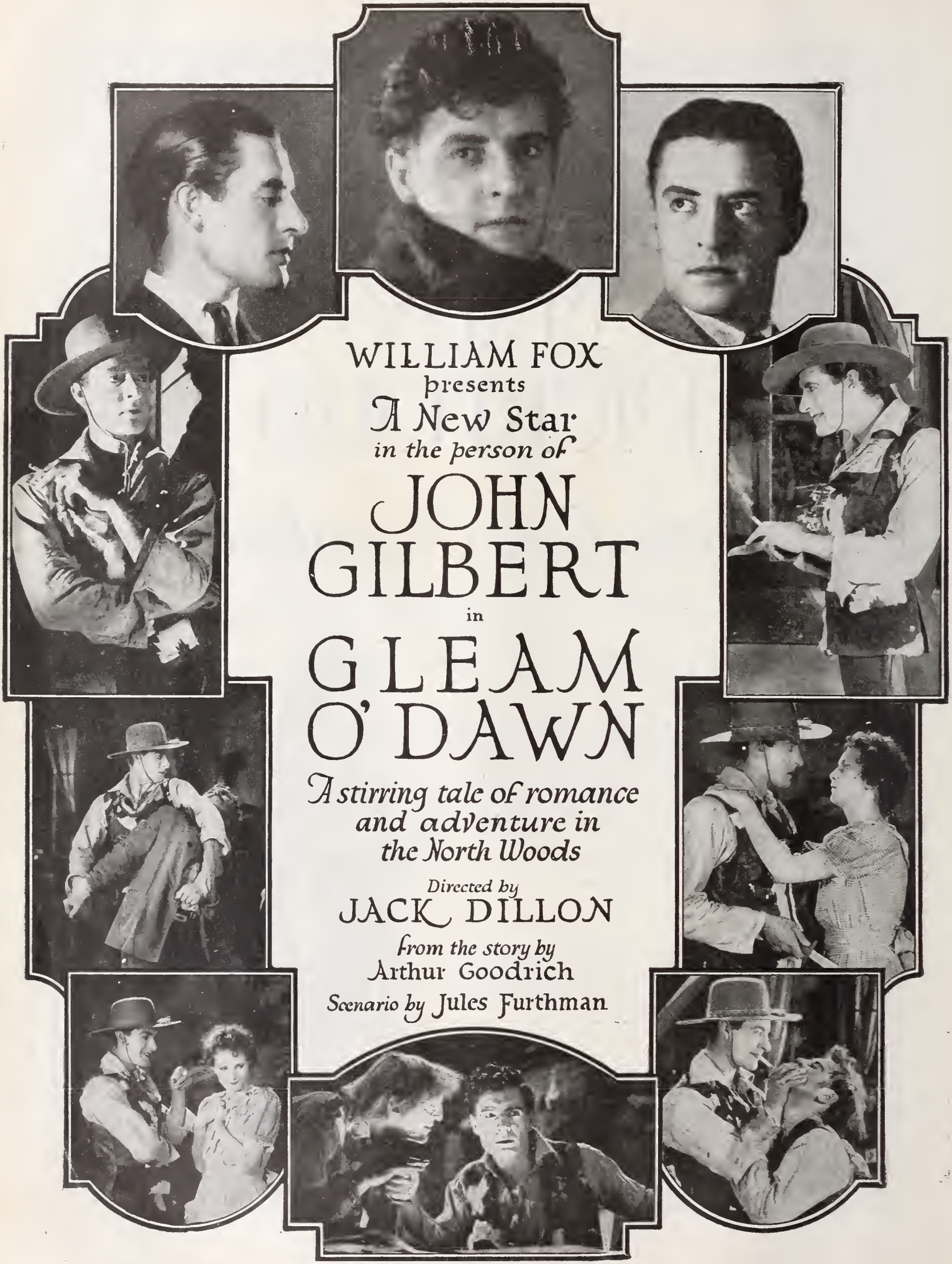
from FRANCES HODGSON BURNETT'S *famous story*

The perfect picture with America's best-loved actress presenting a story millions have read and loved... A startlingly realistic dual role of the supreme sacrifice of motherhood and a boy's unswerving devotion...

SCENARIO BY BERNARD McCONVILLE
PHOTOGRAPHY BY CHARLES ROSHER
DIRECTION BY JACK PICKFORD AND
ALFRED E. GREEN

UNITED ARTISTS CORPORATION

MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS PRESIDENT


WILLIAM FOX
presents
A New Star
in the person of
JOHN
GILBERT
in
GLEAM
O' DAWN
A stirring tale of romance
and adventure in
the North Woods
Directed by
JACK DILLON
from the story by
Arthur Goodrich
Scenario by Jules Furthman

"CONCEIT"

Made by Selznick for
Particular Exhibitors

More punch,
greater beauty,
faster action,
more sensational
surprises than
any other picture
of the year.

"CONCEIT"

Directed by Burton George

Story by Michael Phillips

Scenario by Edward J. Montagne

SECOND OF THE
SUPREME
SELZNICK
SIX

"A MAN'S
HOME"
WAS THE
FIRST

SELZNICK
REG U.S. PAT. OFF.
PICTURES
Joseph M. Schenck
presents
NORMA
TALMADGE
in a remarkable revival
of her famous success
"DE LUXE
ANNIE"
from the play by Edward Clark
Directed by Roland West

"Mystery Melodrama teeming with suspense"

MYSTERY MELODRAMA TEEMING WITH SUSPENSE

Melodrama, the Irving V. Willat production "Fifty Candles," proves beyond a doubt, need not be "old timey" in order to contain the same thrills, excitement and intensity which marked the cheaper class of spoken drama twenty years ago. Especially when incorporated in a thoroughly modern constructed photoplay. "Fifty Candles" is melodrama, unadulterated, but equally rejuvenated, veneered with some extremely artistic touches, making as good photoplay of the kind as is usually seen. It embodies the same sort of mystery plot development as was identified with such old popular plays as "Across the Pacific," when melodrama bordered upon tragedy, but came out smiling with a "kick" at the finish. If they like substantial melodrama, enjoy being mystified, let "Fifty Candles" light your theatre entrance in incandescents; it is bound to ignite favorable comment.

Motion Picture News.

An IRVIN V. WILLAT Production

From the Saturday Evening Post Story by EARL DERR BIGGERS

FIFTY CANDLES

Featuring Marjorie Daw, Bertram Grassby and Dorothy Sibley

Produced by Willat Productions Inc. C.A.Willat, Pres.

HODKINSON PICTURES

WM. A. VOGEL FOREIGN DISTRIBUTOR FAMOUS PLAYERS FILM SERVICE LTD. CANADIAN DISTRIBUTORS

HODKINSON PICTURES DISTRIBUTED THROUGH HODKINSON EXCHANGES

Featuring
Hobart Bosworth
with
Robert McKim
Elinor Fair
Freeman Wood
Baby Muriel

Every One a Box-Office Drawing Card

Five of the best-known players of the screen pre-determine the box office success of "White Hands"—the mighty drama of white heat passion, and the greatest story C. Gardner Sullivan ever wrote.

Thrilling fight scenes that make you edge up in your chair; a helpless woman in a squalid settlement among a band of heartless men; a villainous dive keeper; a red-blooded hero, and a toddling bit of human drift-wood to bring happiness to all.

Such a picture! And such a title for sure-fire exploitation. Man—you never had a better chance to start off the New Year with a picture that will pack 'em in and make 'em yell for more.

See it today! It's a clean-up!

Executive Offices	1540 Broadway, New York	Film Bldg., 17th and Main Sts.	Kansas City
Atlanta	146 Marietta St.	838 South Olive St.	Los Angeles
Boston	19 Piedmont St.	16 North Fourth St.	Minneapolis
Buffalo	257 Franklin St.	729 Seventh Avenue	New York City
Cleveland	607 Film Exchange Bldg.	1235 Vine St.	Philadelphia
Chicago	804 South Wabash Ave.	1201 Liberty Ave.	Pittsburgh
Cincinnati	Pioneer St. and Broadway	284 Turk St.	San Francisco
Dallas	1913 Commerce St.	2024 Third Ave.	Seattle
Denver	1714 Broadway	3617 Washington Ave.	St. Louis
Detroit	143 East Elizabeth St.	525 Thirteenth St., N. W.	Washington

SALES-SERVICE EXPLOITATION
Wid GUNNING INC.
CO-OPERATION

WEST COAST PRODUCTION HEADQUARTERS, 6411 HOLLYWOOD BOULEVARD, LOS ANGELES

WHITE HANDS

Mr. Richardson—You said something!

"An achievement in motion picture production. A picture of tremendous drawing power and appeal. Ninety per cent. will say it is the greatest picture they have ever seen. The other ten will say that it is wonderful. And it is both. Advertising matter excellent especially herald, which is great. Universal should be congratulated on this 'Jewel,' which should prove a jewel to every live exhibitor."

ARTHUR RICHARDSON,
Strand Theatre,
Schroon Lake, N. Y.

—and every exhibitor who has played it says the same

CARL LAEMMLE
presents Stuart Paton's
UNIVERSAL-JEWEL
Triumph from the Famous
novel by C.B. Kelland

"CONFLICT"

Starring

PRISCILLA DEAN

Your Campaign Book

is a big Special Issue of your

MOVING PICTURE WEEKLY

In the mails Dec. 24th

Watch for it

THE Greatest Money-Making Historical Chapter-play ever produced. The Serial that has the enthusiastic backing of Censors, School-boards and Parents everywhere. Absolutely authentic in historical detail, atmosphere and dress and abounding in clean thrills which will entrance the old no less than the young. You can bet your bottom dollar on this new Chapter-play and *clean up*. Get busy on this mighty important matter *today*.

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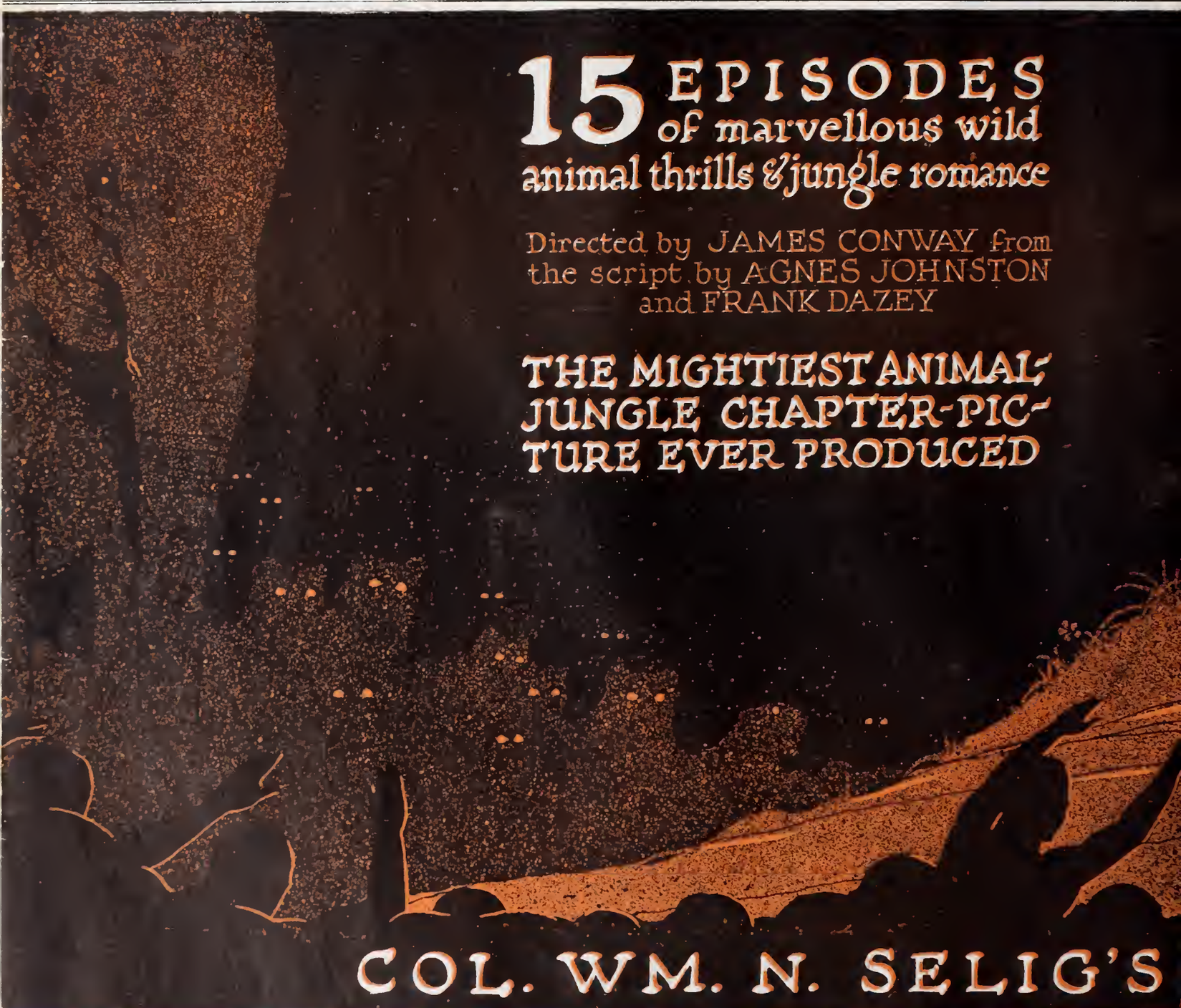
"THE JUNGLE GODDESS"

with

ELINOR FIELD & TRUMAN VAN DYKE



15 EPISODES of marvellous wild animal thrills & jungle romance

Directed by JAMES CONWAY from the script by AGNES JOHNSTON and FRANK DAZEY

THE MIGHTIEST ANIMAL-JUNGLE CHAPTER-PICTURE EVER PRODUCED

COL. WM. N. SELIG'S

for territory wire **EXPORT**

Cable Address ~ EXIMFILM, N.Y.

SERIAL MASTERPIECE!

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ASSOCIATED EXHIBITORS *presents*

MR. AND MRS. CARTER DE HAVEN

IN "MARRY THE POOR GIRL"

OLIVER MOROSCO'S STAGE SUCCESS BY OWEN DAVIS

ADAPTED BY REX TAYLOR.....
DIRECTED BY LLOYD INGRAHAM

Production Personally Supervised by CARTER DeHAVEN

Distributed by ASSOCIATED EXHIBITORS, Inc.
Through Pathé Exchange, Inc.
Foreign Representative for Associated Exhibitors
Sidney Garret

The De Havens Have Hit It!

That elusive quality of audience appeal which makes a good comedy drama a brilliant success in the theatres; that essential "something" which draws the enthusiasm of the people and sends them away talking about the show.

"Marry The Poor Girl"—the emphasis is on the Marry—has caught it. A bit of boudoir, perhaps; innocent but entangling situations, unexpected matrimonial mix-ups, clever comedy business, flashes of real drama, speed, class, surprises, complications, climaxes and a riotous finish

"Marry The Poor Girl" is bound to be a hit. It has the lure which puts lines in your lobby, it has a title worth exploiting, it has two stars famous on both stage and screen, it is lavish in its production, smart in its settings, satisfying in its entertainment.

It's as good a guarantee of big business as any comedy-drama can offer.

An Audience Picture

A Box-Office Cast

A Woman Alone in a Nest of Crime On the Edge of Sahara

What a wealth of suggestion is contained in this key line of "White Hands"—the stirring melodramatic production that will keep thousands of box offices busy in the New Year.

Written by C. Gardner Sullivan, directed by Lambert Hillyer, featuring Hobart Bosworth, and with Robert McKim, Elinor Fair, Freeman Wood, Baby Muriel, "White Hands" is destined to be one of the biggest money makers ever produced.

"White Hands" is a Graf Production, and the first big picture by this well-known producer to be distributed by Wid Gunning, Inc. Lose no time in seeing this great drama of white heat passion at the Gunning exchange nearest you.

For exhibitors who want red-blooded, swift-moving, sure-fire action successes.

Line up!

SALES-SERVICE EXPLOITATION
Wid GUNNING INC.
CO-OPERATION

White Hands

CHARLES F. McGOVERN

OFFERS

SHORTY HAMILTON

The only "Honest to God" cowpuncher in pictures

IN A BRAND NEW SERIES

of

TWENTY-SIX

Two-Reel Photoplays

to

THE INDEPENDENT EXCHANGES

THE FIRST SIX PICTURES ARE NOW READY

"THE RUNT" "PEP" "LET-'ER-GO GALLAGHER"
"PONY BOY" "GRIT" "RIDE-'EM COWBOY"

Directed by

W. A. S. DOUGLAS

Distributed by
McGOVERN & EGLER
130 West 46th Street
Telephone Bryant 1335
New York City

REISSUE!

of the Wonder Drama
That Made History

NEW PRINTS—NEW PAPER

Harry R. Raver presents

CABIRIA

All New Advertising Material

Maciste captured at last by enemies of Cabiria.

A Splendid New Edition of Gabriele D'Annunzio's Stupendous Production.

Millions have never seen it!

Those who saw it will be eager to see it again.

The kind of drama that never grows old.

MACISTE THE MIGHTY

7,000 Soldier Actors
500 Trained Animals
And a Fleet of Ships of War
Make this Production
Unique in its Magnitude

Maciste's Heroic Escape from Prison
The Burning of the Fleet
The March of Thousands Over the Alps
The Stupendous Battle Scenes
The Thrilling Meeting of the Lovers

Exclusively released by Associated First National Pictures, Inc.

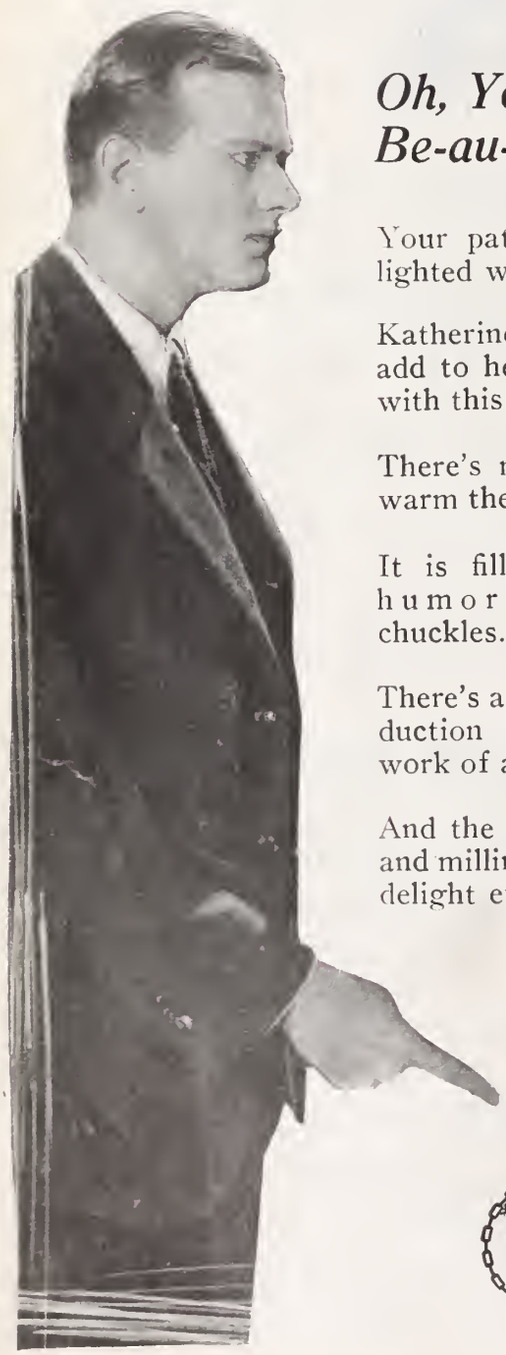
You're Missing Something Fine if You Miss Any of The New Series of Pictures with

KATHERINE MacDONALD

B. P. Schulberg presents
The American Beauty
in the first of the new ones

"The Beautiful Liar"

A Comedy Drama by George Marion, Jr. Directed by Wallace Worsley; Scenario by Ruth Wightman; Photography by Joseph Brotherton; Art Direction by Floyd Mueller; Art Titles by Renaud.



Oh, You—You Be-au-ti-ful Liar!

Your patrons will be delighted with it.

Katherine MacDonald will add to her host of friends with this one.

There's romance that will warm the heart.

It is filled with genuine humor—laughs and chuckles.

There's a lavishness of production that makes it a work of art.

And the wonderful gowns and millinery creations will delight every woman.

FIRST NATIONAL PICTURES

A FIRST NATIONAL ATTRACTION

There'll be a Franchise everywhere

MUTILATION NOTED

explanation as to the attitude which the managers of picture theatres in the three cities are inclined to take in viewing business conditions during 1922. And yet, back of it all, there is a spirit of optimism prevalent, many of the managers admitting in the one breath that while business is bad at the present time, that it is no worse than in other lines, and that nothing is to be gained by continual croaking, the future holding forth evidences of better times on their way.

Fred P. Elliott, Clinton Square Theatre, Albany, N. Y.: "While business will come back in 1922, it will be two or three years more before we reach anything like maximum. Business will pick up generally. We are now on the tail end of the panic. There will not be a tremendous increase in 1922, but there will be some, and every bit helps."

O. H. Stacy, Majestic Theatre, Albany: "Business can not get any worse. It is down to rock bottom now. The trouble is that if people can't find employment, you can't expect them to attend the picture theatre. However, I look for some betterment."

George Roberts, Colonial and Hudson, Albany: "The future doesn't look over favorable. The pictures we are showing are fully up to par, but one can not expect these to pack the houses when the people making up the audiences haven't got the money."

Samuel Suckno, Albany, Regent, Arbor and Delaware theatres, Albany: "I do not look for any business boom in 1922. In fact, the picture theatre will do well to hold its own. I find that people who used to come six times a week now come twice. This is due here to general business depression and the continued high cost of living. All exhibitors should endeavor to curtail overhead expenses as much as possible without lessening their attractions. The distributor and producer should work along the same line, as such will save many houses from closing."

William Berinstein, Colonial, Albany, as well as houses in Elmira: "To my way of thinking there will be no change until next fall, with from 10 to 30 per cent. in manufacturing establishments out of work, the story of poor attendance is easily accounted for."

John J. Walker, Barcli, Schenectady: "I am looking forward to 1922 as one of the worst years in the history of Schenectady, and I have been in business here for twenty years. My present Sunday business runs from $200 to $300 below normal. Producers and distributors should not continue to charge 1919 and 1920 prices for pictures in 1922. They should be willing to do their share."

J. E. Lincoln, Albany Theatre, Schenectady: "Economic conditions are bad. There is no money. Producers and distributors are asking too much for pictures."

William Shirley, Strand, Schenectady: "What does 1922 look like, you ask? Brutal! Business is in a chaotic state and while exhibitors are putting on the very best pictures obtainable, they are not drawing as they should. I do look for some improvement in the future, however."

C. W. Wheland, Proctor's Griswold, Troy: "I believe that things will pick up by the middle of next year and that we will eventually get back to the g times. Stores are not selling t and the slump in business an theatres is no greater than that being experienced in other lin street car strike, which ran eleve in Troy, certainly put a crimp business."

Big Pictures and Everlasting Plugging Reap Rewards, Say Buffalo Exhibit

THEATRES that can afford to put on big shows are doing big business, those that have to rely on a routine program of ordinary pictures are having a hard time of it. Briefly, that is the situation in Buffalo and surrounding territory at present.

Exhibitors have found that their patrons are shopping for their entertainment more than ever. They have also found that the only road to success is hard work. Successful showmanship today consists primarily of keeping everlastingly at it. Those who "plug" from morning to night are reaping the rewards at the box office. Those who book a picture and wait for the audience to assemble are figuring on how to keep out of the poorhouse.

An excellent example in Buffalo of how big shows will put a house over is seen in Shea's North Park. When this house opened its business was anything but encouraging; in fact, the company operating it really lost money, until Harold B. Franklin got the bright idea of putting on the same programs in the neighborhood house as shown in Shea's Hippodrome, running them day and date. From the inception of this policy the North Park, in spite of its location in the extreme northern end of the city, is attracting motor patrons from all parts of the city and several of the suburban towns. It is Buffalo's only first run neighborhood theatre. Of course few neighborhood houses can afford to put on big productions first run, but it is certainly easy picking for those that can.

Business has been picking up right along in most of the bigger theatres in Western New York and most exhibitors are optimistic of the future. Producers can aid greatly in bringing this era of prosperity nearer by satisfyng the public cry for originality. Patrons are tired of cut and dried stuff.

"An Optimistic Bunch"

Harold B. Franklin, managing director of Shea's Hippodrome and one of the most successful exhibitors in the country, in commenting on the present day situation said:

"If there ever was an optimistic bunch, it is the exhibitors of this country. It is this optimism and faith that will win through a very trying period. There is no question about it, picture patrons are becoming hard boiled! Audiences are not satisfied with the picture of yesterday. They expect the industry to keep pace with progress and give them newer and better productions.

"Too many pictures are inspired by the success of a particular type of story. A producer finds that his picture, in which a mother is the central theme, is a huge success. Immediately we have an avalanche of 'Mother' pictures. 'The Three Musketeers' is brought forth. Presto! We have twenty-six instead of three musketeers in one guise or another! Perhaps the locale is moved to Mexico or some other place than la belle France—but it is still 'The Three Musketeers.'

"It is surprising that producers do not realize that what the public wants n something which they have not r received; that the biggest successe those which give something new, a twist, a novel method of treatment. other words, what the public want originality.

"With good pictures exhibitors will be able to pull through the business depression which has hit every industry and which has rested rather lightly on the motion picture business. Three hundred and sixty-five days from now should see unbounded prosperity of which, without doubt, our industry will get its full share."

Skinner's Views

"Business conditions in the vicinity of the Victoria Theatre are not up to standard, basing my figures on the receipts of 1920," said Arthur L. Skinner, manager of the big Mark neighborhood house. "This is due mostly to the business depression which is universal and our immediate vicinity is no exception," continued Mr. Skinner.

"The outlook for an immediate revival is not bright and I do not look for any material increase within the next twelve months. The reason for this is that people who have been hit hardest by the present slump are in such financial difficulties with no prospect of immediate relief that it will take considerable time for them to get back to normal.

"Under present conditions the cost of operation is much too high, owing to the high cost of film. Until the producers

can see the necessity of reducing prices to exhibitors, I cannot see any relief for us."

"A financial publication that came to my desk a few weeks ago seems to have hit the nail on the head with the following headline: 'It isn't hard times coming, just soft times passing,'" said Bruce Fowler, manager of the Elmwood Theatre, one of the big West Side neighborhood theatres.

"Business is what you make it—the individual exhibitor must rely upon his own judgment in the many angles of this business to show a successful business year or a losing one. All the beautiful hand-colored postal cards sent us by good friends conveying their sincere wish for a prosperous New Year won't amount to much unless we realize that 'It is not hard [illegible] coming, just soft times passing,' and [illegible] down to brass tacks.

[illegible] outlook for 1922 is work! The [illegible] who works the hardest and uses [illegible] unces of intelligence in connec- [illegible] his work will have a happy, [illegible] us New Year."

[illegible]eep Faith, Says Beckerich

[illegible]eckerich, manager of the new [illegible]tate Theatre, can see no hard times [illegible] He declares that with consistent [illegible]sing and policy and the backing up [illegible] publicity with the "goods," always [illegible] home the well known bacon. Al- [illegible] keep faith with the public is Mr. [illegible]rich's motto.

[illegible]ou can't splash one week with a big [illegible]e and 'cheat' the following week," [illegible]id. "Business at our house has been [illegible]ng short of phenomenal. Much of [illegible], of course, we attribute to the new- [illegible]s of the house, its elaborate furnish- [illegible]ngs and polite employes. Service is a most important thing in attracting and holding patrons. We drill all our employes until they dream about service. Our programs have been consistent. We have been maintaining the same high standard every week since opening. I see no hard times ahead for the hard worker. I feel that the day of the picture with a star and no story is gone. The people want stories, not stars."

No Early Relief—Smith

Howard J. Smith, manager of the Palace Theatre and president of the Western New York unit of the M.P.T.O.A., declares that nothing is more certain than a return to prosperity, but thinks it is quite a long way off. He said:

"The business in our territory since last March has been not over 70 per cent. of normal. This loss of 30 per cent. has been due to general business conditions which still continue. Every week or two some pen driver in Washington gets publicity on the statement that three more men out of 3,000,000 have found jobs, but the real condition has not yet changed.

"It is not possible to predict the future of the picture business without, at the same time, predicting the course of general business. That is a large order. Nothing is more certain than the return of prosperity, sometime, but the when is what interests us all right now.

"I fail to see any signs sufficiently clear to indicate real prosperity. The winter season or the months of January and February are the heart of the best season and with those ahead of us we should look forward to a slight temporary improvement, to be succeeded by the usual declines during Lent and the summer. It looks to me as if the best we can expect is an improvement by next fall. In the meantime lower film prices are the only possible salvation of the business."

Kansas City

Conditions Bad Now But Early Improvement Expected

BUSINESS conditions in general have been very unsatisfactory the past year, and in particular the moving picture trade, at least here, has felt a decided change from the previous years. The first six months of 1921, were very good, exhibitors say, and indications were that the trade would experience one of the best years since its opening year; but the past six months, exhibitors agree, have been extremely dull.

Kansas City has had several conditions that other cities have not felt, one of these being the mild weather during the entire winter. Only a few days have been regular winter days and this is certain to retard trade in this line, as in others. People seem to be rather hesitant about spending money for anything, and in the way of amusements, it is said that people who are not economizing in other lines have foregone their usual number of shows, which, in itself, has hurt business.

Also, this winter, Kansas City has had an incipent smallpox epidemic, which handicapped practically every business, and the theatres were among the first to feel this. This, however, is now entirely over and people are again resuming their habits, so that exhibitors think that the harm this has done in the past will not be a factor in business after the first of the year. There was no quarantine.

Another reason for the present serious conditions is that Kansas City has an oversupply of seats and cannot supply business for the number of theatres now doing business here. In regard to this, Milton Field, general manager of the Newman, remarked:

Added 5,600 Seats in Year

"During the past three months Kansas City has had an addition of 5,600 seats, without a corresponding increase in the population. This has been very detrimental to our business, and has, in fact, proved to be one of the biggest factors in making present conditions as serious as they are. We are very hopeful of the new year, and are expecting a definite improvement in business after January 1. Conditions are at this time very bad, and without a change for the better with the New Year, it is evident that they will become even more serious. The first six months of 1921 were good, and though the past six months have not been so good as the early part of 1921, or 1920, we are hoping for business after the first to improve, so that the first months of 1922 can be compared favorably with other and better years."

This seems to be a feature of business that has affected all the exhibitors, as other opinions expressed were to the same effect.

The general opinion among exhibitors seems to be that business conditions cannot continue as during the last few months. With the new year it is believed that a change will be noticed by the different houses, and optimistic managers believe it will be for the better, as several of the detrimental factors of 1921 are past, and at least as seen from now, the New Year appears to be free of any features harmful to business interests.

Philadelphia

Stanley Company Finds Business "Looking Up"

AMONG the many exhibitors interviewed regarding the prospects for a prosperous New Year during 1922, there seems to be the prevailing spirit of optimism everywhere in Philadelphia.

It was difficult however to secure an analytical forecast concerning the motion picture business, excepting from two men, Jules E. Mastbaum and George Kline. However, there seems to be an underlying current of opinion that there are better times in store for exhibitors. One thing is certain and it is that the improvement being looked for will certainly be here during the spring.

Indications which seem to point this way are the fact that the textile mills are nearly all working full time while the metal trade shows signs of a general activity. Another encouraging fact was the announcement made in one of Philadelphia's leading newspapers that department store managers claim that this year they sold more merchandise than any other time during the holidays.

Jules E. Mastbaum, president of the Stanley Company of America, predicts a much brighter outlook. He said:

"I am convinced that the amusement loving public has been falsely imbued with the idea that motion picture and amusement enterprises as a whole are struggling in a morass of difficulties. True, as in all business conducted on a large scale, the industry has been beset with hardships from time to time. The war made no exception in its dire effects on this national enterprise, nor again has it been free from the even more serious inroads of the unsettled conditions and general unemployment subsequent to the armistice. And yet the producers and theatre managers have survived, and in their daily battle not once have they sub-

mitted to unkind fate, but have gritted their teeth and held on through it all. As a result there is not on record a single notable managerial collapse.

His Company Prosperous

"Taking courage from this meritorious example, the public has responded nobly and business is rapidly approaching the normal. I am happy to admit that the Stanley Company of America is flourishing and enjoying an unprecedented prosperity; that there is a constantly growing clientele for the photoplay whose demands for the best films are increasingly exacting. This fine discrimination is the hope of the industry, and it will act alike as a stimulus to the producer and the men and women devoting themselves to the picture creation of the best type. The picture theatre can only flourish by its attractiveness and its satisfying the requirements of the public, as is true in all fields of public entertainment."

Mr. Mastbaum keeps in close touch with the business conditions generally and he feels that the picture theatre is a barometer of general conditions. Such being the case, he feels that there is a most encouraging improvement in the business through the country, for attendance at the picture theatres has been improving greatly since the summer slump, he says, and it is to be anticipated that the new year will see a great boom in the industry.

Kline Confident

George Kline, representative for George Bennethum, who operates a chain of theatres throughout the state, has the utmost confidence for an unusually prosperous New Year during 1922.

At a meeting of prominent bankers and financiers held in Philadelphia recently, where the discussions were about the future of the business conditions for the United States, it was said that there is a larger reserve of gold in this country than anywhere else in the world. It was at this conference that Mr. Kline became convinced that the future for the exhibitor is brighter than ever before. Therefore, under the present stated conditions, this country becomes the most powerful factor in restoring the equilibrium of the world. Furthermore, money will be available to every foreign country for loans, providing that it shall be used to purchase American manufactured goods. Under this plan Mr. Kline foresees the reopening of idle mills in this country and the reinstatement of thousands of unemployed.

"Motion pictures, being the leading entertainment and recreation for millions of Americans, will certainly benefit during the course of events just as sure as the sun rises and sets," said Mr. Kline.

Michigan Awaits Return of Prosperity in 1922 with the Fullest Confidence

WHEN Old Father Time writes his summary of conditions in Michigan he will have to say: "The year of 1921 was undoubtedly the poorest for the exhibitors in the history of the motion picture industry." However, he will also state that the year of 1922 is certain to show great improvement.

During the previous years, Michigan enjoyed great prosperity due to the fact that this is the center of the world for motor car manufacturing. Practically every one of the larger cities has "motor manufacturing" for its leading industry. This is true of Detroit, Pontiac, Lansing, Saginaw, Flint, Jackson and Kalamazoo. In Grand Rapids, the second largest city in Michigan, we have the furniture industry as the main employer of labor; in Battle Creek, Bay City and Port Huron, the leading industry is not motors.

Previous Prosperity

During the years 1919 and 1920, following the Armistice, the demand for motor cars was so great that the motor factories were paying unheard prices for labor, skilled and unskilled. This naturally brought to Michigan a great many single men and they spent their money "like water." Almost any kind of amusement proved highly profitable, and exhibitors themselves became careless in their manner of presentation, neither were they very particular about the class of pictures they booked. The slogan in Michigan seemed to be "easy come—easy go" and the exhibitors "coined" money.

But the motor industry hit a terrible slump the latter part of 1920 which was really not seriously felt until January of 1921. The slump continued until the early part of the summer; then conditions improved and they have been improving steadily. While at the present time none of the factories are busy, the outlook for the New Year is exceedingly good. Manufacturers are planning on almost normal production and men who are authorities in the industry predict that 1922 will be one of the best years the motor industry has ever had, and they are preparing accordingly. In fact, already there is great activity at many of the accessory manufacturing plants, which is indeed a healthy sign.

Prices Stable

Admission prices in Michigan seem to be about where they were for the past few years. In a few instances, there have been reductions, but on the whole, prices are about where they have been right along. Exhibitors contend that it is almost impossible to lower their admission prices with the present high film rentals on good productions, the high wages to musicians, operators and high overhead costs. They do not believe that a few cents off the admission price is going to stimulate new business. In fact, they believe that if conditions were normal the present scale of prices would not be considered out of reason. The public expects more today when they go into a picture house and the exhibitors seem to be "giving the public what it demands."

We believe that we would be "hitting the tack on the head" if we were to say that business the past year has been fully 50 per cent. off as a general average. Some say it is only one-third off, while others say it is sixty per cent. off, all depending upon the city, the class of industries there and the location of the house.

In Detroit and other large cities in the state, competition is much keener than it was formerly. With increased seating capacity and less people employed, it could hardly be expected that theatres would be doing their normal business, and when conditions do improve the industry will have to face keen competition. And it's the old story that every time a new theatre goes up in a city "somebody must get hurt." This applies particularly to Detroit, Flint and a number of other large cities where new theatres have been erected the past year.

When all is said and done, one feature of the present situation stands out forcibly—the public is waiting for the big special productions and they are spending the money to see them. The proof of the pudding is the success of the big pictures released this year and the fact that exhibitors are booking them readily and for longer runs than usual.

Kunsky Optimistic

John H. Kunsky, who operates a chain of ten theatres in Detroit and who is just completing the New Capitol, seating 4,250, which is to be an exclusive picture house in the downtown section, says: "We have suffered like everybody else, although we have tried in every way to keep up the quality of our shows week in and week out. We believe that the picture business will show great improvement just as soon as things in general open up, which is bound to be the early part of 1922. We had good times before 1921 and if we just have patience we will have them again."

Phil Gleickman, managing director of the Broadway-Strand Theatre, Detroit, said: "Business has been off since the early part of the year and the summer was the worst in the history of the house, owing to the long period of hot weather. However, business has shown great improvement since September and we have had some mighty big weeks on our big

specials. I look for much better business starting with the New Year."

W. S. Butterfield, of the Butterfield Circuit, operating some twenty houses in the larger cities of Michigan, declared: "We have been hit very hard in most of our towns owing to the slump in the motor car industry. We have found it necessary to even close some of our theatres. However, I am still optimistic enough to believe that the coming year will show a great improvement. We find there is a demand for good pictures, and while it is not possible to gross as much money as we did in former years, we do find that the better pictures draw greater box-office receipts than the ordinary pictures, showing that the public knows what it wants—and it wants good pictures."

North Carolina

Expect Normalcy in the Fall of 1922

THAT the depression in towns both large and small for the past year and a half has reached "rock bottom," and that the dawning of 1922 will witness a slow-but-sure return to normal conditions, is the consensus of opinion among the exhibitors of the state. At a time when the average exhibitor in this territory is losing money faster than he made it during the boom-days during the war, it is an inspiring sound to hear the cheering note of optimism sounded by the real showmen of this territory almost to a man. The indomitable spirit of the fighter who cannot be beaten, evident even now when handicapped on every hand, is one of the healthiest signs to indicate that the "come-back" of the exhibitors will be sure.

When business was at its peak, thousands of unnecessary expenses were allowed to creep into the daily operation of the theatres, because the steady flow of shekels through the box office was sufficient to take care of even the inflated overhead and then leave a greater profit than the average showman had ever before seen. For the past twelve months with their backs against the wall, exhibitors have been weeding out these "luxuries" in operating expense and will go into the new year with a daily overhead at least 25 per cent. less than that of eighteen months ago.

"The year 1922 will see a gradual resumption of normal conditions in the exhibiting field," is the opinion of Percy W. Wells of Wilmington, president of the North Carolina M.P.T.O. "We are just one year nearer normal conditions than we were at the beginning of 1921, and have won many of our victories of readjustment during the closing months of this year.

"However, I do not look for the exhibitors of this territory to make any money before the early fall of 1922, and the average theatre owner will be satisfied if he can win back his losings of the past year and be able to start with a balanced ledger by September, 1922. The exhibitors, as a whole, are now operating at a minimum expense and are in a position to declare a profit on a much smaller day's gross business than during the inflated period of the past several years. Taxes are gradually being reduced, and the producers as a group are nearer than ever before to making pictures that have a box office value instead of trying to force mediocre attractions upon the public. I do not look for an immediate recovery and do not believe the average exhibitor will break even much before next fall."

Henry B. Varner of Lexington, executive committee of the M.P.T.O.A. and secretary of the state body is one of the keenest analysts of conditions in the country. His opinion varies only very slightly with that of Mr. Wells.

"It is my opinion," states Mr. Varner, "that the depression in the picture business has hit rock bottom. I believe we will see a gradual increase, beginning with the new year, but not back to normal before the fall of 1922. Congress must reduce taxes, the railroads must reduce rates, and the farmer, who is the backbone and support of the country, must harvest and market a profitable crop before prosperity returns to the average citizen. In the meantime, we must cut overhead expenses, work harder and more intelligently, and give to our patrons better and cleaner pictures—pictures that will educate, elevate and amuse the people."

California

Business Has Held Up and Outlook Is Promising

BUSINESS conditions in California, particularly in the northern and central parts of the state served by San Francisco film exchanges, vary widely since the prosperity of this territory depends upon greatly diversified pursuits. In general, the business depression that has been felt throughout the country has been less acute here than elsewhere, largely because of satisfactory crops and good prices for most farm products. Exhibitors in some cities have done a better business during 1921 than in 1920, while in other sections there has been a falling off amounting to as much as one-third.

M. L. Markowitz of the Strand Theatre, San Francisco, who also operates houses at Fresno, Modesto, Oakland and Gilroy, states that business has been a little quiet in some of these outside places, but that the outlook seems quite bright.

"It is true," he says, "that farmers have harvested large crops and that prices have been good, but returns have been slow in coming in. They are just getting paid for their 1920 crops, in many instances, and have not been spending money freely. They have big sums due them and payments on 1921 crops promise to be made soon, so that business in the country districts should be more active during 1922.

"The Strand Theatre in San Francisco did a better business during 1921 than during the previous year. We paid more for films, made a more careful selection and made more profits. We also made a gain at one of our Oakland houses after spending some money in making it more attractive. The other house in that city on which no improvements were made is showing a falling off in business. I do not think that a reduction in prices will help business and do not propose to start anything along this line. When film rentals come down then admission prices can be reduced, but not sooner. I see no reason why 1922 should not be at least as good as 1921 and will be satisfied with the same showing."

James Beatty of the Liberty Theatre, San Jose, said:

"Considering business conditions in general, I would say that the picture business is in good shape. The outlook looks good and to show our confidence in the future of the business we are going ahead with plans for building a fine new house and for remodeling and enlarging the present one. I feel that it is a time to be careful and pick shows with discriminating judgment, showing the best the market affords. Theatre costs are high and until these come down there can be no reduction in admission prices."

C. C. Griffin of the Piedmont Theatre, Oakland, expresses the opinion that the bottom of the amusement slump has been reached. He is encouraged to believe that from now on there will be a improvement, but does not look for a rapid gain as business in all lines is feeling its way. The outlook for 1922 is considered quite promising, particularly in contrast with the showing made during the last half of 1921.

H. J. Gosliner, manager of the Edison Theatre on Powell street, San Francisco, refuses to class business as being quiet. He has a house of 400 seats and is doing about as usual.

"I feel that the outlook is quite encouraging," he said, "but do dislike to see some of the smaller houses advertise that they are back on the old price basis. It gives the public the wrong impression and will not increase patronage. Lower prices will not bring in enough more people to make up the difference and I am only sorry that I did not go to 25 cents, instead of 20 cents, when I named the new schedule."

Eugene H. Roth of the California, Imperial, Portola and Granada theatres, said:

"The present slump I do not regard seriously. The nations of the world are endeavoring to straighten out their differences which will reflect good throughout the world. Gradually and patiently we must abide the time until these conditions readjust themselves.

"Speaking for our industry, the exhibitors that have honestly striven to give their patrons consistent and wholesome entertainment and give untiring effort and energy to their programs, are suffering less than those who get down to their

places of business at noon and seek other entertainment evenings that take them away from their business. As a result they have found themselves slipping.

"The pictures for most part have been no worse this year than in any of the other years that pictures were produced. The sincere producers are giving the same strict attention to their productions and have realized that the matter of rentals has been geared to such a degree that they were prohibitive, and they have seen the wisdom of encouraging the exhibitors by meeting the conditions as they present themselves at this time. There are a few, however, that are still striving to get the last drop of blood, but if we watch their career they will be in the past tense list.

"I believe all communities are overseated and as a result weeding out will necessarily follow. And perhaps, after all, this depression has served a good moral lesson. It has had a tendency to cleanse the industry, to readjust its affairs in a more substantial manner. And I think that very shortly we will find the theatrical interests in a much happier frame of mind.

"The energetic manager must of necessity preview all of the feature pictures offered and thereby exercise the keenest judgment in selecting photoplays that will meet with the demands of the public and with the environment of his surroundings, also the selection of the lesser film offerings such as educationals, scenics, slow motion pictures, topics, and carefully assemble the weekly current events of world's news. The film part of the program is thereby set and he is only responsible for its selection. But he is responsible to his patrons for all the other embellishments that go to round out a good entertainment such as stage effects, prologues and, perhaps most important, the musical treatment, which is the backbone of all entertainment.

"This is no time to get panicky, but the proper time to take your coat off and work harder than ever before to let the masses feel that the sun always shines on the theatrical industry. Therefore, let us not cry 'wolf.'"

Florida

IN discussing the outlook for 1922, C. D. Cooley, manager of the Victory, Strand, Grand and Monita theatres, Tampa, Fla., said: "Tampa is one of the soundest and solidest cities in the entire south. Judging from the unprecedented building activities and the way new residents are reported to be arriving, the summer of 1922 undoubtedly will be the best ever enjoyed by the theatres of this city.

"Right at the present time (December 23) business in all local houses is from 25 to 30 per cent. off. This is only a temporary condition and is the result of several factors. Among them is the fact that the business depression, which previously has been felt in other sections, is being felt in Tampa for the first time. Another is that cigar factories, the city's principal industry, were tied up for ten months by a strike. There is also some reason to believe that interruptions caused by the holiday season has had an effect.

"Immediately after Christmas we look forward to improved business, especially as the tide of tourists which visits Tampa annually is due to arrive about the first of the year. The spring months probably will be a little off, but by summer conditions ought to be way above normal, and we expect business to be ahead of anything yet experienced in this city."

No Gloom Afflicting Chicago Showmen But a Real, Cheery, New Year Optimism

CHICAGO, the great Midwest metropolis, the hub of many big industries, once a significant center of moving picture production, has, within a short space of time, made an about-face and the close of the year 1921 sees it a potential city of picture theatres. In point of number it runs a close second to New York. In point of class it leads the world. A quick survey of building activities during 1921 reveals the fact that approximately $10,000,000 have been invested in picture theatres by three of the biggest operators among exhibitors in the world, Balaban & Katz, Ascher Brothers and Lubliner & Trinz, who have contributed to the theatre world such magnificent examples as the Tivoli, Senate, Roosevelt and Chicago theatres, aggregating a seating capacity of 15,000. Beyond these there have been built a number of smaller theatres in various sections of this city.

The year of 1922, like 1921, in the consensus of opinion of not alone exhibitors but exchangemen in Chicago, is going to reward fighters!

"Notwithstanding an indication of overproduction and subnormalcy of present business conditions, the exchange in this territory manned with fighters in their sales force are going to reap profits next year, just like every other year," says W. C. Brimerly, Chicago manager for Vitagraph. "We will not tolerate the type of man who says it can't be done. We believe there is a greater demand for good pictures now than ever before, and providing the right kind of sales methods are used, good pictures can make good anywhere."

From Nathan Ascher, head of Ascher Brothers circuit, comes the following: "Our cheerful outlook, which we certainly have for 1922, is based on our faith that business conditions in general will be better. People will have more money, for there is no doubt that business everywhere will be much better after the New Year, and it will be found that there will be a general increase in theatre patronage. By this we mean that people nowadays may have the money for theatre going, but they are just not in the mood for it; the psychological effect of the stories of the great amount of unemployment, business depression and hard times tales, giving them the feeling that they should hang onto the dollar even though they could well afford to invest it in theatre tickets.

Nate Ascher Cheerful

"After the first of the year, every branch of the business will be in better condition, and the theatre—which was the last to feel the effect of the business depression and general after-the-war reconstruction period—will be the first to feel the effect of the 'better times.' Our business at present is down between 30 and 35 per cent. of normal, and while we do not expect to ever again enjoy the affluent 'war days,' we surely expect to get back to pre-war basis. However, we shall make a small saving on the repeal of the 5 per cent. tax, and with the anticipated increase in admissions, the exhibitor will find himself well on the road to normalcy after the first of the year."

Aaron Jones, of the firm of Jones, Linick & Schaeffer, predicts there will be a general getting together of the producers, who will realize that it is impossible to arrive at normalcy until after some sort of working agreement is introduced.

Sees Better Co-operation

"The present high salaries of stars," he stated, "and high cost of producing has kept the rentals very high, which in turn has forced the theatre manager to maintain his old scale of high-priced admission, but I predict that the get-together movement of the producers will cut the cost, which, in its turn, will cut the rentals, and by this time next year we shall have arrived at a more reasonable state of admission prices and cost operation.

"Another thing—there will be very few theatres built in 1922, because most of the larger cities, and even the smaller towns are greatly overseated. By this, I do not mean that an old theatre should not be replaced with a new one, (Mr. Jones is building a new theatre to replace McVicker's Theatre) but when an old theatre is torn down it is an improvement without increasing the seating capacity. Another great improvement that I foresee in the year 1922 will be better relations between the employer and employe. This will off-

set the greedy tactics of unscrupulous business agents of the union."

All Optimistic

Sam Katz, of Balaban & Katz, also predicts fewer building operations, and stated that theatre business will be better "because every other business will be in better condition next year. The theatrical world will feel the first return on all business reconstruction now under way."

George E. Braddock, manager of the Ardmore, a 685-seat house located at Argyle and Kenmore avenues, has an optimistic attitude for 1922. "The smaller neighborhood houses are looking forward to an era of greater prosperity," he says. "We base this assertion on two facts, the first, that there will be a general betterment in general conditions, which of course will be reflected in theatre attendance. Our second reason is that the bigger neighborhood theatres are putting on a combination musical concert and vaudeville show, as well as a motion picture program. We believe there are still some people in the world who go to theatres to see motion pictures, and that is the class we will cater to. We expect to play new pictures, allowing the bigger neighborhood theatre perhaps seven to fourteen days' protection, and then bringing the picture directly to our theatre. We believe that the lower prices will be an attraction."

Toledo

Better Labor Conditions Inspire Confidence

THAT the picture business in Toledo and territory tributary thereto has seen its worst days, and that from now, with labor conditions bettering, the industry will rapidly come into its own, is the consensus of opinion of the leading picture owners of this district.

While Toledo and this territory was very hard hit, many factories being shut down here the past four months, yet this city was far better off than many cities of a larger population surrounding it. It was expected that the Overland, Toledo's largest factory, would close down in October, but instead Willys cut the price on the Overland and Willys Knight cars. This brought in so many orders that the factory has been kept going on half force right up to December 21. From December 21 to January 3 the factory is closed for inventory. On January 3, however, the Overland will open with renewed vigor and Willys states that by March 1 the factory will again be running above normal and will at least employ 12,000 workers.

The keeping open of the Overland greatly aided the picture houses in Toledo. The Rivoli, which runs high class pictures and seven acts of vaudeville, for instance, have only had two losing weeks since last August. The other houses, however, outside of Loew's Valentine, have been lucky to break even.

The exhibitors, however, are not in the least bit discouraged, but with the Overland going at capacity predict that they will more than easily make up their losses in the first three months of the coming year, and that with business resuming its normal trend, 1922 should be a record-breaking year for them. With this end in view the local owners are fighting among themselves to secure the big films they believe will prove box office winners with the public.

Harvey C. Horator, managing director of the Alhambra and the Pantheon, is very enthusiastic over the 1922 outlook. He has booked for immediate showing such attractions as "Connecticut Yankee," "Theodora," "Hail the Woman," "Molly O" and "Turn to the Right."

Mr. Horator says: "The less we say about 1921 the better. I don't believe any of us made any money. It was not the fault of the pictures but the public simply was not working and did not have the money. In short, that is the story for 1921. I look, however, for 1922 to be a winner. Financial conditions in this city are improving daily. The banks are now willing to loan money at six per cent. to manufacturers so that they may go on with their business, something they refused to do in 1921. The big Overland factory has more orders for cars for 1922 delivery than any in their history. This means but one thing: the men of Toledo will again be at work. They must have amusement. They will attend our shows and so I am booking the best attractions I can secure for both my theatres."

Mr. Gertsle, manager director of Loew's Valetine, says: "I can't complain of our business since September 1. "Way Down East" played two weeks, breaking all records, and "The Sheik" did a wonderful business. "The Affairs of Anatol" and "The Three Musketeers" did well the first week, but I must confess they fell down the second due to financial conditions here. On the other hand I had Norma Talmadge in "The Branded Woman" the week before Christmas, which is one of the worst weeks of the year for our business, and this picture did exceptionally good business. I expect Mary Pickford in "Little Lord Fauntleroy" for the two holiday weeks to break all records. I understand that the financial condition of Toledo is rapidly improving and I can see nothing in front of us but better business."

Pete Sun, manager of the Rivoli Theatre, combination house, which seats 3,000, says: "We have only had two losing weeks since last August and I look for no more. Things look bright despite the fact Toledo has been very hard hit. The reason for our business, which I believe has been better than most houses in this section of the country, being so good, is because we have not cut the quality or quantity of our shows in the face of impending panicky times. Several factories are looking for sites in Toledo and as soon as building resumes a normal state, I believe the business in the theatres will be back to normal. I can see nothing ahead of us but one of the most prosperous years in the theatrical business."

Pittsburgh

Early Return to Prosperity Is Expected

AT the present time the amusement business, as well as other industries in the Pittsburgh section, is suffering the worst of the business depression. In normal times the Pittsburgh district is the greatest manufacturing center in the country. Industries here are always the first to feel a boom and the last to suffer depression. Business in film theatres here was still normal long after other sections were complaining of a let-down in receipts. And it is an assured fact that this section will be the first to see the coming of better days.

The many mills and factories here that were the last in the country to close, according to indications, will be the first to open in the near future. Already, some of these plants are working as high as 75 per cent.

The city of Pittsburgh proper has not suffered so much as the surrounding towns, which are entirely dependent upon coal miners and mill workers. Then, too, a suburb of Pittsburgh, East Liberty, has not suffered as much as the city proper. East Liberty is a fashionable residence center and business has been fairly close to normal here.

Although many of the theatre managers are not inclined to much optimism, the assurance that the factories are beginning to work makes it a reasonable certainty that Pittsburgh will lead the way to normalcy.

What Exhibitors Say

When asked about business conditions and prospects for a prosperous New Year, several prominent exhibitors of this section had the following to say:

Hear Jack Donovan, manager of the Regent Theatre, East Liberty: "The weather has helped us a lot. The days have been pleasant, and had we suffered much cold weather, business would have fallen off considerably. In my estimation, admission prices at film theatres should be lowered, in order to bring about a very prosperous 1922. This, of course, cannot be done without the co-operation of the exchanges. As long as their prices stay where they are now, we cannot lower our admission prices and make money. So here's hoping the weather remains as fine as it has during the past fall, and the exchanges cut their rental prices."

Encouragement comes from Earle M. Forsthye, of the Star Theatre, Canonsburg, Pa., who says: "Of course business is not what it should be, but we have not had a week yet wherein we have lost money. It looks to me, with the mills opening now, that business will increase each month and get back to normal by next fall. I even have faith to

say that I expect a return to the good times of 1920, by the end of the year 1922."

To Turn in May

Mark Browar, head of the theatre enterprise which bears his name, controlling the Kenyon Theatre on the North Side and the Victoria and Centre Square in the uptown section, says he can see no improvements until next May, and with that belief expects to begin the erection of a 2,000-seat house on the North Side at that time.

Nathan Friedberg, head of the Associated Theatres, controlling the Garden Theatre on the North Side, the American on the South Side and the Triangle and Alhambra in East Liberty, has the following to say:

"I have been in the picture game for ten years, all of which time I have been resident manager of the Alhambra Theatre, and I have never seen a year like the one we have just gone through, not only in our business but in every other line of work as well. I can remember other years, in the days just preceding the Christmas season, how crowded the streets were, and look at them now! The streets are empty and the house almost as bad. In other years, the house was still packed for the last show after the stores closed. I blame the storekeepers partly for this. Their stores were closed until just a few days before the holidays, their window displays were nothing extraordinary and as a result other interests suffered."

When asked if he thought the lowering of admission prices would tend to increase profits, Mr. Friedberg said:

"Emphatically no! You must have the best picture, and the best advertising. Then you'll get the crowds. Give them a poor picture and you won't fill the house if you let them in gratis."

Boston

Good Exploitation Needed to Increase Business

OLD MAN GLOOM continues to retain his strangle-hold on the mental attitude of the local theatre owners and exchange men as the year wanes, and none cares to be quoted on present conditions or is willing to hazard a prognostication as to what the future may hold in store. They see a tiny ray of sunshine slowly breaking through the dark clouds of adversity, but their optimism has received an awful jolt during the past few months and it is difficult for them to believe that even this ray is real. They think that possibly it may turn out to be a mirage.

The past few months have been tough for all. There is no gainsaying that. And this applies to the great majority of the show-houses. Of course there have been some exceptions, where the name of some particular star or the advertising and exploitation has directed unusual attention to some film, and exceptional business has resulted.

This was notably so in the case of "Over the Hill," which had a long run at the Tremont Temple and later played to popular prices at a number of the second-run houses; "The Three Musketeers," where Doug and Mary came down to the opening, and which broke all records for attendance and box-office receipts at the Selwyn Theatre; "The Affairs of Anatol," where the police had to be called several times to keep the crowd in line before the box-office; "The Old Nest," "Little Lord Fauntleroy," and, perhaps, a few others that might be mentioned, including the "Queen of Sheba,' which is now on its final week of a successful run.

By and large, however, it has been the exceptional films, with the exceptional exploitation, that have been drawing the big audiences, and exploitation has been by no means the least factor in this success.

Some day the theatre owners in this section, and the exchange men as well, are going to realize they are behind the procession in this very essential exploitation feature. They are going to learn, as many another wise business man has long since learned, that it takes money to make money. In other words they have got to develop some sort of an unusual appeal if they are to attract the attention of the money-spending public, or learn how to make the appeal sufficiently strong to coax the money from those who are loath to part with it.

It does one a world of good, after a talk with some of the Boston pessimists in the business, to drop in at the shop of Louis Leftin, who does the greater part of the scenic exploitation for the Boston theatres. For Louis is an optimist. He radiates sunshine. His enthusiasm is contagious. And he has been doing his best to impart some of this radiant optimism to the world in general and to the Boston theatrical men in particular. His success in this line has not been exactly phenomenal, up to this time, but he has not lost heart. He is still at it.

"Of course I realize that it is difficult to convince a man that he ought to get out and spend money when it is not coming in, but, to my mind, that is the very time to do it," says Louie. "If you want the business, you've got to go after it. And if your business depends upon the interest of the public, you've got to attract that interest.

"In the picture game you must have something more than the mere picture if you want to hold the interest of your audience and send them away with the desire to come again. I believe the time is coming when the wise manager will exploit his house from the stage to the front, and will make it so attractive that the people cannot keep away.

"I don't mean that outlandish methods should prevail, or that weird features or great splashes of color should be utilized to produce startling effects and thus attract temporary attention.

"People as a whole are artistic. Of course this is true in degree. Some are more artistic than others. But way down deep in the sensibilities of almost every person there is a hankering for that which is beautiful, that which appeals to the best that is in them, an almost reverent feeling that finds its answer when the eye or the ear sees or hears something that touches it deeply.

"That is what I mean. For instance you may go into the very finest theatre to see what you have given to understand is a picture of extraordinary worth. The critics have said it is and it probably is. While you are waiting for that picture to be shown the organ, or the orchestra if there is one, wails out some melody that may be fine and well rendered. But it has nothing to do with the picture. You might just as well be in a church. And when the picture is flashed on the screen your interest has waned. It does not touch you as it should.

"But that is not the only thing. Too little care is taken in the exploitation of the theatre's offerings, on the outside of the house. Some managers appear to think that if they have a few signs painted, with plenty of color, reds, blues yellows and greens, they have achieved the object of attracting the public's attention.

"Few managers, however, have any idea of color values or how they may be made to appeal to the public. The element of expense also cuts a figure—too much of a figure to my mind, when results are what is wanted—and it is difficult to convince the ordinary manager that the inherent artistic sense of the public, to which I referred, must be reached if its attention is to be properly focussed upon any given thing."

Indiana

M. P. T. O. Head Not Enthusiastic

BOX office receipts at practically all of the picture theatres in Indianapolis and other Hoosier cities have suffered a decided slump during the last few months, as compared with those of the same period of 1920, and prospects for 1922 are none too rosy, according to reports from various Indiana exhibitors to Gustave G. Schmidt, president of the Indiana Exhibitors' Association.

Part of the slump in attendance is believed by the exhibitors to be due to the unemployment situation and general business depression, and a part of it to the effect of testimony at the recent trial in San Francisco of a well-known picture star.

Mr. Schmidt is of the opinion that it will be at least a year or two until the business of exhibitors recovers from the effects of the damage done by the trial in San Francisco, and he says that the trial resulting in a revival of all kinds of censorship agitation, "blue law" enforcement

and other things harmful to the moving picture business.

"We exhibitors out in Indiana were working along nicely with our Parent-Teachers' Associations, Boards of Endorsers, etc.," said Mr. Schmidt, "and then along comes this San Francisco episode and knocks about all the good faith the industry, that we had been able to build up, into a cocked hat."

Another thing which has had a serious effect on business conditions in theatre circles, and other lines as well, has been the alleged failure of Congress to do anything constructional in the way of making it possible for European countries to have credit. Until such credit is established, there is really no us for American producers to produce much, Mr. Schmidt says, and as a result business in all lines is bound to suffer.

There are some exhibitors who believe that within the next three or four months the entire country will awake to an era of prosperity and that their business will profit accordingly. The disarmament conference in Washington, the settlement of the Irish question and other world matters of a like nature, it is believed, will have a tendency to loosen up money in the United States as soon as the business balance for the year of 1921 is reached.

Los Angeles

Silver Lining Very Much in Evidence

SURVEY of conditions in the Los Angeles' territory reveals an improvement during the last few weeks and brighter prospects for the coming year. The opinion of exchange and theatre managers is that the bottom of the slump was struck a few weeks ago and that from now on conditions will be better in all branches of the business. Exchanges report good feeling and optimism among exhibitors throughout the territory, and say there is no talk of a reduction in admission prices except in isolated instances.

Col Lesser, vice-president of West Coast Theatres, controlling fifty houses, including the Kinema and Alhambra, first run houses in this city, and large theatres in Venice, Bakersfield and other important California towns, says reports coming in from his chain tell of an above normal pre-Christmas business and increased attendance all over the southern part of the state. This is in spite of the heaviest rainfall for this season for the past ten years. Lesser says he feels sure 1922 will be a big year. He declares this prediction is backed up by unusually good box office returns starting some time ago. Roy Miller of the California and Miller's theatres, first run houses, says business has been picking up recently and attendance was much better than expected just before Christmas, in face of adverse weather conditions.

Manager Grauman's million dollar theatre and Grauman's Rialto predict that 1922 will show an improvement over the past year, which was satisfactory in all respects.

Production is not brisk but all big studios are filling the schedule and entering the new year with plans that will result in better money making films for exhibitors, according to statements. Los Angeles is a hard town to gauge because its large transient population makes the amusement business good all the year around, but conservative opinion based on the general outlook, makes the statement that the new year will be a big improvement over last year.

St. Louis

Defeat for Drones, Success for Workers

1922! What does it mean? A survey of conditions in the St. Louis territory forcefully indicates that 1922 will be about what producers and exhibitors make it. Everything points to a year for fighters; defeat for drones and complete failure for those who do not know the moving picture business.

The process of re-adjustment has not as yet been completed. There is still much reconstruction to be accomplished. But the final results should be gratifying. If the industry proves steadfast in this emergency, there will be born a golden era that will surpass the miraculous period of the war. It will be greater because the picture men are wiser for what they are now experiencing. They say so themselves.

Unemployment has not lessened in this territory during the last thirty days. Many of the mines of Southern Illinois put on more workers, but this was offset by the men out of work through seasonable occupations. Some of the big steel mills of the St. Louis district have shown increased activity the past few weeks and shortly after the holidays should greatly increase their forces.

Going into the New Year the outlook would not be very bright based on present conditions. But men who have been through the fires of the depressions of 1907 and 1913 know the signs of the times. They confidently predict that better days are not far ahead. The New Year will start in darkness but should end its career in a blaze of glory. During the next few months theatres will get on a firmer basis. Better pictures will be shown, and unnecessary incidentals that have attached themselves to the industry through the war period will be discarded. The live picture men will make money during the first three months of 1922.

Exhibitors' Views

Here is how well informed exhibitors and distributors view the situation:

John Karzin, owner of Majestic, Casino, Marquette, Olympia and Star Theatres, who started exhibiting pictures in St. Louis in 1905 and is the dean of the local colony: "I am expecting to make money in 1922. The industry will be etter for the readjustment that is now taking place. Better pictures will be shown. Exhibitors will give more attention to exhibition and the keen competition that has developed will mark the passing of much of the clap-trap that grew up during the war. I passed through the dark days of 1907 and 1913 and am still here. I feel that better times are just around the corner."

Tom Leonard, St. Louis manager for Pioneer: "1922 will be a year of fighters. The trying times we are now having will eliminate some who are detrimental to the industry. During the war days anyone could make money with pictures. In the future only real show men will be successful. Much depends on industrial conditions. I feel there will be a marked improvement next spring."

Fred Wehrenberg, Melba and Cherokee Theatres, St. Louis: "Herbert Hoover, Secretary of Commerce, said construction was the key to the unemployment problem. I hold unemployment is the key to the picture situation. Unless industrial conditions improve moving pictures will not make money. The movies are the amusement of the masses. When people are not working they have no money for amusement. I feel that the producers must lower their rentals to relieve the situation. Some have already done so, but not enough. I hope for better times in the spring."

E. H. Brient, Robertson-Cole manager: "Conditions are improving. Good pictures are drawing crowds. On a recent trip I was in Peoria when 'Conflict,' the Universal release, played to a new record. In Keokuk, Goldwyn's 'Old Nest' made a six days' run to big crowds, the first time in history. 1922 will be a year for winners. We have planned accordingly."

"Consistent Improvement"

Samuel Harris, Pathe manager: "I anticipate a consistent improvement after the holidays, a real revival by spring. General conditions are more optimistic. Moving pictures were the last to feel depression; I feel they should be the first to benefit through improved conditions. When the better times come people will want to relax, to amuse themselves. The movies will be in their reach first."

Harry Greenman, William Fox Liberty Theatre, St. Louis: "The future holds success for real pictures. People are more critical. They are selecting their amusement with care."

William Goldman, Missouri Theatre, St. Louis: "We have laid our plans for the biggest year in history. Bigger and better pictures spell success. Industrial conditions are sourse to improve."

Jack Weil, Goldwyn manager: "Conditions in Northern Arkansas and Southern Illinois are rapidly becoming normal. In Eastern Missouri there has been im-

provement. The outlook for 1922 is very bright. The results attained at the disarmament conference will have a wonderfully stabilizing effect on industry. There will be released money for new enterprises. The mechanics skilled in war work may suffer, but generally conditions will benefit. Theatres are in the midst of a slump due to the holidays and industrial conditions. It takes greater effort to get orders, but our business is almost normal. The theatre man of the future will be a better business man because of the experiences of the present times."

Charles T. Sears, Grand Theatre, Brookfield, Mo., president Motion Picture Theatre Owners of Missouri: "The new year will see many exhibitors benefit. The exhibitors will no longer be burdened with the 5 per cent. film rental tax which was passed on by the producers, and those exhibitors who have 10-cent admissions will be relieved of the war tax. Our organization has been most successful in defeating attempts to inflict censorship and the blue laws on the exhibitors. I feel 1922 will be a big year for the industry in general."

Pacific Northwest

Conditions Generally Bad But Improving

GENERALLY speaking, business conditions in the Pacific Northwest are bad. In some parts of the territory, however, they are better than in others. Seattle and Tacoma, robbed of their shipbuilding payrolls, are dead. Portland, with some shipbuilding still going on and with preparations already under way for the World's Fair in 1925, is looking up, but this does not apply to the surrounding territory.

Wenatchee and the Okanogan country, on account of good fruit crops, is fairly prosperous. There is room for improvement, however, which higher fruit prices might bring. Yakima is another center favorably affected by the fruit industry. Aberdeen and the Grays Harbor country has been slow up to the last few weeks, when the lumber mills began to operate on full time and to full capacity. Now the picture theatres are feeling the increase in business very noticeably. Spokane, which draws on a large agricultural community, is better than the coast cities.

On the other hand, Montana, which for two years after the armistice was cited by film salesmen as the best part of the territory, is now worse than the rest, as is shown by the frequency of the closings of theatres through the state. Idaho is not quite so bad.

Closings are rather frequent through the entire territory, although the closing of two or three small theatres in a community has often been counterbalanced by the building of a larger, more modern house, and this is proof of a decided tendency towards optimism for the future. Such optimism was voiced by several representative exhibitors.

Exhibitor Statements

J. G. Von Herberg of the firm of Jensen & Von Herberg, said:

"Business in general has turned the corner of depression and has begun a very gradual rise. The picture business, since it does not accompany but follows general business conditions, has hardly had time to feel the improvement, but it is coming just as certainly. It will be a long time, I fear, before we can count on the usual program picture bringing in S.R.O. business. But the new prosperity will be founded on sound economics and so will last."

John Hamrick, manager of the Blue Mouse Theatres in Seattle and Portland, said:

"The people will come in paying numbers to see only the biggest, best productions, so it's up to the producers to give us fewer, bigger and better pictures all the time. I think the day is permanently past when the public will pay to see mediocre films indifferently presented, but I expect a gradual improvement during the coming year."

Donald Geddes, manager of three theatres in residential districts, said:

"The raising of the street car fares in Seattle helped the neighborhood theatres to weather a depression that otherwise might have been dangerous for even the strongest of us. We hope that before they are lowered next July business will have improved sufficiently to enable us to get by. We expect the improvement to begin soon after the New Year or by spring at the latest."

L. H. Walton, manager of the American Theatre, Bellingham, said:

"Bellingham has been hard hit lately, but business men think that with the weeding out of the weaker firms trade will settle down to a firm foundation soon after the New Year. As soon as general business is operating on a sound basis the picture business will begin to improve. We hardly expect anything like satisfactory business before next fall, but once it comes it will continue to improve steadily."

Fred Mercy of Yakima, owner of a string of houses in that city, said:

"Business is not what it has been, but we have little to complain about. We are making money, which is more than can be said in some communities, and every indication is for a steady improvement after the New Year and next fall."

Canada

Prospects Are Reported as Highly Encouraging

THE general status of the picture theatre in Canada during the past year has been materially raised through various developments along the line of general improvement in theatre structures as a whole, advancement in the art of moving picture and musical presentation, standardization of theatre operation and knowledge gained through general experience. The actual number of theatres in the Dominion has been little changed, but there is scarcely a city or town of any importance in the whole country that does not boast a handsome picture playhouse which has displaced at least one dingy and outgrown theatre.

Many Long Runs

One of the outstanding developments in Canada during the past year has been the tendency toward prolonged special engagements for film successes. First runs of from three to nine weeks in many of the key cities of the Dominion have been seen with frequency during the past twelve months. "The Four Horsemen" played nine weeks in Toronto without a break for its first run; "Way Down East" had four weeks in Toronto, as did the "Three Musketeers," "Over the Hill," "The Better 'Ole" and others. A considerable number of pictures have played two weeks at one house in Toronto and in various other cities, unusual attractions have enjoyed extended runs up to three and four weeks.

Another sign of the recent times has been the move on the part of a number of exhibitors in scattered sections of the Dominion to standardize admission prices. In numerous houses, a former scale of prices, representing a spread of perhaps 15 or 25 cents has been concentrated into a straight fee for any part of the theatre for either afternoons or evenings. Thus, there hase become a flat price for any seat in the house.

Building Ceasing

The "building age" in the picture theatre field in Canada apparently came to an end during the fall of 1921. For about two years previous to this last autumn, prominent picture theatre interests were literally chasing around the country to open great houses. The building program of the large corporations has evidently come to a close, however, and the companies now seem to be satisfied to operate present chains of houses.

With particularly hot weather last July and because of general transitional market conditions, along with a desire on the part of exhibitors to modernize their houses, more than the average number of theatres in Canada closed for varying periods last summer. Since that time, wages have been revised, admission prices have been slightly reduced and patronage soon climbed back to normal. Therefore, prospects are highly encouraging.

Gibbons Renews Contract

Goldwyn announces that its art director at the Culver City studios, Cedric Gibbons, has renewed his contract and will remain with the corporation as head of the art department for a term of years. Mr. Gibbons has constructed for the firm many unusual and artistic settings, such as those for "Bunty Pulls the Strings."

His Methods of Public Appeal Put Gable at Head of Achievement Films

INTERESTING and rather unusual facts have cropped out regarding the inception and organization of Achievement Films, Inc., whose first feature picture, "The Power Within," is announced by Pathe for current release. The executive offices of the company are in Philadelphia, but the activities which placed Gilbert E. Gable at its head have been more than national in their scope and widespread influence. It is one of the few times in the history of producing organizations that the office of president has sought and obtained a man whose strength rested mainly on his proved ability to gain and hold public interest in whatever his own convictions inspired him to advocate.

He is barely 35 years old, with a combination of Yankee, Quaker and Dutch antecedents. Since leaving high school he has specialized strenuously, first in traveling salesmanship and then in publicizing things he believed in. The things he believed in had to have unmistakable qualities of "human interest." For instance, he believed in the Philadelphia Record newspaper. Becoming its promotion manager in 1917, very soon a good many thousands of new subscribers also were believing in it. The year before he had directed a night marine pageant on the Schuylkill River with 2,500 people in the cast and 500,000 in the audience. In 1918 he was requisitioned by the Federal Reserve Bank to become director of publicity. In that year he planned the Statue of Liberty and the Victory Statue in Broad street, Philadelphia, and directed patriotic parades and publicity.

For the Victory Loan Mr. Gable produced a series of advertisements which were submitted to a National Copy Jury sitting in Washington. There were 700 suggestions submitted by publicity offices throughout the country. Out of the 115 pieces of copy selected by the jury, 104 were written by Mr. Gable. Published throughout the United States and its possessions, the newspaper space occupied by this copy gave it the commercial value of about $1,500 a word, which is said to be the highest amount ever paid for the publication of anything written in the English language.

Much Interest in Results "Clean-Up Week" to Show

When the old year passes out the exhibitors and exchangemen in the New York State and Northern New Jersey territory will know the results of the first "Clean-Up Week" in the industry. It has been urged that every exhibitor and exchangeman settle all pending grievances during the week December 23-31 so that the newly appointed official "Joint Grievance Committee" can operate efficiently under the new standardized rules, without any old adjustments to handicap it.

President Charles L. O'Reilly of the M. P. T. O. of New York State, has completed arrangements with the F. I. L. M. Clubs of both Albany and Buffalo for a "Joint Grievance Committee" in both zones, with equal representation of theatre owners and exchangemen. President William Brandt of the Theatre Owners' Chamber of Commerce has already seen his committee in action jointly with an equal number of representatives from the F. I. L. M. Club of New York City, in settling all trade grievances affecting Greater New York, Long Island and Northern New Jersey.

U. S. Film Exports to United Kingdom Show Big Decrease

The Washington bureau of the N.A.M.P.I. has obtained from the Bureau of Foreign and Domestic Commerce of the United States Department of Commerce the following figures showing motion picture film imports by the United Kingdom:

During the first nine months of 1921 the linear footage of films imported by the United Kingdom was 69,387,210 feet. During the similar period in 1920 they were 58,034,581 feet.

GILBERT E. GABLE
President of Achievement Films, Inc., which produced "The Power Within" for Pathe

Of the 1921 film imports by the United Kingdom, during the nine months period, France supplied 37,984,849 feet while the United States supplied 26,929,857 feet. In the corresponding period of 1920, France supplied 10,816,723 feet and the United States supplied 41,915,758 feet.

The total value of films imported by the United Kingdom in the first nine months of 1921 was £729,621 as against £754,269 in 1920.

Fisher Buys Features and "Shorts" for Singapore, Where Men are Favorite Stars

INDICATIONS that the demand for ever better pictures is world-wide were evident in the remarks which Joe Fisher, whose headquarters as general manager of the Middle East Films, Ltd., are in Singapore, made while in New York this week, where he purchased 500 five-reel features in addition to many short subjects.

"Censorship is much stricter in our territory over there than it is here, and it is far more sincere," Mr. Fisher said. "There is no graft nor bribery in connection with it, and it would be unheard of to attempt to offer one of the officials any inducement. They are under the most careful governmental supervision and the protection of the morale of the natives is regarded as supremely important.

"The education of our public, via the screen, is a slow, patient undertaking. After several years' experience—twelve to be exact—I can say that this year I am selecting a little finer class of films than ever before, which shows that there is some improvement in their tastes. The preference for the picture with plenty of action still prevails as it is most easily understood. Expensive productions, society dramas, situation comedies are not appreciated.

"Business is slowly coming back. The economic conditions following the failure of the rubber and rice crops were responsible largely for the slump. Our admission prices were cut in half this year, which brings them to a point considerably lower than yours in this country, our cheapest being the equivalent of 7½ cents in your money."

In discussing the popularity of American stars, Mr. Fisher said that the big, strong man of the screen was the favorite type. The feminine star, he asserted, does not begin to have the following there that she does here.

Tax on Passes Off

Exhibitors should note that, after January 1, the tax on passes is entirely removed under the new revenue law. The repeal of this tax, together with the exemption from the admission tax of admissions costing 10 cents or less, to picture theatres only, was the sole change made in the admission-tax provision of the law.

Elaborate Preparations Augur Well for Success of New York State Convention

WHEN 900 or more members of the Motion Picture Theatre Owners of New York State get their "close up" of Albany on February 14, the opening day of the annual state convention, they will find everything in readiness, first, for a business session that will be spelled with a capital "Busy Bee," and next, for entertainment that will surpass anything ever attempted at previous similar gatherings. Members of the Albany Managers' Association are leaving no stone unturned these days in arranging the details of the convention. They are not taking anything for granted. Neither are they waiting until the eleventh hour to arrange this or that feature of the program. The association is meeting once each week while sub-committees are meeting at frequent intervals.

The Albany Chamber of Commerce is working tooth and nail in doing its share toward making the convention one huge success. A booklet setting forth Albany's advantages from every angle is being printed especially for distribution prior to the convention, among all exhibitors, exchanges and producers in New York State. It is expected also that, while not members of the state association, exhibitors from Vermont and Massachusetts will attend some of the sessions. Special committees have already been named by the Albany Chamber of Commerce to co-operate with the Albany Managers' Association.

Booths Well Placed

Arrangements were perfected the past week to the end that the booths of all exchanges will be placed in a large room on the main floor of the Hotel Ten Eyck, immediately off the lobby itself. No better arrangement could possibly be made for the exchanges, the room being easily accessible, large, well lighted and most attractive.

The business sessions will be held in the grand ballroom on the top floor of the Hotel Ten Eyck. This room will easily accommodate 1,000 persons. President Roberts has placed an order for 100,000 stickers, calling attention to the convention dates and the place, in a way that can not be overlooked. These will shortly be sent to every exchange in New York State with a request that they be used on every bit of mail matter sent from these exchanges.

Special invitations to the Grand Motion Picture Ball at the State Armory on February 15, will be mailed to all New York State officials. Boxes will be built at the State Armory for the stars who have already promised to attend and who include the Gish sisters, Mae Murray, Clara Kimball Young and Eugene O'Brien. President Roberts has also communicated with Ziegfeld in the hope that Will Rogers may be included in the number.

While the ball is still over a month distant, letters of inquiry have already reached Samuel Suckno, chairman of the ball committee, from Schenectady, Troy, Glens Falls and elsewhere, asking the price of admission tickets. These tickets have been placed at $2 each and it is expected that the ball will attract over 4,000 couples.

State officials attending the ball will be presented to the stars. A special reception committee will also be named to meet stars on their arrival at the Albany station, and escort them to the Hotel Ten Eyck. Mayor William S. Hackett will personally welcome these stars to the city.

In connection with the banquet which will be held on the roof garden of the Hotel Ten Eyck on the concluding night of the convention, motion pictures showing activities of the two previous days and featuring many of the members of the association, will be shown. As soon as these pictures are taken, they will be rushed by special messenger to the laboratory of the General Electric company in Schenectady, developed and printed.

An Active Seven

While the Albany Managers' Association consists of only seven members, these seven are an extremely active committee these days. Associated with Mr. Roberts are Samuel Suckno, Fred. P. Elliott, William Berinstein, O. H. Stacy, Harry Lazarus and Harry Hellman. Samuel Berman, secretary of the Motion Picture Theatre Owners of the state, will make a trip to Albany in the near future to confer with these men in working out further details of the big gathering.

President Roberts and Samuel Suckno, the latter acting as chairman of reservations, issue a word to which every exhibitor planning to attend the coming convention should pay heed. It is this—don't wait to the last minute before making hotel reservations. Albany is an extremely busy city during the legislative session. There will be plenty of room, however, for everyone, but exhibitors should at once write Mr. Suckno, care of the Albany Theatre, Albany, N. Y., telling him just what they desire in the way of hotel reservations. Mr. Suckno will make these reservations and acknowledge all such communications on the day they reach him.

SCENES FROM "THE BEAUTIFUL LIAR," STARRING KATHERINE MACDONALD, A FIRST NATIONAL ATTRACTION

4,000 Theatres and Two More Stars Promise to Aid Screen Artists' Guild

INDORSEMENTS of the program of the Independent Screen Artists' Guild, organized last week in Los Angeles by forty-five leading independent producers and stars to establish direct relations between the studios and the theatres of the nation, thereby eliminating the middle man to the benefit of the public and the producer, continue to pour into the Guild headquarters, according to advices received from Los Angeles.

The number of theatres backing the new movement is now in excess of 4,000, each of which has pledged itself to set aside the week of February 18 for the simultaneous presentation throughout the United States of notable productions of the Guild members as a striking indorsement of the plans of the independent stars and producers.

Two big eastern stars and the producing companies with which they are affiliated have wired their enthusiastic approval to the Guild of the plans adopted by the western actors and producers, headed by Charles Chaplin and the Talmadges and including many other screen celebrities. Congratulations and expressions of co-operation were telegraphed by Hope Hampton and Richard Barthelmess, who are starring in their own productions in the East, and by C. H. Duell, president of Inspiration Pictures, Inc., of New York.

"Although I am in the East," wired Richard Barthelmess, "I am in hearty sympathy with the movement which has so auspiciously begun and which will have a far-reaching effect on the industry. You can count upon my support and hearty co-operation."

"The formation of the Independent Screen Artists' Guild," telegraphed Hope Hampton, "marks another gigantic step forward in our industry, and I want to add my heartiest congratulations to the originators of the project and the stars and producers enrolled under its banner. Aims and purposes as outlined in proclamation need no further commentary. Independent producers and stars and independent theatre owners and public will all benefit through creation of the Guild, which is positive assurance of its success."

"Count on my organization as being with you, although we are in the East," wired Mr. Duell.

Capitalization for Week in New York Is $1,635,000

With two companies located in western and central New York, and with an aggregate capitalization of $1,635,000, this week's list of motion picture corporations numbered twelve companies. The Niagara Pictures Corporation, capitalized at $100,000, was incorporated by David Levy, M. T. Doyle and George Williams, all residents of Buffalo. The Dawn Film Corporation, incorporated at $300,000, with Francis Brereton, Thomas W. Dooley and E. B. Meitzler, of Syracuse. Other companies incorporating are located in New York City as Williamson's Undersea Wonders, $25,000, John E. Williamson, George A. O'Keefe, Elsa M. Umla; Drucker & Baltes Co., $30,000, Robert M. Baltes, Charles D. Kaufman, Herman Fabry; Clifford Brooke, Inc., $300,000, Clifford Brooks, Charles Mussett, Alexander Hunter; Melody Pictures, $5,000, Isadore and Edythe W. Faggen, Sydney L. Cohen; Gene Buck, Inc., $5,000, Gene Buck, George A. McCormick, Stella Burke; Monra Productions, $5,000, George A. McCormick, Charles E. Heath, William Hechheimer; Wm. P. S. Earle Pictures, $500,000, Wm. P. S. Earle, Victor M. Earle, Yonkers, Guyon L. C. Earle, Forest Hills; Harry Delf Productions, $50,000, Joseph A. Physioc, Harry Delf, B. A. Leerburger; Broadway Attractions, Rockville Centre, $15,000, Michael Hoffman, Rockville Centre, Gus Harris, Jane Morgan, New York City.

Schade Gives 10 Per Cent of Receipts to the Poor

Charles Ray, in "Nineteen and Phyllis" and "Not Guilty," with Sylvia Breamer, Molly Malone and Richard Dix, distributed by Associated First National Pictures, Inc., were among four offerings advertised in the churches of Sandusky, O., during the week of Dec. 19-24 and they were the only two that were identified, bearing the title. "It's a First National."

The Associated Charities of Sandusky, with the aid of a Sandusky newspaper were trying to raise a fund out of which to help the poor during the winter, and George J. Schade, of theSchade Theatre, promised 10 per cent. of the gross receipts of his theatre.

A newspaper played Schade's proposition on its first page every day for a week, starting with a special article by a popular feature writer in its Sunday edition. This paper furthermore, gave Schade twenty inches of display advertising space a day, gratis. It also printed five thousand cards which were scattered everywhere throughout the city and surroundings, by the Sunshine Girls, who devote several hours a week to charitable work. It was through them that the pictures were advertised in the churches of Sandusky and vicinity.

A few pastors refused to display the cards, but the number was few indeed.

Schade's proposition has further popularized him—and that's saying a great deal, as he was recently elected to a Sandusky commissionership by a big majority.

A. S. Kane on Vacation

Arthur S. Kane will spend a brief vacation in Pinehurst, North Carolina, before returning to New York City from the southern trip which he made with Charles Ray and Party. Mr. Kane's young sons, Arthur S. Kane, Jr., and Lawrence Kane are already established at the southern resort awaiting the arrival of their father.

Goldwyn Sells Product in Many Parts of World

Goldwyn has sold its fourth year product in widely separated parts of the foreign sales field, according to an announcement made by J. H. Hoffberg of the firm's foreign sales department. In some cases new sales affiliations have been made and in a few isolated instances virgin territory has been added to the field served by the Goldwyn product, the Goldwyn organization says.

The fourth year product has been sold for Australia and New Zealand to Australaisian Films, Limited, which serves all of the most important motion picture theatres in those two islands.

Both the third and the fourth year Goldwyn pictures have been sold for distribution throughout the Dutch East Indies, the Federated Malay States and the Straits Settlements to the Middle East Films, Limited, a subsidiary of the South African Film Trust.

Previous Goldwyn productions distributed in these sections of the foreign field have been very popular, it is said, and the trade mark of the firm has come to be recognized as a symbol of merit. Goldwyn expects its more recent productions to make an even stronger impression. Mr. Hoffberg also stated that the Goldwyn fourth year product had been sold for distribution throughout Mexico.

Albany Exhibitors and Exchangemen Form Body

A joint board of arbitration, to settle differences between exchanges and exhibitors in the Capital district has just been formed in Albany, N. Y. This board will meet each Tuesday at the Pathe exchange. There is also said to be a prospect that the New York and Buffalo exchanges will shortly get together to the end that all disputes between exchanges and exhibitors in the entire zone west to Buffalo may be handled by the Albany board.

There was a meeting at the Pathe exchange in Albany last Monday, at which all eight exchanges in that city were represented. The following were named as exchange representatives on the board of arbitration: Bert Moran, Pathe, chairman; R. C. Halligan, Universal; B. F. Gibbons, Vitagraph; E. W. Cramer, Select.

The exhibitors left the naming of their representatives in the hands of Louis Bittner, of Cohoes.

Film Manufacturers' New Brief Requests Still Higher Import Duty on Raw Stock

A SPECIFIC rate of not less than ¾ of a cent a foot on positive film and of not less than 1¼ cents a foot on negative film was advocated before the Senate Finance Committee December 23 by Charles H. Cole, treasurer of the Bay State Film Company of Sharon, Mass. General Cole was spokesman for the Eastman Kodak Company and Powers Film Products, Inc., both of Rochester, N. Y., and the Ansco Company, of Binghamton, N. Y., all manufacturers of motion picture film, sensitized but not exposed nor developed.

General Cole asked that in the event it is not desired by the committee to impose this specific duty, an ad valorem rate of 35 per cent., on the American Valuation Plan, or 50 per cent. on the foreign value of the product be provided. The witness told of conditions existing in the industry and presented figures showing how the foreign merchandise competes with that of domestic production. His statement before the committee was substantially as follows:

"Moving picture film sensitized but not exposed nor developed is now on the free list under the present tariff act. Under H. R. Bill 7456, paragraph 1451, a duty of twenty per cent. ad valorem (American valuation) is imposed on moving picture film. We urge that this duty is not high enough even to cover the difference between the price at which foreign film is sold in this country and the actual cost of making American film, and of course the cost of making foreign film is necessarily lower than its selling price.

Additional Protection

"At the time when the arguments in favor of a duty on moving picture film were presented before the House in the early part of the year, a less amount of protection was requested. Since that time the rate of exchange and further evidence of lowering foreign cost of production, have made it necessary for us to ask for the additional protection that we now do.

"We would therefore urge the committee to impose a specific duty of not less than ¾ of a cent a foot on positive film and not less than 1¼ cents a foot on negative film. If this specific duty is not imposed we request and urge an ad valorem duty of 35 per cent. (American valuation). If the bill is passed upon the basis of foreign valuation we would ask an ad valorem duty of 50 per cent. If a specific duty is imposed, all uncertainty as regards cost will be removed and both the importer and the American manufacturer will know exactly where they stand.

"Moving picture film is produced by coating celuloid (pyroxylin) with photographic emulsion. To manufacture a satisfactory product of uniform standard and quality requires special plants and machinery of expensive construction as well as long experience and technical skill of the highest order. Approximately 90 per cent of all film sold is positive and 10 per cent. is negative.

$50,000,000 Invested Here

"This industry is essentially American, created by the genius of Americans, and its supremacy here should be maintained, but to do this, the basic patents now having expired, will require the duty we advocate.

"On January 1, 1921, there were five manufacturers of moving picture film in the United States, namely: Ansco Company, Binghamton, New York: Bay State Film Company, Sharon, Mass.; Eastman Kodak Company, Rochester, New York; Eagle Rock Film Company, Eagle Rock, N. J.; and Powers Film Products, Inc., Rochester, New York. The two last mentioned plants have been closed for some months because of foreign competition.

"The total investment by American film manufacturers for plant and equipment not suitable for other purposes represents an aggregate of approximately $50,000,000. We believe that it is absolutely necessary that the duty we ask be imposed as evidenced by the following facts:

"The cost of production to the American manufacturer is $1.92 a hundred feet. This is based upon the actual figures for the first eleven months of 1921 as taken from the books of the Bay State Film Company of Massachusetts, as follows:

Celluloid (film base)	$1.00
Silver nitrate, gelatine and other chemicals	.312
Labor and manufacturing expense	.51
Overhead	.10
Total	$1.922

Sells for $2.25

"This total does not include any allowance for depreciation or return on invested capital. These figures include average wages to employes of $4.80 a day. The present selling price of American positive film is $2.25 a hundred feet.

"As against this American cost of $1.92 a hundred feet the selling price of Agfa (German film) in Germany is from 92 cents to $1 a hundred feet. This includes the manufacturer's profit, therefore the cost of production must be less than the selling price."

The document here refers to letters submitted to show that the price of German film given above is correct.

"Furthermore, the American manufacturer is at a tremendous disadvantage with the foreign manufacturer, because he now has to pay a duty of 40 per cent on the celluloid base, which comprises 75 per cent. of the total cost of the materials that enter into the manufacture of the film. This amounts to 40 cents a hundred feet of film under the present tariff act, and under House Bill 7456 the duty would amount to 50 cents a hundred feet of film (American valuation). As roll celluloid it is subject to this duty, but by coating it with a photographic emulsion it is allowed to come in free, a great injustice to us, if we are not given an equivalent duty on film."

The document then quotes government statistics to show that imports of raw film are increasing, summarizing the figures as follows:

"The rate of importation for these first four months show a gain of more than 63 per cent. over 1920-21, of more than 500 per cent. over 1919-20 and more than 1,000 per cent. over 1918-1919.

Sees German Domination

"The great danger confronting the American film manufacturer today is that the great German chemical trust, which owns the Agfa Company, will virtually acquire the entire American market for unexposed film and dominate the motion picture industry, the fourth largest industry in the United States today, unless the industry is protected by the duty we request.

"The amount of protection which we ask is barely enough to bring the selling price, not the cost price, of the German-made product up to our own cost of manufacture. If a duty of ¾ of a cent a foot on positive stock is imposed, the German made film can still be sold in this country with a profit, at a price no higher than the present American cost of production.

"I submit copies of invoices sworn to by American Consuls, showing prices at which foreign made film is sold in other countries. American manufacturers cannot compete with these prices and American-made film has already been driven out of the countries above referred to. I would emphasize the fact that these prices are not the cost prices, but the selling prices which include both export and import duties, selling and transportation costs, in addition to profits. The profits must be very large in France and Italy, as the prices there are 30 to 40 cents a hundred feet higher than in England, which is a further testimony to the fact that German costs are so low they can meet any price that may be made by their competitors.

"In urging this specific duty of ¾ of a cent per foot on positive film and 1¼ cents on negative film, we are not asking for a duty that will exclude the foreign made product. Even free trade Great Britain imposes a specific duty of 2/3 of a cent a foot on all positive film at the normal rate of exchange."

First National Policies and Officials Indorsed at Eastern Canada Meeting

UNEQUIVOCAL indorsement of the policies, officers and executive committee of Associated First National Pictures, Inc., was voted by the delegates to the regional get together for Eastern Canada, comprising the Ontario, Quebec and Maritime provinces, which was held in the Windsor Hotel, Montreal, December 12 to 14.

Twenty-nine delegates were in attendance, representing 50 franchise holders. William J. Drummond was chairman of the sessions. The advisory boards elected were as follows: Ontario: Frederick Guest, Hamilton, chairman; Jule Allen, Toronto, W. D. Ferguson, Toronto; Hy Meehan, Lindsay; H. Brouse, Ottawa. Quebec: George Nicholas, Montreal, chairman; Maurice West, St. John; J. E. LeBrecque, Montreal; I. Singerman, Sherbrooke; Maritime Provinces: W. W. O. Fenety, Fredericton, N. B., chairman; Mr. E. H. Davidson, Moncton, N. B.; John Connor, Glace Bay, N. S.; Colin Danson, Springhill, N. B.; Messrs. Brouse and Stapleton, Ottawa, Ont.

Spirit of Harmony Prevailed

All of the sessions were marked by a spirit of harmony and co-operation, the social events of the meeting being especially friendly. The delegates returned to their home towns imbued with loyalty for the company and determination to "pull together" in all measures.

The final business of the meeting consisted of passing motions indorsing all the policies which have guided and are guiding First National and voting confidence in the officers and the executive committee.

George Rotsky, of Montreal, representing the Allen Theatres, paid a tribute to the home office advertising department and its manager, C. L. Yearsley. After praising the benefit and assistance it has been to the exhibitors, he said:

"In my opinion it is the best advertising and publicity department in the business. All other companies could take lessons from the First National publicity department, and make it extremely profitable for themselves."

Guests Given Luncheon

On Tuesday the delegates were guests of Mr. La Brecque at luncheon in Le Club Canadian, and at his insistence the afternoon sessions were held in the club parlors. Monday evening they were the dinner guests of Mr. Rotsky at the Press Club. The get-together wound up Wednesday night with a banquet.

During his formal address, Chairman Drummond paid a high tribute to President Robert Lieber, J. D. Williams, H. O. Schwalbe, William J. Morgan, Mr. Yearsley and others of the home office executive staff.

List of Delegates

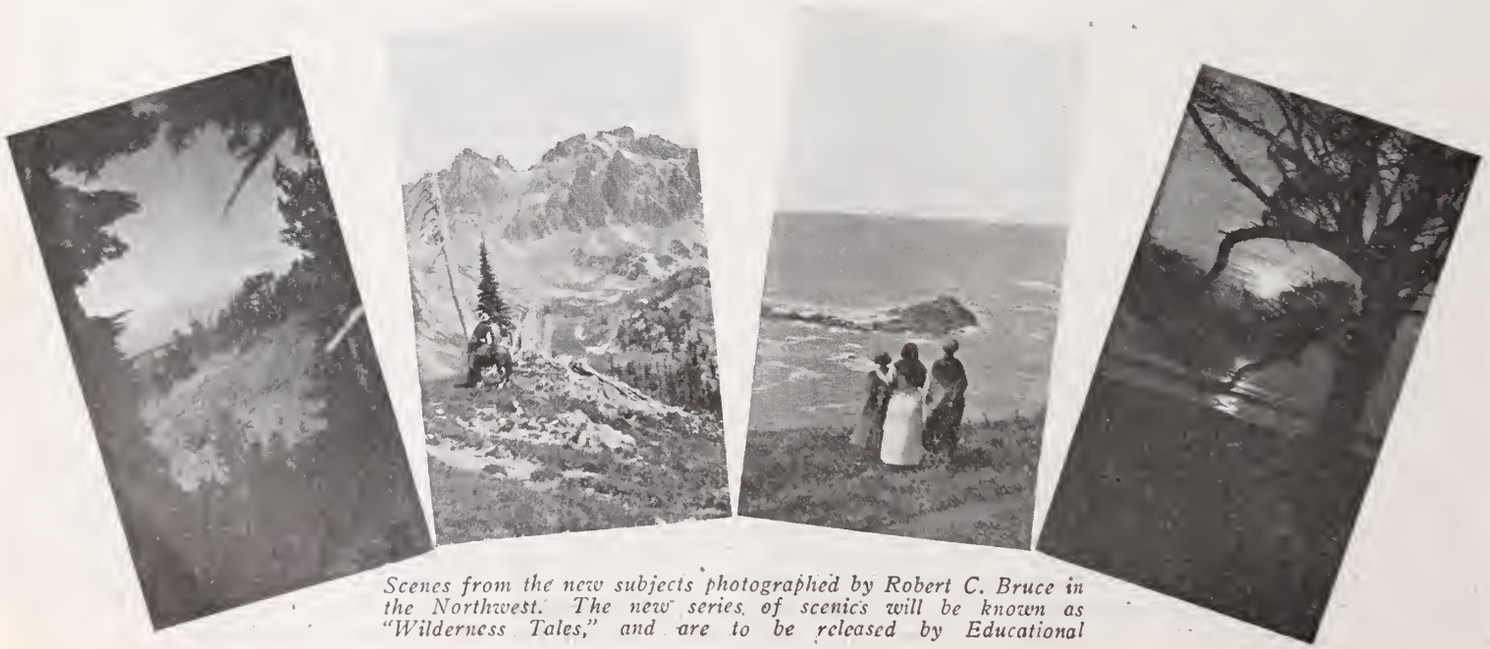
The delegates were: George Rotsky, Montreal, representing 23 Allen franchises; George Nicholas, Montreal, representing seven United theatres; Harry Brouse, Imperial, Ottawa; B. F. Stapleton, Center, Ottawa; Frederick Guest, Queens and Empire Theatres, Hamilton, Ont.; I. Goldwater, Empress, Lachine, Que.; George Gladianos, Midway, Montreal; J. E. La Brecque, Passe Temps, Montreal; E. A. Lazanis, Alhambra, Napoleon and Lord Nelson Theatres, Montreal; J. Sperdakos, Fairyland, Montreal; I. Singerman, Premier, Sherbrooke, Que.; A. J. B. Robert, Gayety, Three Rivers, Que.; Z. Goldberg, Sun, Montreal; Maurice West, Imperial, St. John, Que.; H. Heller, Perron Hall, Montreal; D. Wolff, Verdun Palace, Montreal; W. W. O. Fenety, St. John, N. B.; W. L. Charlebois, Northern Star, Iroquois Falls, Ont.; D. W. Ferguson, York, Toronto; R. Stevens, Regent, Sudbury, Ont, and E. S. Meehan, Academy, Lindsay, Ont.; C. Pownall, Gem, Orangeville, Ont.; A. Gorman, Montreal; W. J. Drummond, Toronto; J. James, Montreal; S. Brint, Toronto; and Colin Danson, Springhill, N. B.

Community Bureau Sues to Stop Murphy's Suit

Claim and counterclaim is disclosed in an action just filed in the New York Supreme Court by the Community Motion Picture Bureau against Dudley Murphy of 156 Waverly Place, in which the plaintiff seeks to recover $3,000, demands an accounting by Murphy and asks the court to appoint a receiver for a venture both were interested in.

The Community people say that in September they entered into an agreement with Murphy for certain motion picture production work, which was embarked on September 27 and was carried on until January 3 last, when it is claimed it was abandoned by both parties "due to acts and omissions on the part of the defendent, who neglected and failed to carry out the directions of plaintiff."

The complaint also says that Murphy, without the knowledge of the plaintiff, took possession of the negative films, "Aphrodite," "Anywhere Out of the World," "The Soul of the Cypress" and the "Way of Love." The sum of $3,000 asked for by the Community people, they say represents money advanced to Murphy and expenses incurred by the plaintiff. They say Murphy has brought several suits against them over the broken agreement that are without merit, and that these "multiplicity of actions are vexatious and unnecessary, and to the great detriment of plaintiff."



Scenes from the new subjects photographed by Robert C. Bruce in the Northwest. The new series of scenics will be known as "Wilderness Tales," and are to be released by Educational

Consular Reports on Film Industry Abroad Show Increase in Raw Stock Importations and a Decrease in Negatives Brought Here

A COMPLETE survey of the film industry abroad has just been received by the National Association of the Motion Picture Industry through its Washington bureau. The survey is embodied in a report to the United States Senate by Secretary of Commerce Hoover. It is the result of a resolution introduced by Senator Wadsworth of New York calling upon the Department of Commerce to furnish the Senate with a survey of the motion picture industry in foreign countries and the extent of film importation into the United States. The information was gathered by United States consular agents abroad and computed by the Department in Washington.

The report shows that film imports by the United States have increased from 11,725,000 feet, valued at $685,000 in 1911, to nearly 150,000,000 feet, valued at more than $4,000,000, in 1921. The greatest period of expansion was between 1911 and 1914. In 1914 our imports were 64,774,000 feet of film valued at $2,302,000. The bulk of these imports, however, have been raw stock. In 1914, for instance, 44,717,000 feet of raw stock was imported and, according to the government report, the 1921 figures, available in September, indicate that the raw stock imports for 1921 will be in excess of 130,000,000 feet or about three times the 1914 figures.

Imports Show Decrease

"Our imports of exposed film, however, have shown a decrease," says the report, "and for 1921 they will apparently be about half as large as in 1914. During the war imports fell from 20,057,000 feet in 1914 to the low mark of 2,267,975 feet in 1918. Recovery since 1918 has been rapid, imports increasing in 1920 to 6,233,000 feet, and for 1921 will probably be approximately 10,000,000 feet. The total value of this exposed film is likely to be about the same as in 1914, the price of film, like prices of other commodities, having changed.

"During the war, the development and expansion of the American motion picture industry proceeded with great rapidity. Imports of exposed film declined and the effect of foreign competition in the domestic field became less important. Exports of exposed film increased from 32,192,000 feet in 1913 to over 150,000,000 feet in 1919.

Exports Jumped

"In 1920 our exports of exposed film were 175,233,000 feet, which is more than five times the highest pre-war figure. For 1921 the total export will probably be somewhat less than in 1920.

"There are no official figures on the domestic production of motion pictures with which import figures can be compared. But as compared with our domestic exports of exposed film imports are of relatively small importance. Even for the current year, in which imports have increased and exports decreased, the import will probably be only 10,000,000 feet, while exports will be at least 140,000,000 feet.

"Since many of the pictures sent to this country by foreign producers are not saleable and are never shown before American audiences, the figures for the import of exposed film are slightly of less significance than they first appear. Further, in gaging the importance of imports, the rapid development and expansion of the domestic industry must be taken into account. An import of 1,000,000 feet of film into the United States today means much less to the industry than the importation of a similar amount meant in 1914. The domestic market has so developed that 20,000,000 feet (the import of 1914) would be more easily absorbed today than a much smaller amount in 1914. Except for four German and one Italian film, pictures of foreign make, imported since the war, have not been especially successful.

Millions of Feet from Belgium

"More than four-fifths of the raw film and two-thirds of the exposed film imported into the United States come from five European countries: Belgium, France, Germany, Italy, and the United Kingdom."

The report says further that of our 1920 importation of raw stock, 30,833,000 feet came from Belgium and that in 1921 the same country has supplied the United States with approximately 40,000,000 feet. Belgium, however, is not an important exporter of exposed film. American films are holding their own in Belgium in the face of severe European competition.

In 1920 the United States imported more than 62,500,000 feet of raw stock from France and returns for 1921 indicate that such imports from France will reach 75,000,000 feet. Our imports of exposed film from France in 1921 were approximately 2,200,000 feet, a slight increase over 1920.

"The industry (in France) is unable to produce the elaborate feature pictures which require special and expensive equipment," says the report.

In 1921 the United States imported from Germany about 2,000,000 feet of exposed film, or about 26 per cent. of our total importation of exposed film. In the first nine months of 1921 we imported over 29,000,000 feet of raw stock from Germany, over 20 per cent. of the total unexposed film which entered the United States from foreign countries.

Before the war about one-sixth of our exposed film imports came from Italy. During the war, however, these fell away to practically nothing. In 1921 imports from Italy were about 600,000 feet, which is far below the import level of 1914.

"It is doubtful if the import of exposed film from Italy will regain its pre-war importance," says the report. "American producers have become firmly established and can produce film enough to satisfy the American demand. The gap which Italian film filled in pre-war days no longer seems to exist."

In 1920 there were 82 producing companies in Italy, capitalized at 100,000,000 lire and employing 300,000,000 lire working capital. The total production of new film in Italy that year was 5,250,000 feet.

In South America, the report describes brisk competition between American, German and Italian films.

"The cheapness of European films seems to be a determining factor, and they are used in increasing amounts, although inferior in quality," says the report.

From the United Kingdom before the war, we imported over 25 per cent. of our exposed film. For the year 1921, however, imports from the United Kingdom will not exceed 2,000,000 feet. No imports of raw stock from there were reported during the first nine months of 1921. The report estimates that 50 per cent. of the pictures used in the United Kingdom are American made.

Detroit Exhibitors and Exchangemen to Hold Dinner

Arrangements have been completed for holding a joint dinner dance of the Michigan exhibitors and the Detroit exchange managers at the Hotel Statler, January 10, Tuesday evening. Starting with a banquet, there will be addresses by many prominent picture men and vaudeville entertainment, followed by three hours of dancing. It will be the first time in the history of the industry that both branches of the business have co-operated in holding a joint social affair. The committees appointed to work out the details comprise: J. C. Ritter, Detroit; Phil Gleichman, Broadway Strand; W. S. McLarence, Jackson and H. R. Richey, Detroit, representing the Michigan exhibitors association. J. E. Flynn, Goldwyn; Joe Friedman, Universal, and W. E. Wilkinson, secretary, represent the exchange managers committee.

Fox Plans Operation on Big Scale of Educational and Industrial Divisions

WILLIAM FOX, as president of Fox Film Corporation, announces for the new year another important addition to his screen enterprises. He has organized educational and industrial divisions, planned on a broad scale. This new enterprise is inspired by what Mr. Fox regards as a crying need for educational films that really educate, and for films dealing with business that not only tell the manufacturer's story instructively but create lively interest while doing so.

The educational and industrial divisions, in their operation, will be wholly independent of the amusement enterprises of Fox Film Corporation. They have their separate and distinct staffs—directors, scenario writers, librarians, technical men, artists, animaters and clerical forces. The two divisions are under one head—Herbert E. Hancock, formerly director of Fox News. Supervisory direction, however, will be exercised by Mr. Fox and Winfield R. Sheehan, vice-president and general manager of Fox Film Corporation.

The Fox plan, thus suggested, obviously means that the work of the educational division will be laborious, far-reaching and costly. For a year or more, it is announced, the expectation is that expenditures will exceed receipts; but that the division will ultimately be a financial as well as a popular success, Mr. Fox entertains no doubt.

The educational division possesses an immense advantage in its access to the library of Fox News, containing more than 1,000,000 feet of negative film from which may be assembled hundreds of educational subjects. In this labor are engaged many experts in film assembly, who have already selected an assortment of subjects of inestimable value as the basis of visual instruction for the first months of this Fox enterprise.

The industrial division, it is felt, has an irresistible appeal, inasmuch as it presents a method of advertising the tremendous pulling power of which is universally conceded. Director Hancock, having perfected his organization, announces that he is prepared, at a moment's notice, to undertake an industrial production of any size or scope.

Another Lid Off

Rome, N. Y., is the latest city to adopt Sunday picture shows. Mayor G. Arthur Mickle has just signed an ordinance which will enable the theatres to operate on Sunday between 2 and 11 p. m. The agitation was started over a year ago.

It was planned to submit the matter to the citizens in a referendum vote on November 8, but this was found unlawful from the fact that informal referendums are not authorized by the law in New York State. A resolution favoring Sunday shows was adopted on December 5 in Rome, by a vote of 4 to 2. Petitions from over 3,000 persons asking for Sunday shows were presented to the council. The Strand and Star theatres took immediate advantage of Mayor Mickle's action and drew capacity crowds last Sunday.

Albany Managers Hold Meeting and Name Chairmen

The Albany Managers' Association held a meeting Tuesday afternoon, December 27, at which time Richard C. Fox, manager of the Famous Players exchange in Albany, and Joseph Klein, of the Robertson-Cole Company, New York, were named as chairmen of committees which will co-operate in cooperate 100 per cent with the managers in giving Albany the biggest and best convention which it has seen in recent years. The Chamber of Commerce proposes to give a luncheon on some one of the convention days.

Moss Opens Another Motion Picture House

Still another handsomely appointed moving picture theatre was opened to the New York public December 25. It is the Cameo, on Forty-second street, just east of Broadway, adjoining the Bush Terminal Building, and until a smaller house is opened may be called "the Little Theatre of the Screen," as one of the daily papers stated. The auditorium, which has no balcony floor, seats a few less than 600 persons.

The Cameo is under the direction of B. S. Moss, who plans to devote it to moving pictures with such supplementary musical and dancing numbers as are customary in the other Broadway film theatres.

New York's newest moving picture house, which, it is said, was designed after conferences between Mr. Moss and Irving T. Bush, has been decorated and furnished to give the impression of intimacy suggested by its size. The auditorium is done chiefly in old rose, cafe-au-lait and gold, the whole being softly lighted from a chandelier in the dome of the ceiling. The walls are paneled and the ceiling is elaborately but not loudly ornamented.

The theatre is equipped with a four-manual organ and will also accommodate an orchestra. All the lights used in the house, as well as the curtains, are controlled from the projection booth, which is on a mezzanine floor at the rear of the auditorium, so there is no back-stage work to be done.

"Peacock Alley," with Mae Murray in the leading role, directed by Robert Z. Leonard, was the featured photoplay of the first week's program, and on the bill with it are the usual topical pictures, Jimmy Aubrey's Vitagraph comedy, "The Messenger," and several musical selections.

Wid Gunning Company Announces Appointments

Wid Gunning announces the appointment of George Slater and Frank Heyfron as special representatives, in charge of the Wid Gunning, Inc., Los Angeles branch. Mr. Slater is well known in the Los Angeles territory, having been, until recently, connected with the Realart office while Frank Heyfron has a wide acquaintance among exhibitors through his association with Paramount and Realart in that territory and in Seattle.

Troy M. Rodlun, formerly assistant circulation advertising manager for the Hearst magazines, has joined the Gunning organization to handle direct mail exploitation. James Englander, formerly with Vitagraph and Federated Films, and a newspaperman of wide experience in New York City, is now a member of the publicity department, doing general publicity work. Irvin C. Davis, direct from a long experience in the advertising and sales' promotion field, and M. R. Edwards, are others who have entered the Wid Gunning publicity and advertising departments.

Passes Resolution Thanking Officers

The following resolution was adopted at the mid-winter convention of the Wisconsin Exhibitors Association, held at Milwaukee on December 15 and 16: Be it resolved that we the Wisconsin Exhibitors Association in convention assembled extend a vote of thanks to our national officers for the efforts set forth in our behalf and which they have so ably handled, especially the repeal of the 5 per cent. film rental tax.

Be it further resolved that a copy of this resolution be sent to our national officers.

The funny little brown derby, the "fit me snug" coat and the stranger pants, topped off with the big feet underneath, and all guided about by a pair of well-known crossed eyes, have again appeared on the Mack Sennett lot to report for work. Ben Turpin and Phyllis Haver have finally started in real earnest. Bill Watson has been chosen to direct the comedy pair in their first two reeler of a series of eight, for distribution as a First National picture.

Ernst Lubitsch Describes Novel Method of Preparing a Picture for Production

By SUMNER SMITH

ON Tuesday, December 27, Ernst Lubitsch, Germany's greatest motion picture director, underwent the ordeal of answering rapid-fire questions shot at him, through an interpreter, by trade paper writers eager to make the most of the limited time allowed them. This alert, physically striking man, who had been represented as so painfully retiring that he had to issue his orders through a subordinate, met the test with rapid-fire replies, delivered without hesitation and with authority. Occasionally he ran his fingers through his jet black hair and left his chair to pace restlessly like Douglas Fairbanks, but never did he hesitate in replying.

Passing over, for the time, Lubitsch's views on American pictures, and his impressions of this country, let us listen first to his novel and highly interesting views on preparing for the production of a feature.

"After the author submits his manuscript we two go off together to the mountains or any place where we will not be annoyed by interruptions," he says. "Once arrived, we go over every word in the manuscript together and compare our ideas and arrive on a scenario. I make the decisions, of course, but I am always open to suggestions.

"As soon as the scenario is completed and the casting has been done, I supply each artist with a general idea of the picture—just a very general idea, nothing detailed about the plot. I don't ask them to study how to play the part assigned them; I just want them to visualize the whole. Then, when we get together on the lot, I give the players detailed instructions.

"The titles are all written before the 'shooting' begins. As I shoot I plan how I'll cut the picture and carefully keep a record of intended cuts, so that it usually takes me only ten days for the editing work. For instance, though I spent a year on my latest picture, 'The Wife of Pharaoh,' and shot 90,000 feet, I readily cut it down to between 9,000 and 10,000 feet."

Those are Lubitsch's methods on handling actors. Truly they are new to this country, where the actor studies his script before appearing in the studio or on location. But, then, Lubitsch stages only big spectacles that take a lot of time—it was said that it usually takes him a year to make a feature—some times he completes one in ten or eleven months—and those of us who see the finished result begrudge him the time.

The writer visited Lubitsch with the firm intention of learning something firsthand about economic conditions in Germany and the picture industry in particular. He planned questions about EFA and UFA and the other big organizations. But Lubitsch was diplomatically noncommittal.

"I am a director and the making of a picture occupies all of my time," he said. "I cannot answer your questions—you must ask some official of the Hamilton Theatrical Corporation, which brought me here on this visit."

So, with the clock aggravatingly ticking off the precious minutes, the interviewer sought the director's opinion on American films.

"I have not had the opportunity to see most of your great pictures," he said in answer to a request to name the picture he likes best, "but I consider that, among those I have seen, 'Broken Blossoms' is uncomparable, and I doubt if you have any to equal it. The German people went wild over it. Griffith is a great director. This is the picture which decided me to visit your country and study your methods. Another great American picture I have seen is 'Forbidden Fruit.'

"As for the artists, I have seen and admired Mary Pickford, Charlie Chaplin and Douglas Fairbanks. Chaplin has no equal for popularity in Germany, and neither is there an actor among us who can do Fairbanks' great stunts and delight the people with the virility that is his."

"How are American pictures regarded in Germany?" he was asked.

"They have such great popular appeal," Lubitsch replied, "that some of our directors are imitating them, especially your westerns. They go over strong. German audiences are immensely interested to see how your directors work out the themes assigned them—from the American viewpoint—and to learn your customs and see what the United States looks like."

ERNST LUBITSCH

"What are your plans for the future?"

"I can only say this: that, like some of your American directors, I began costume plays whenever everybody said they weren't wanted, and we found they were wanted. I shall continue making costume plays until it is evident to me that the trend has turned toward modernity.

"Don't ask me about my latest picture. I don't want to talk about it now. I'd much rather have you see it and judge for yourself. I'll only say it introduces Dagny Servaes, a beautiful and extraordinarily emotional Austrian actress, in the leading role, and includes Harry Liedtke, known as the best lover in Germany.

"And that reminds me of a joke on myself. Of all comedy parts that Germans like to play that of a young lover comes first. I wrote a scenario about a young lover and played the part myself. That was during the war, when there was a shortage of mirrors, and the picture was most unsuccessful. It cured me. You cannot be both a director and a player. In "One Arabian Night" I played the hunchback because we couldn't get the right man."

It was annoying the way the clock kept methodically ticking away. The interpreter was restless—poor man, his had been the hardest task, and he had been at it nearly all day.

"Do pretty faces count for much in German films?"

"Oh yes, we like pretty faces and youth but we will readily desert beauty and youth if there is no character and talent—by 'we' I mean the German audience."

Then the conversation turned to historic backgrounds. Lubitsch said they were much easier to stage abroad than here, and they were, "natürlich," much more likely to be faithful reproductions. In this connection Paul Davidson, who is Lubitsch's guide while here, read in a German daily paper, just received, a story of how, since the picture was completed, 250,000 German school children have made pilgrimages to the sets for "The Wife of Pharaoh" to study Egyptian architecture. These pilgrimages were arranged by the educational authorities.

The clock struck 4 o'clock; the interpreter cleared his throat and bestowed a lingering glance on it. So—"Auf wiedersehn."

Ernst Lubitsch arrived on December 24. He will stay about ten days more in New York and vicinity and then visit Los Angeles. His visit in this country will consume about six weeks. In that time he expects to gather a wealth of detail about American production methods.

(Continued on following page)

Herman Robbins Now General Manager of Sales of National Screen Service

HERMAN ROBBINS, who resigned as general sales manager of Fox Film Corporation to go into business for himself, announces he has affiliated himself with National Screen Service as general manager of its sales in the United States.

"I have carefully analyzed National Screen Service in the past few months, its steady growth, and the unqualified praise it meets with wherever shown; and I am keenly aware that it is only a question of time when the National Screen Service method, enabling the exhibitor to show in attractive film form instead of by slides his coming attractions with interesting, box office drawing extracts from those attractions, will be a requisite necessity in every theatre just as feature films, good music, comedies and news reels are now an integral part of his weekly and daily program," Mr. Robbins said.

"Every phase of theatre presentation has shown marked progress in recent years except that of the exhibitor showing his future merchandise to his buying public.

"I am highly gratified to be associated with Messrs. Pollak, Weinberg and Gruen, who are to be complimented for the high esteem in which National Screen Service is held by the thousand exhibitors who now subscribe to the service. I plan to create sales organizations for National Screen Service in the principal exchange centers throughout the country for direct personal contact with all exhibitors as to the value of this service to his patrons and to his box office."

No Albany Censors; Cobb Admits Films Are Generally Good

There will be no reviewing of pictures at Albany by the New York State Motion Picture Commission, according to George H. Cobb, chairman. Mr. Cobb believes that producers and exchanges throughout the entire state can best be served by the present arrangement of reviewing all pictures at the New York office.

Neither will there be any immediate additions to the road force, which consists of only one man, Ansel W. Brown. Later on, however, one or two more may be added.

Mr. Cobb declared that the majority of the pictures submitted to the commission these days are so constructed that no eliminations are necessary. In fact, he said there are no wilful violations of the law these days on the part of either exchanges or producers.

Additional furniture has just been added to the Albany office and from now on duplicates of all violations will be kept at the Albany bureau. This, said Mr. Cobb, will enable the attorney general to prosecute all violations from Albany and the reports covering these violations will be accessible at a moment's notice.

Miners Aided By the Use of Pictures

The use of motion pictures is an important feature of the educational work of the United States Bureau of Mines in promoting safety and health among miners, according to information received from that governmental department. The motion picture films in the possession of the Bureau of Mines are also lent to individuals or organizations which intend to show them for educational purposes, especially for the promotion of safety, health, welfare, and efficiency in the mining industry. They are not permitted to be shown where an admission fee is charged. Transportation charges are borne by the borrower. This service has proved so popular that requests for the loan of some films can be filled only in the order in which they are received.

Most of the bureau's films have been donated by co-operating agencies that are desirous of promoting educational work in the mining industry. During the past year a number of new films have been obtained, four of the most important being "The Story of Asbestos," "The Story of Steel," "The Story of Rock Drilling," "The Story of Sulphur."

Mr. Leopold, of the Washington office of the bureau, conducts the co-operative work with mining and other companies for the making of films of educational character bearing on the mining industry, and renders technical assistance in the planning of the work of making the pictures. He has also made arrangements with motion picture companies so that the bureau receives copies of motion pictures of events of special interest to the mining public.

The educational work of the Bureau of Mines is further promoted by the preparation of exhibits showing various phases of its work. During the past year exhibits of this character were shown at a number of state fairs, and in connection with the meeting of the American Mining Congress at Chicago. The bureau also maintains an exhibit of educational character at its Pittsburgh station. These exhibits have been valuable in promoting a wider knowledge of the mining industry, not only by the general public but by those interested in the industry as well.

Changes Itinerary

Cecil B. De Mille has altered the itinerary of his vacation trip, according to a cablegram received by his representative at the Lasky studio. The producer stated that he had delayed his departure from Rome until December 21 and expected to spend Christmas in Nice instead of Tunis as originally planned.

Whether this change in dates means the abandonment of the producer's trip to Northern Africa or merely its postponement cannot be determined. The cablegram carried the news of the change of dates without additional comment.

German Director Here

(*Continued from page* 53)

Born in Poland, Ernst Lubitsch was originally a tailor's apprentice. He then became a super for Professor Max Reinhardt, and gradually worked himself up to a speaking part under Reinhardt's direction. It was from the great director that he received his production instruction. Lubitsch became well known as a character artist in Jewish roles, similar to characters played by Alexander Carr, Barney Bernard, etc. He later came under the management of Paul Davidson, and created on the screen the roles he had made well known on the stage. His first great picture was "Gypsy Blood." He and Pola Negri grew simultaneously. It was a great combination. He developed into a master director, and she, a great actress.

He is a hard worker and makes it a point never to show anybody any scene of his production during the entire period of producing. It was he who produced "Gypsy Blood," "Passion," "One Arabian Night" and "Deception."

In February of this year he entered into a long term contract with the Hamilton Theatrical Corporation of New York and started the producing of his first picture under that contract. The picture is entitled "The Wife of Pharaoh" and was completed, after ten months of hard work, just one week before he sailed. It required an aggregate of 126,000 extras in the course of filming.

Lubitsch is unbelievably young, 29, and yet he has attained in the German film world the same position that Reinhardt has in the dramatic world.

Mrs. Hamlin Dies

Mrs. Saloma Hamlin, the mother of Thomas J. Hamlin, managing editor of Motion Picture Journal and managing editor of Associated Film Press, died in Minneapolis Tuesday, December 27, at the age of seventy-five. Mr. Hamlin immediately left for Minneapolis.

Public Resents High Salaries and Big Expenditures, Says Charles Christie in Talk to Western Advertisers Body

THE motion picture public resents the tremendous expenditures in motion pictures in the way of salaries and production costs which we know are highly exaggerated," said Charles Christie, the comedy producer, before the members of the Western Motion Picture Advertisers at their last meeting in Hollywood.

"Even if a fortune is actually spent on a certain scene or a star does receive a hundred dollars a minute, I do not think it is good business to make capital of this fact," said Mr. Christie. "This talk about great amounts spent by motion picture people has to a great degree been responsible for a feeling on the part of the public toward the motion pictures that does not work out favorably at the box office."

The producer urged publicity men to eliminate from their copy all references to large sums of money spent in this business and suggested they concentrate their effort on ideas that will create and establish sales points for the product they are boosting and for the industry in general. He also attacked the prologue idea which he said proved detrimental to the importance of the motion picture as a medum of entertainment.

Another speaker was Ed Schallert, dramatic and motion picture editor of the Los Angeles Times, who gave a heart-to-heart talk on what the editor wants from the publicity man. Mr. Schallert made several valuable suggestions which met with the hearty approval of the members.

Wen Milligan, advertising manager of the MOVING PICTURE WORLD and "Rubberneck" Giebler, west coast manager of that publication, were other guests of the evening. Mr. Milligan gave a very helpful address which threw new light upon the importance of the trade paper in the motion picture business.

Other speakers among the members were Roy Miller, chairman of the evening, Harry Brand, who gave some startling facts concerning the recent San Francisco tragedy which strengthened the stand of the defense in the minds of the members; Harry Wilson, who just returned from New York and Larry Weingarten, who also just arrived from a tour of the country. A. McArthur, former advertising manager of the MOVING PICTURE WORLD and now publicity director for Mack Sennett, was introduced as the newest member of the "Wampas."

Nathan Robbins Opens New Watertown Theatre

The Olympic Theatre in Watertown, N. Y., was opened under the management of Nathan Robbins on Christmas Day, and capacity audiences witnessed the shows on the opening day as well as Monday, when the city officials were present at the first evening performance as guests of Mr. Robbins. On this occasion, Dr. J. Victor Wilson, who is general presentation director for all the Robbins' houses, addressed the audience and introduced the Mayor of the city, Robert E. Cahill, who made a speech welcoming Mr. Robbins and his associates to Watertown.

The policy of the Olympic Theatre will be the presentation of the latest and best pictures in conjunction with a program of music rendered by the Olympic Concert Orchestra, under the direction of Patrick Conway and instrumental and vocal soloists who will appear in stage presentations under the direction of Dr. Wilson.

The feature picture at the opening was "The Little Minister" with Betty Compson as the star. Harold Lloyd in "Never Weaken," scenic and educational studies and Pathe News pictures completed the film end of the entertainment. The last half of the week the picture changes were Thomas Meighan in "A Prince There Was" and Ham Hamilton in "Robinson Crusoe, Ltd." Sol Manheimer is general manager for Mr. Robbins' Watertown theatres, the Olympic, Palace and Antique.

Missouri Health Board Lifts Ban on All Travelers

With the lifting of the Missouri State Board of Health's drastic order requiring all travelers to show vaccination certificates motion picture men of the state feel that danger of a general quarantine to prevent the spread of smallpox has passed. The order was to have gone into effect on December 22, but was recalled on December 21.

Smallpox has been prevalent in Kansas City, Jackson County, Jefferson City, Calloway County, Fulton and other sections of the state outside St. Louis. For a time it was feared it might be necessary to prevent all public gatherings to checkmate the disease, but during the past week the number of new cases have decreased greatly and apparently all need of drastic regulatory measures has passed.

During the week Dr. H. F. Owen, city officer for Fulton, lifted the ban prohibiting children under 16 years of age from attending motion picture shows in that city because of the prevalence of smallpox of a very virulent type. The order had been in effect for several days.

Due to the efficiency of the St. Louis Health Department, not a case of smallpox has developed in that city during the past two months. This was a remarkable record in view of the fact that other sections of the state were in the throes of a real epidemic which caused many deaths. During the past three years there has not been a death from smallpox in St. Louis. The city claims the distinction of being the best protected metropolitan district in the country so far as smallpox and other contagious diseases are concerned.

The motion picture men of St. Louis are proud that they have always loaned their screens to further the educational campaigns of the St. Louis Health Department. There is real wisdom in this as healthy people are the ones who attend the movies.

Washington Hearing

(*Continued from page* 34)

"We will point out specifically some of the methods that could be adopted by the Eastman Company to stifle and eliminate competition. Controlling the supply the Eastman Company could:

"Either refuse to sell raw film to one or more of the independent laboratories; or

"Continue to supply the independent laboratories with film at the present prices, and, at the same time, offer to manufacture printed film at a price considerably under the present market rate; or

"Increase the price of raw film to the independent laboratories and at the same time offer to the consumers printed film at the present market price; or

"By failing to make prompt deliveries to independent laboratories, by harassing the said laboratories in any one of a dozen different ways, cause the service rendered by such independent laboratories to fall below the present standard, with the result that patrons would take their business elsewhere."

Patrick A. Powers, of Powers Film Products, Inc., Rochester, N. Y., stated that he had been forced to close down his plant and resort to an importing business on account of the inroads made into his business by the foreign film. He said that he was able to buy at 90 cents a hundred feet film that would cost him over $2 to make in the United States. He wanted the 20 per cent. duty in order to be able to re-engage in the manufacture of film stock.

Sigfried F. Hartman, of the Universal Film Company, denied that his company was proposing to enter foreign countries for the purpose of producing. He pointed out that his company has $6,000,000 invested here in plant and equipment, now being utilized at pretty near full capacity.

"We are not afraid of foreign competition," he said. "We do not want any tariff on the finished negatives simply because we do not care to face the retaliatory action we feel sure will be taken by foreign countries."

Instructions More Easily Absorbed When Given Combined with Motion Pictures

STUDENTS taught by a combination of motion pictures and oral instruction pass examinations which average 22 per cent. higher than those instructed orally only, an experiment conducted on about 500 New York school children by a graduate student at Columbia University shows. The results of the experiment have just been made public at the university in an announcement stating that the course in motion picture making would be continued as part of the university curriculum.

The experiment was conducted by Joseph J. Weber, of Hague, North Dakota, a graduate student in education at the university. More than five hundred students were placed in different groups, it was explained at the university. All at one time were in Group A, and received instruction by oral means only. At another time all were in Group B and had twelve minutes of motion pictures, followed by oral instruction. At another time all were in Group C and had oral instruction, followed by twelve minutes of motion pictures.

Better Than Orally Instructed

"The surprising fact developed that the same students when in Group B or when instructed by motion pictures followed by oral instruction, passed examinations which averaged 22 per cent. higher than when they were instructed orally only," Rowland Rogers, instructor of motion picture making at Columbia, said: "When the students were in Group C which had the oral instruction followed by the motion pictures, they were still 15 per cent. higher than when in Group A, or instructed by oral means only."

The Columbia course in motion picture making, in connection with which the experiment was made, is planned to give a working knowledge of the principles and technique of motion picture production. The students actually produce a motion picture, learning how to plan the picture, how to photograph it, the mechanism of the camera, and learn the methods of producing natural color, cartoon, trick and technical drawing pictures.

Mantzke Joins Hodkinson

Frank Mantzke, formerly manager of the Robertson-Cole exchange in Minneapolis, and at one time manager of the publicity department of the General Film Company in Minneapolis, has been added, to the sales force of the Hodkinson exchange in Minneapolis.

Mr. Mantzke was manager of the Mutual exchange in Kansas City from 1914 to 1919, and was later transferred to Minneapolis.

British Producer Praises R-C Stars and Tells of Handicaps in England

AMERICA, with its censorship problem, by no means has a corner on difficulties in the production of moving pictures. This was the gist of information furnished at the R-C Studios in Hollywood recently by Walter Tennyson d'Encourt, representative of the International Artists Film Co., Ltd., of London, who was visiting Southern California to get information on the production of films in America.

There is a dearth of technical experts in Europe, said Mr. d'Encourt, and this is a handicap that is keenly felt and only time can overcome.

Mr. d'Encourt visited many studios, but spent an entire day on the R-C lot. He was particularly interested in meeting Pauline Frederick and Sessue Hayakawa, because, he declares they are two of the greatest favorites in England, and he was glad to have their views on picture production. He stated both Miss Frederick and Mr. Hayakawa are "The Actors' actors" in England, that is, their histrionic technique, and ability to "put over" things in a subtle way are studied by those anxious to improve their own work upon the screen, also that these two R-C stars are also great box office attractions with the masses.

Mr. d'Encourt gave an illustration of what producers have to contend with in England. His organization recently sent a company to Spain. They took their own supplies, but on returning, had to pay the regular customs charges on this film, whether it had been exposed or not. It is in matters of this kind that British producers are still seeking cooperation from their government.

There is a great need in England now for art directors, electrical experts, and others well versed in off-stage technique, he said. Those trained in the technical side of production in America would be welcomed.

On account of climatic handicap most of their work has to be done indoors. It will not be long, however, Mr. d'Encourt thinks, before British producers are furnishing British exhibitors with a large number of pictures.

While at the R-C Studios Mr. d'Encourt, watched the making of scenes in Doris May's latest R-C production, "Boy Crazy," and also met Mr. Hayakawa and Bessie Love while they were working on Hayakawa's latest production, "The Vermilion Pencil." Mr. d'Encourt was the guest of honor at a studio luncheon attended by Miss May, Miss Frederick, Miss Love, Mr. Hayakawa and a number of R-C Studios executives.

SCENES FROM "QUO VADIS." RELEASED BY WID GUNNING

Chief Bar to Production in India Is Wanton Waste; Films Lack Broad Appeal

(*From Our Correspondent*)
Calcutta, Nov. 17.

IN my previous article I attempted to make out a strong case in favor of film production in India under expert American direction and with local acting talent, and I feel more convinced than ever to-day that there is a large field for production in this country under these conditions. One feels so sorry that the Famous Players-Lasky Corporation's enterprise in India could not be engineered to a successful issue owing to causes over which that company had no control, and this is another plea for utilizing the services of local actors and actresses. The climate of India does not agree with every foreigner, and it is a notorious fact that none of the centres of production possess ideal climate.

Personally, I think Calcutta has the best climate of all the cities where film production is possible, and possesses advantages and facilities which few cities in the East enjoy. The place where the Famous Players-Lasky Corporation had its studio in Bombay is a notoriously malarious spot, and I, for one, would not care to spend even the week-end over there. If any producing company from abroad would open a studio in India, I would strongly advise them to have their headquarters in Calcutta. The suburbs of the ex-capital of India offer scenery that any artist would delight to immortalize on canvas, and what little production has already taken place in this city has been done in these suburbs.

Unfortunately, owing to lack of organization, all the companies that have so far tried their hands at the game have met with practically no success whatever. There are about four companies at work in Calcutta at the moment, of which only one is worth any consideration, because it has the necessary capital behind it. Wanton waste has, however, characterised the efforts of this company in every direction. If it has produced an 8,000-foot picture, which, in itself, is much too ambitious a venture for a start, it has wasted 80,000 feet of film. Actors and actresses who do not even have a rudimentary knowledge of acting, are being paid salaries out of all proportion to their capabilities. So-called "expert" cameramen, whose work is mostly "out of focus" and who have no idea as to the value of light, artificial or natural, and who cannot give definition or depth to a scene, are drawing princely incomes by playing a game of bluff with their employers, who, although aware of the worthless nature of their productions are still bent on wasting some more millions until evidently they arrive at the stage when they will have no more money to waste.

I am certain if I proffered any advice to these people, asked them to be more mindful of their money, they would at once jump to the conclusion that I was a foreign spy! So let experience, in their case, be their teacher, however severe that teacher might be, and I only hope that others will profit by their example and not repeat the very same mistakes. Do you know very few go about with their eyes open in this country, and I need not tell you what it is to go about with one's eyes closed in any business and in the producing line, in particular. Economy should be the watchword, even if one has billions behind one's back.

When I mention economy, I mean the opposite of waste, for there is such a thing as false economy, which we call by the more popular expression "penny wise and pound foolish" policy. If it is necessary that under a particular head you must spend a hundred dollars, because you know that ninety dollars would not give you the desired result, by all means spend the hundred, but where ten would be enough, it would be suicidal to think of spending a hundred.

Organization Lacking

This is what is actually happening in this country. Organization, as I stated in my previous article, is the one great thing lacking, and from what I can see. production in India cannot be a success, cannot possibly compete with the crudest foreign output until the organizer has appeared. So far, he has not. The organizer, the man with brains, who comprehends every aspect of the industry, the man who will not tolerate waste in any direction, the man who will save so much money by preventing waste, has yet to make a welcome appearance in the Indian film production field.

In the Bombay Presidency, also, quite a number of companies are engaged on production and I feel sorry that so much of their energy should be misapplied. There are more companies at work on that side of India than in Bengal, where production is confined to Calcutta alone. Dotted all along the Bombay Presidency sea-coast are companies which are daily turning out what you would call nothing but "junk." They delight in trying to adapt mythological stories for the screen, unaware of the great fact that representations of such stories are far more difficult and far more costly than stories that concern ordinary mortals. India has a rich mythological lore, but it requires more than the "skill" of the Bombay producers to transfer it to the screen.

No Sense of Proportion

An organization like the Famous Players-Lasky Corporation might, with the help of a few highly educated Indians thoroughly conversant with Indian mythology, succeed in producing films of this class. But producers in Bombay are determined to run before they have learned to walk! If I am not mistaken, the Indian enterprise of the Famous Players-Lasky Corporation did begin the difficult task of producing the great Hindu epics, "The Ramayana" and "The Mahabharata," with two-reel episodes, which any exhibitor could have found room for in his program. That was a sensible move, for the non-Hindu section of the audience at any cinema would get bored in no time were they given nine and ten-reelers at a time! It is a great pity the production activities of that sound concern have had to cease, as otherwise India would have seen something worth looking at in the Indian mythological line.

Cannot these self-conceited Indian producers be brought to their senses and made to understand that there is such a thing as "sense of proportion" in every human undertaking? They have certainly no business head to lead them, as they are evidently quite content to produce for the benefit of only a section of the teeming millions of this country. For film production in India to be a paying proposition, every company bent on "producing" must bear the all-important fact in mind that they must aim at producing pictures that will interest, firstly, the various races and creeds and communities in India itself, and secondly, those living outside India.

Nothing Universal

This is only another way of saying that there cannot be any film industry in India unless the pictures produced are fit for universal consumption—which means that the subjects selected must be understood by the civilized section of the human race, that the manner of presentation must be acceptable to everybody, that direction, acting, photography, settings and mounting must come up to a certain recognized standard, and that production, as a whole, must be such as to create a a demand in markets outside India.

None of these essentials of film production has yet been grasped by any company in this country and from what I have seen, no attempts are being made either to grasp these. The man with the business brains in film production has not risen yet, or the only company that deserves any consideration in Calcutta would not keep on wasting its capital on pictures that it is ashamed to exhibit anywhere but what might rightly be called the backyards of the Indian quarter. Why this should be so with the best American pictures shown daily at the principal cities in India passes comprehension.

Perhaps you are not aware that in this country, the pick of American pictures

Film Distributing Companies with National Systems of Exchanges Have Adopted the Hoy Reporting Service

AS a result of a series of conferences between the New York home office executives of most of the film distributing companies which have a national system of exchanges, the Hoy Reporting Service, that has worked out so successfully in New York, Boston and several other exchange centers, has been adopted throughout the country.

F.I.L.M. Boards of Trade will be organized at once in all the exchange centers east of Denver and north of Atlanta and the Hoy system put into immediate effect for the handling of all complaints and claims which arise between exchanges and theatres.

To carry out the provisions of the plan, the country has been divided into four zones. Zone 1 includes the following territories: New York City, Albany, Buffalo, New Haven, Boston, Philadelphia, Pittsburgh and Washington, D. C. The headquarters of the Hoy Reporting Service in this zone are 719 Seventh avenue, New York City. All complaints between exhibitors and exchanges in the exchange centers of this zone will be handled through the New York headquarters of the Hoy Service.

Zone 2 includes the following territories: Chicago, Milwaukee, Minneapolis, Detroit, Omaha, Kansas City, St. Louis, Indianapolis, Cleveland Cincinnati, and Des Moines. The headquarters of the Hoy Service in this zone will be opened immediately in Chicago.

This will mean an immediate reorganization of exchange managers' associations in all the exchange centers of these two zones that are not at present using the Hoy Service.

In addition to New York City and Boston, the Hoy Service is already being used in Buffalo, Albany and New Haven. In all other exchange centers of Zones 1 and 2, F.I.L.M. Boards of Trade will be organized at once with a uniform set of rules and regulations. In these regulations, an arbitration board is provided for to hear and determine disputes between exchange members and theatres. Theatre owners will be invited to serve on these arbitration boards.

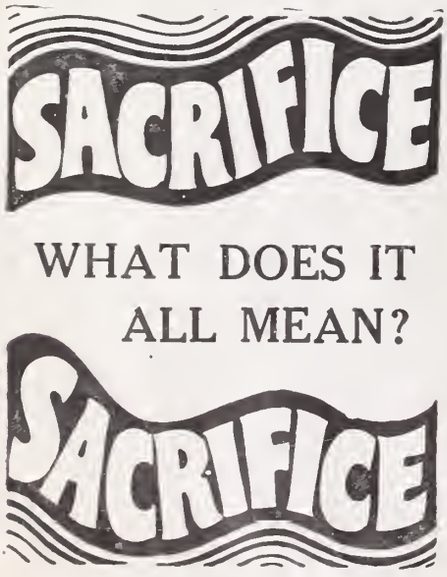
On or before March 1, 1922, the Hoy Service will be adopted in the territory west of Omaha and the territory south of Washington, D. C.

The west will be known as Zone 3. This zone will include: San Francisco, Los Angeles, Denver, Spokane, Butte, Seattle and Salt Lake City. The headquarters of this zone will be in San Francisco and all claims arising in any of the above exchange centers will be handled through a San Francisco branch of the Hoy Reporting Service to be opened prior to March 1.

The south will be known as Zone 4 and will include the following exchange centers: Dallas, Oklahoma, Atlanta, New Orleans, Charlotte, and Memphis. The headquarters of this zone will be in Atlanta and all disputes arising between exchanges and theatres in the branches located in Zone 4 will be cleared through the Hoy Reporting Service at a headquarters to be opened in Atlanta prior to March 1.

The distributing companies whose representatives have attended the series of conferences which resulted in the nationalizing of the Hoy Service are: Goldwyn, Universal, Pathe, Fox, Wid Gunning, R-C, Educational, Metro, Selznick, Vitagraph, Famous Players-Lasky, Pioneer, and W. W. Hodkinson.

The membership of the various F.I.L.M. Boards of Trade, however, will not be confined to the above companies. All exchanges in the various centers will be invited to become members of the newly organized F.I.L.M. Boards of Trade.



U. S. Commissioner of Education Sees a Big Field for Educational Movies

THE educational field of the movies has been practically unexplored, according to John J. Tigert, United States Commissioner of Education. In his annual report, an advance copy of which has been received by the National Association of the Motion Picture Industry, Commissioner Tigert says:

"Although there are now more motion picture machines in schools, churches, and clubs than in commercial theatres, conditions are such that the industry is organized almost exclusively to serve the interests of the commercial theatres.

Potential Strength

"The demand from educational institutions may never equal in bulk or in steady continuity the commercial demand, and yet its potential strength is sufficient to attract attention if only it can be organized and given expression. Representatives of the larger producers have declared their willingness to produce the films, provided they can be assisted in determining what is needed and can be used in the schools, and they have appealed to the bureau repeatedly to take the initiative in organizing some plan of investigation. No producer or organization of producers can afford to make the necessary analysis of school needs and educational possibilities, and they all lack the motive, the personnel, and the school contacts which are essential to the success of such a study."

The bureau should be permitted to organize at once a division of Americanization and education of illiterates, says Mr. Tigert, because this feature is obviously a function of the Federal Government and should not be left to the different methods of the States.

Waste in India

(*Continued from page* 57)

are seen much earlier than in, say, England. I could mention at least a dozen titles of films that have not yet been "trade shown" in England but have had repeat runs in India. If producers cannot profit by looking at those pictures, cannot improve on their technique—if such a term could be associated with their work—they are not fit to carry on and the sooner they close down the better for all concerned and, especially, for the good name of India. People will not try and find out for themselves the whys and wherefores in the pictures they are seeing daily at the leading cinemas, and until this spirit of inquiry is awakened, India must either give up producng altogether or seek the assistance of men from abroad to guide them—men who have directed and organized and made successes of their undertakings.

Whoever thought a few years ago that the American film industry would occupy the position it enjoys today? Rome was not built in a day, and who can tell when the day may come when a California will spring up in each of the Indian presidencies and the producing industry may class among the country's best assets? But all this must remain a dream until the industry has been organized from A to Z and producing units have realized that they must cater to the world at large.—"INDIO."

"School Days," Backed By McCormick's Sagacious Showmanship, Breaks Records

By ROGER FERRI

"I AM your house the opening show and if your show is good you'll jam them in for the rest of the week." That's the advice that an old boss gave us some five years ago when we started out ahead of a musical troupe headed for the "sticks" of the K. and E. Southern time.

As the years passed we have often thought of that counsel and we have tried our utmost to "jam 'em in." And in that advice we find the foundation so essential in the making of a box office success whether it is a legitimate attraction or motion picture.

And it was on the theory that satisfaction at the opening show—satisfaction resultant from worthwhile and value-received entertainment—that S. Barret McCormick, managing director of the Allen Theatre, Cleveland, O., must have worked when he introduced that wonderful box office attraction, "School Days," to the fastidious theatregoers of that municipality. But while it is the business of the exploiteer, advance man, publicity agent or whatever you want to call him, to "pack" the house, after all, it is the attraction that either encourages or discourages patronage. Presentation and exploitation, however, are necessary factors that must be properly utilized. Poor presentation of a good attraction discourages business; poor exploitation depreciates the box office value of an attraction.

How McCormick Did It

But given a picture like "School Days," which inspires showmen to achieve wonders that show their results in dollars and cents at the box office, the public cannot help but take notice. And no one is better acquainted with this fact today than Mr. McCormick. He "sold" himself first—and then came the task of "selling" the public. And he did it.

"School Days" made history in Cleveland this week and it will repeat it in hundreds of other American cities. Of that we are certain, for immediately after the Cleveland openings the picture was booked into eight first run Ohio theatres for day and date showings—the greatest tribute ever accorded any picture in that wonderful state. But it was the picture, backed up by a demonstration of as fine an example of keen showmanship as has come before the attention of the writer this year, that won out. Mr. McCormick had something to work with. He had more than a picture. He had a magnet. He had nothing to hide and whatever he said about the picture in print or by word of mouth was substantiated by the production itself.

And that is why after jamming them in on Christmas night—an evening when folks usually observe get-together gatherings in their homes—Clevelanders continued to pour into the theatre. There was a reason for this attraction. McCormick had heralded the coming of "School Days" with an advertising campaign that reached out into every home, every shop, every office, every school room, in fact, it reached everyone. As one rode home from work the trolleys announced the engagement, for attractive posters were prominently displayed. The newspaper advertising was characteristic of the campaign itself in that in all reading matter the combination of black and white colors was effectively used. The handsome as well as novel posters with a black background and white letters, outlining a slate, were plastered everywhere. The town was circused so thoroughly that wherever one turned he could not help but seeing the words: Gus Edwards' "School Days." The paper stood out like a bottle of milk in a quart of ink. It was a tribute to the publicity department of Warner Brothers, who are state righting the production.

But "Mac" didn't stop there. He knew he had a picture that every school boy and girl should see. And he wanted every girl and boy in that city to see it. He made it his business that they did. How? On the Thursday previous to the show opening, Mr. McCormick staged a special showing for every school principal and teacher in Cleveland. They taxed the capacity of the house that morning and so well satisfied and entertained were they that the engagement was on the next day announced to every scholar in the city. Result: more children attended the Allen Theatre this week than ever before were crowded into any Cleveland house.

And that was not all. Warner Brothers had issued unique heralds and cutouts of black and white with a very artistic pose of Wesley Barry, the star. These cutouts enabled tieups with every shop in the city. These, together with the attractive posters, were displayed in well-dressed windows in the city centre. Another unusual advertising stunt was the introduction of the "Advertise with Music" campaign conceived by Eddie Bonns, the live-wire exploitation and publicity director of Warner Brothers. With the city circused with attractive paper and the windows handsomely dressed to draw the eye of the passerby, ths stunt was used with splendid results for it aroused no end of talk in the town.

Music Played Up

The musical feature is based on the fact that the Gus Edwards' melodies, universally known, play a big part in the picture. The stunt consisted of a phonograph, the horn of which protruded out of one of the big windows of the down-

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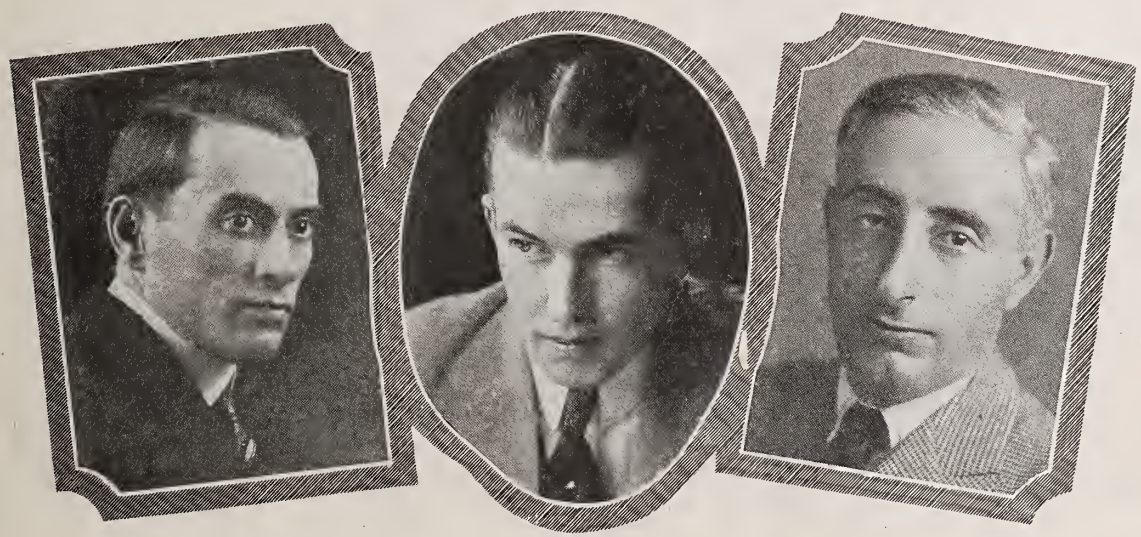

On the left, Bill Nigh, director of Warner Brothers' "School Days"; center, S. Barrett McCormack, of the Allen Theatre, Cleveland, who set the Ohio metropolis talking with his recording-breaking exploitation of the picture, and, right, Harry Rapf, producer

Rothacker's New Year's Resolution to Tell 365 Persons Truth About Industry

WATTERSON R. ROTHACKER has made one New Year resolution—that one every one of the 365 days of 1922, he will give some one person a better understanding of the motion picture industry. This daily person may be a street car conductor, an ex-bartender, a preacher or an banker—he merely is determined that there shall be one on every day.

It will be his aim to give this one-per-day individual a true comprehension of the true facts in the case. He will tell this person that all screen stars do not lead multiple lives. That stars and directors do not make a million a year which they squander lavishly. That business-like methods are not unknown in the industry of photoplay manufacture. That enormous producers' profits do not prevail. That the industry is not really out to wreck the morals of our fair land—that censors are as a matter of fact not needed.

Mr. Rothacker would count his efforts well spent if only a small percentage of the 365 became converts. Many of these in turn will tell others. There are thousands of persons identified with the motion picture industry. What if only 100,000 of these would make a resolution like Mr. Rothacker's. It would be like a snow ball which would increase in size with the months and years until——.

The dawning 1922 is seen by Mr. Rothacker as the "most healthful year in the industry's history."

Learning Co-operation

"We have done a house cleaning by means of which a number of evils have been eliminated," said the head of the Rothacker enterprises. "This will prove a good thing from the exhibitor's viewpoint, because elimination of production extravagances will mean better pictures for the same money and consequently better satisfied and larger audiences.

"The fact that all branches of the industry have gone through a critical time augers much for the common welfare. People who pull through a dangerous period together get a respect for the qualities never before recognized in one another. If in the future we disagree with one another in policies or program, let's attempt by personal contact to straighten things out. I realize that it is impossible to attain an altruistic state in the industry, but for selfish reasons we should attempt to achieve the nearest possible approach to that state.

"While the coming year may not be the biggest with respect to gross receipts, I believe it will be the most healthful year yet. We have arrived at normalcy perhaps for the first time in our short career. Exhibitors may now build their future business on a substantial and dependable foundation."

Mr. Rothacker looks for 1922 to bring a closer co-ordination of efforts and ambitions of producers, cameramen, laboratories and projectionists toward better screen values, which naturally will be reflected in the exhibitors' box office receipts. Universally better screen values can be obtained only by the standardization of colors, timing and, finally, projection. While in Los Angeles recently Mr. Rothacker spoke before the American Society of Cinematographers and this organization went on record as solidly behind the suggestion of standardization, promising that co-operation between cameramen and laboratory which is so essential to final screen values.

"School Days" Breaks Record

(*Continued from page 59*)

town store, playing "School Days," Edwards' greatest popular song success. On the roofs of various buildings throughout the city was installed a sound amplifier, which was connected by wire with the music stores and commercial shops, playing the song so that every passerby heard it. This novelty intensified interest in the picture.

Mr. McCormick announced the opening with a quarter-page black and white ad in all the Cleveland papers. He followed this up with similar ads, emphasizing the splendid opening. But the trick had been done. McCormick jammed them in at the opening show. The picture did the rest. They left the Allen Theatre raving over the picture. They agreed that it was an unusual production. They were entertained. They got their money's worth. And they went home and told their folks and friends about it. That was the system Mr. McCormick used. He knew his picture and believed in it. And now all Cleveland is talking about "School Days" just as we expect every other city where it is to be shown to talk. For it is a remarkable picture that not only every child, but also every grownup should see. It refreshes fond memories. But, more than that, it's crackerjack entertainment.

Despite Stiff Opposition

And McCormick crowded his house in spite of the stiffest opposition he has yet experienced. Other showmen in Cleveland appreciated the enormous drawing power of "School Days" and realized that it would please and consequently set the town a-talking. They prepared for this and consequently booked the best attractions they could get. Loew's State featured "The Little Minister," the Park played Richard Barthelmess in "Tol'able David," Stillman headlined "Little Lord Fauntleroy" with Mary Pickford, the Alhambra used considerable newspaper space advertising "The Sheik," while the Rialto played up Mabel Normand in "Molly O."

Record Week

And in spite of the presence of these widely advertised productions, the Allen Theatre with "School Days" played to a record week. This is indeed a fact of which the Warner Brothers, McCormick, Harry Repf, Bill Nigh and the others who in any way had anything to do with the picture, can justly boast. Harry Rapf and Harry Warner both attended the opening, which was the world premier for "School Days."

SCENES FROM "THE FIRE EATER," STARRING HOOT GIBSON. RELEASED BY UNIVERSAL

Trust Controls 350 Japanese Theatres; Industry Shows Remarkable Development

A FULL report of the motion picture industry in Japan has been received at the Department of Commerce from Trade Commissioner Scott, who has just completed an investigation of the industry from Tokyo. The industry has had a remarkable development in the past few years, it is declared in the report. As far back as 1914 or 1915, foreign films, chiefly American, were growing in favor in Japan and they have continued to increase in popularity steadily.

Following is a part of Mr. Scott's report to the department:

"There are in Japan about 600 theatres giving regular performances and about 2,000 more giving occasional performances. From the standpoint of imported films, however, only the 600 need be considered. Of these Tokyo has about fifty houses, Osaka thirty, Kobe fifteen and Kyoto ten, the remainder being scattered throughout the country. These theatres seat between 500 and 1,800. The term seating capacity is a misnomer, as in many houses the lower price of admission entitles one to standing room only. The majority give one performance a day, although some, such as the large houses in Akusaka Park (the Coney Island of Tokyo) give continuous performances and appear to be always crowded.

Trust Controls Many

"Of the 600 theatres, the so-called trust, the Nippon Katsudoshashin Kabushiki Kaisha, owns or controls about 350. The trust is by far the largest picture company in Japan. It owns or controls a majority of the theatres, in many cases owning the buildings. It rents the theatres, supplies films and machines, usually on a percentage basis, and sometimes exercises a supervision over the show. Its percentage of the profits varies with the theatre. The trust has at present two studios, one in Kyoto and one near Tokyo, with a force of 100 actors and fifty cameramen, directors, etc.

"In addition to the theatres, films are in demand for Y. M. C. A. performances, private entertainments, etc., though it is hard to estimate the total volume of this business.

"As an index of the popularity of the motion picture, Tokyo's fifty film theatres play annually to over 10 million people, while the twenty legitimate theatres, with much larger seating capacities, play to somewhat less than 5,000,000. These twenty legitimate theatres give almost exclusively Japanese plays. Two however, the Imperial Theatre and the Yurakazu, occasionally give foreign plays and at times show motion pictures. These two theatres have seats arranged in foreign style. There seems to be no question but that the moving picture has hurt the regular theatre business in Japan to a considerable extent, but there has been no such desertion by actors of the stage for the film as in America, probably on account of the intense pride which the Japanese actor takes in his profession.

"For the better-class theatres the admission charge runs from 0.50 to 1.50 yen (25 to 75 cents) though for some performances as high as 3 yen (1.50) will be charged. The smaller ones charge from 30 to 50 sen (15 to 25 cents) though some prices are as low as 10 sen (5 cents). The average price for all will probably be in the neighborhood of 50 sen (25 cents). Children under 15 (where admitted at all) and soldiers are usually admitted at half rates.

Market for Accessories

"Practically all the cameras used in the picture business are imported, as the Japanese have so far been unable to turn out a satisfactory article. American cameras seem to be very popular, although the trust uses French cameras exclusively. Some German makes are also in use. The duty on cameras is 50 per cent., but as there is no domestic competition, the market for American cameras should increase with the growth of the business.

"With regard to machines, the situation is different. The majority of those in use are of Japanese make, the reason being the difference in price between the imported and the domestic product. The Japanese machine is cheap in quality, but also in price, and as most of the theatres are running on close margins, they state they can not afford American makes, although readily admitting their superiority. Besides, the majority of theatres rent their machines, usually from one of the large companies. The trust manufactures its own machines, furnishing them to its chain of theatres, but it is stated that unless the quality is improved it may have to import machines in the future. A good Japanese machine sells for about $150. One large company handling American machines sold but eight in the last two years.

Methods of Releasing

"Imported machines and accessories are subject to a duty of 50 per cent., and it is complained that the customs have a habit of placing their own valuations on the machines. In regard to importations, dealers here state that where discounts are allowed it is advisable that a statement signed by an official of the exporting company accompany the shipment, stating the reasons for which the discount is allowed. Otherwise, the customs often will not allow it. This, of course, also applies to other goods in this line.

"As a rule individual theatres rent their films from one of the larger companies, who supply them with enough film to make up a complete bill, and programs are changed weekly. The rental charge varies widely, running from $100 to $600 a month, depending on the theatre and the class of film shown. For special films an extra charge is usually made. The programs are long; those for the better class theatres will include two picture of about six reels (sometimes both are foreign, sometimes one, while some theatres show exclusively Japanese films), a weekly news letter, a comedy, and two or three episodes of a serial film (usually an exciting melodrama).

"The trust states that for a first-class foreign film they often secure $200 a week, and for individual performances from $25 to $35. The larger Japanese companies usually buy their films outright and then supply them to their different theatres. A film on the last circuit will last a little over a year and then it is stored. There is little or no sale for films after they have made the rounds. Films are dutiable at 8.25 yen a kin ($3.10 a pound), including inner packing.

No Redress for Pirating

"Complaints are made of pirating of films, and apparently with some foundation, as many individuals make a business of obtaining films in various ways and selling them outright. As there is practically no redress for this sort of thing, American companies should take every possible precaution to safeguard their productions.

"American films practically dominate the market as far as foreign films are concerned, although Italian makes enjoy a certain amount of popularity and some German films have had a remarkably good run. As regards Japanese productions, a decided improvement can be noticed, and the producers are following more and more the foreign style of plot, with more action and less posturing."

Penrhyn Stanlaws Lays Aside Brush and Easel

Penrhyn Stanlaws, the artist-producer, has returned to the Paramount West Coast studio after a month's stay in New York with several new stories tucked away in his grip and tentative plans for several pictures which he will make during the coming year. The star will be Betty Compson.

Stanlaws says that he has deserted for good and all his paint brush and easel for motion pictures. He has closed up his artist's studio in New York and will spend most of his time on the Coast hereafter.

Lasky Sues First National and Strand, Alleging Infringement on "Sumurun"

ALLEGING that the production of "One Arabian Night," presented at the Strand Theatre, New York, the week of October 8, is an infringement on "Sumurun," Jesse L. Lasky as vice-president of the Elwood Amusement Corporation has instituted suit in the New York Supreme Court against the Associated First National Pictures, Inc., the Mitchell H. Mark Realty Corporation, David P. Howells and the David P. Howells, Inc.

It is alleged that in 1912 one Von Frederich Freksa originated a composition or pantomime entitled "Sumurun," which he subsequently transferred to the Deutsche Bioscop Gesellschaft and one Max Rheinhardt, which included the exclusive right to reproduce it in motion picture form in this country. Some time ago, it is alleged, they made a motion picture version retaining the title "Sumurun" for the screen production, and it is alleged they assigned these exclusive rights to Nathan Burkan, the lawyer, who on September 23 transferred the rights to the Elwood Amusement Corporation.

It was with considerable surprise, the plaintiff alleges, it found its production of "Sumurun" being exhibited in this country under the name of "One Arabian Night," and it is charged that knowing of these rights of the plaintiff the Mitchell H. Mark Realty Corporation exhibited the picture at the Strand.

It is contended by Lasky that the production of "One Arabian Night" is an infringement on the imported German picture known as "Sumurun" and its exhibition in violation of the exclusive rights purchased from Burkan. Lasky, therefore, asks the court to issue an injunction restraining the further exhibition of "One Arabian Night" pending trial of the case, and that the defendants be required to account for all money received from the exhibition of the picture, and that the defendants be ordered to deliver up all positive prints and negatives of the picture for destruction or impoundment.

One Fatality

From injuries received in an automobile accident near Albany, N. Y., the Japanese chauffeur of Alice Brady, motion picture star, died December 23 in an Albany hospital without having regained consciousness, following the accident several days before. Miss Brady was injured in the accident, but only slightly.

First National Stars Aid Poor East Siders

At a monster benefit given in the New York Hippodrome on Sunday, December 18, by a galaxy of grand opera and musical comedy stars, one of the interesting events was the sale of twelve dolls donated by First National stars. The proceeds are said to have amounted to $4,000 and will go towards providing a happy Christmas to poor children of New York's East Side.

The donors of the dolls were Norma and Constance Talmadge, Jackie Coogan, Madge Bellamy, Marguerite de la Motte, Anita Stewart, Katherine MacDonald, Richard Barthelmess, Mabel Normand, Hope Hampton, Anita Loos and John Emerson. An additional interest was lent to these dolls by the fact that they were dressed to represent the donors in various roles.

Candee Promoted

Rae B. Candee, with the Robbins Amusement Company of Utica, N. Y., for two years, has been named assistant to Nathan Roberts, president of the company, and as such will transfer his operations from the De Luxe Theatre in that city, to the Avon. Mr. Candee will be succeeded at the Avon by S. A. Allen, a former newspaperman, who has acted as personal representative of Wilmer & Vincent of New York City, for the past five years.

Motion Picture Evidence

In an effort to get before the government officials at Washington the true value and advantages of New York State's Barge Canal, Congressman Peter G. Ten Eyck, of Albany, N. Y., is arranging a National Transportation Night for the latter part of January, and will use motion pictures as a means of explaining in detail the canal system of the state, which represents an expenditure of $50,000,000.

Complete Film Service Furnished the U. S. Navy

A complete moving picture service is now being furnished vessels of the Atlantic fleet and a number of the naval stations, according to the annual report submitted to the President by the Secretary of the Navy, and plans are being made for extension of the work so as to supply the Pacific and Asiatic branches.

The Navy Motion Picture Exchange was established April 15, 1920, at the New York navy yard, and has since been developed to a point where it furnishes a regular and sufficient motion picture service to the Atlantic fleet, the Atlantic naval stations, the West Indian stations, the European stations, and, to a limited degree, the Pacific Coast, it is stated.

The bureau of navigation proposes during the coming fiscal year to extend its service to the Pacific and Asiatic stations. Motion picture sub-exchanges have been established in the first, fourth, fifth, sixth, eighth, eleventh, thirteenth and fifteenth naval districts. Sub-exchanges have further been established in Haiti and Santo Domingo, and the supply of pictures to West Indian stations has been organized on a satisfactory basis. A branch exchange has been established at the Mare Island, Calif., naval training station.

Asta Sues Crusader

Suit to recover $25,000 from the Crusader Film Corporation has been filed in the New York Supreme Court by the Asta Films, Inc. According to the complaint, the plaintiffs say that in September they contracted with the corporation to re-edit and retitle the Asta Nielsen film, "Hamlet," for exhibition and distribution in this country, giving it an American version on its arrival here from Germany. The compensation, it is alleged, was to be $2,500, and $1,000 was paid the Crusader concern to bind the bargain. They say the work was not properly done.

Sees No Permanent Setback of Industry in Spite of Patronage Fluctuations

By SAMUEL GOLDWYN

INDICATIONS point to an improvement in business conditions. Confidence is being restored and the great American public is gradually resuming its normal life.

Motion pictures are an essential part of our living. Knowing this to be true we have no reason to fear lack of patronage even if there are temporary fluctuations in the trade.

We have much to be thankful for in the lessons of the past and the industry as a whole is profiting by them. Production has been placed on a reasonable basis.

Producers are learning that it is far better to make a few really fine pictures each year than to turn out a great number of mediocre ones. With the improvement in the quality of photoplays, the average life of pictures will increase proportionately.

The movement toward longer runs has been gradual, but none the less certain, and speaking for the Goldwyn Company, I may state that we are concentrating on the making of pictures that will justify exhibitors in extending the number of their playing dates.

"The Old Nest" and "Dangerous Curve Ahead" are examples of what may be accomplished through the sheer merit of story and production without relying on the naems of famous stars. Both of these pictures were beautifully acted, but the players were subordinated to the story, which is as it should be.

To start the new year, the Goldwyn Company has another picture of extraordinary quality enacted by a cast that we consider well nigh perfect, but here again faith is centered in the picture as a whole and not in the value of a star's name. I refer to "The Sin Flood."

The optimism reflected through every branch of our organization is based on the knowledge that never in the history of the company have we entered on a new year with so many productions of outstanding merit complete and ready for distribution.

Abraham Lehr, Goldwyn Production Head, Emphasizes Need for Youth to Give Best Interpretation of Photoplay Romances

ABRAHAM LEHR, vice-president in charge of production at the studios of Goldwyn Pictures Corporation in Culver City, Calif., in in New York, conferring with Samuel Goldwyn and other officials of the company on matters of production policy. He expects to remain here for a few weeks developing plans that will be put into operation on his return to the Coast where the studio organization is well ahead of the production schedule for the current season.

In talking of the production requirements of the day, Mr. Lehr stressed the need for youthful players to interpret youth and romance on the screen. "We cannot afford to stand still," said Mr. Lehr, "we cannot rely on actors and actresses because they have become popular in youthful roles. In the ordinary course of events the passing years leave their mark on these players just as they do on all the rest of us and it becomes necessary to find others to fill their places.

Youth Has its Magnetism

"A careful study of the preferences of motion picture fans throughout the country leads to the conclusion that the great majority want above all else a dominating love motive. Now this love interest does not always have to be centered in extremely youthful characters; but there is no getting away from the fact that youth, romance and love are generally a more attractive trinity than middle age, romance and love. This being the case there is no ignoring the need for the attributes of genuine youth in our acting personnel.

"The artful actor does wonders in simulating characteristics that are not his own, but after all there is a magnetic something about youth—its verve, its sparkle that can be reflected on the screen through the medium of youth itself. Goldwyn is a young company and it intends to remain so.

"We have young men in high executive positions in all branches of the organization and through them we get a constant supply of fresh ideas. We have players such as Patsy Ruth Miller and Cullen Landis who radiate youth and high spirits and we are looking for more of the same caliber.

Must Appeal to Average

"In selecting players we keep in mind the need for appealing to the average taste of the American public. Clean-cut, wholesome young men and women whose experiences have not hardened them or led to a premature sophistication are the natural interpreters of the romance of the rising generation. Exotic types may have a brief vogue, but their popularity is necessarily limited.

"Another important point in making pictures of broad appeal is what may be termed finish in production. Goldwyn pictures have won a reputation of being carefully produced in the matters of settings, lighting and photography. All of these are, of course, held secondary to the story, but they can be made of great value in conveying the desired impression to an audience.

Careful Work in All Details

"Under the direction of Cedric Gibbons, art director at the Goldwyn studios, every detail of a picture's setting is carefully worked out in order to secure a suitable atmosphere, and where the story permits, no expense is spared to present homes of wealth and good taste. Considering that photoplays afford thousands of motion picture patrons their only glimpse of the more luxurious side of life, these rich backgrounds must serve to quicken the imaginations of many limited lives. They may in a way give substance to dreams of comfort never realized in actual experience.

"Along the same line, the value of beautiful costumes in pictures depicting society life is never overlooked. Recognizing the exhibitor's need for attracting matinee business, and the fact that his audiences are largely comprised of women, it is easy to figure that clothes are important. Take a picture like 'Grand Larceny,' for example. Here we have Claire Windsor, one of the most beautiful women on the screen, appearing in a variety of stunning gowns. That the attractiveness of the picture, in the eyes of is materially enhanced by these fashionable costumes is obvious."

Referring to the type of story that Goldwyn has in mind for coming productions, Mr. Lehr said that the editorial policy was broad enough to include whatever was true and sincere and likely to be interesting to the great mass of theatre patrons. He emphasized the value of the human note, which is found in stories such as Peter B. Kyne's "Brothers Under Their Skins," soon to be placed in production.

Exhibitors Want Films Like "Theodora," "Old Nest" and "Dangerous Curve Ahead"

By ALFRED WEISS

Vice President, Goldwyn Distributing Corporation

THE year 1922 will be the year of the big photoplay. And by big I mean in subject matter, in imaginative direction, in box-office value, adequate production and in acting marked by high intelligence and truthfulness to human nature and social conditions.

Has Had Big Success

Take our imported spectacle, "Theodora," for instance. It has had the biggest kind of a boxoffice success because it is the world's great spectacular photoplay —the critics of six of America's largest cities bear witness to that fact—and the exhibitors are keen to book it. It is the sort of production, in its bigness, that the exhibitor wants.

But exhibitors want other big pictures aside from the spectacle as the great success of Goldwyn's two Rupert Hughes photoplays of modern, everyday domestic life, "The Old Nest" and "Dangerous Curve Ahead," indicate with the greatest certainty. There is nothing spectacular about either of these photoplays yet they are really big pictures and exhibitors have made big money with them.

Big Pictures Are Business Getters

Exhibitors have learned during the past year that big pictures will double and treble box-office receipts. I have personally received hundreds of letters from exhibitors all over the country telling me that they had done the biggest business of the year, and often in the history of their theatres, with "The Old Nest" and "Dangerous Curve Ahead" and asking for more productions as big in subject matter, direction, acting and producing as those two pictures.

Goldwyn will have a number of productions for the new year that will measure up with these two in every respect. Several have already been completed, others still are in production while still others are scheduled for production in the near future.

For instance, "The Sin Flood" I consider one of the biggest pictures this season. Its theme is as big and vital as its acting and production.

"Grand Larceny" will, I am confident, rank high among the dramatic photoplays of 1922. It possesses drama, vivid characterization and stamina in a high degree.

Rupert Hughes will be represented by a new domestic comedy-drama, "The Wall Flower," which should rival in interest "The Old Nest" and "Dangerous Curve Ahead."

Of the other big productions on the Goldwyn list it is too early to speak at this time, but several of them are destined to rank with the biggest pictures Goldwyn has ever made.

Scenarios Wanted
TWO-REEL COMEDIES
FEATURING CHILDREN AND
VARIETY OF ANIMALS
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MOVING PICTURE World

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President, J. P. Chalmers, Sr.; Vice-President and General Manager, J. F. Chalmers; Secretary and Treasurer, E. J. Chalmers; Editor-in-Chief, Arthur James; Advertising Manager, Wendell P. Milligan. Address all correspondence to the company.

The office of the company is the address of the officers.

Chicago Office: Suite 1420 Steger Building, 28 East Jackson Boulevard; Paul C. Hinz, Manager.

Los Angeles Office: 610-611 Wright & Callender Building (Telephone: Broadway 4649). A. H. Giebler, Manager.

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

THE arrival in America of Ernst Lubitsch is in itself an event of importance because he represents the new inspiration that Europe has given to moving pictures, an inspiration that has stimulated American production quality even more than it has stimulated European achievement. Lubitsch is now twenty-nine years old and he was twenty-one when he made his first picture. His masterpieces (under their American names) include "Passion," "Deception," "One Arabian Night" and "Gypsy Blood." Of these, "Passion" and "Deception" have proved the most inspiring through their splendid art, their perfections of taste and the lessons they teach in the handling of masses.

It is scarcely too much to say that the advance in our production art in this country is directly traceable to the real competition of Lubitsch. The improvements for which our New York censors claim the credit are so far removed from their sphere that they could with equal grace claim credit for the Peace Conference or a mild winter.

To Lubitsch, as an artist whose genius is ripening and broadening as it finds expression, the screen of the world owes a heavy debt. It is pleasant for the industry to be able to greet him personally and to learn his modesty and personableness. We desire to say to him what we have said before by calling attention to the fact that the forward looking men of the screen, backed by the cordial sentiment of the majority of those engaged in all parts of the picture business, want this competition to remain open. They, all but a narrow visioned minority plus the politicians of the Actors' Equity, desire no tariff wall for a protection that we neither need nor want. The retaliatory tariffs would work a great hardship on the exhibitors because the costs which now are pro-rated on a world basis would have to be pro-rated on a United States basis. Aside from the mere money of it those who really are thinking straight on the subject see the idiocy of trying to make art anything but international.

We extend to Mr. Lubitsch a hearty welcome and express a regret that his stay with us is to be confined to a matter of only a very few weeks.

We extend our heartfelt sympathy to our brother, Thomas J. Hamlin, managing editor of the Associated Film Press, on the death of his mother, Saloma Hamlin, who passed away in Minneapolis on Tuesday, December 27. Mr. Hamlin is an honored member of his profession and his many friends will join with us in sharing his sorrow.

At the launching of the Holley Movement whereby theatres were to be supplied with film free and in quantities for the purpose of educating the youth of the country, MOVING PICTURE WORLD asked a few necessary questions which up to date have not been answered. In the meantime the Advertising Clubs of the World, a very important and a very responsible organization in no wise connected with the moving picture industry, began an investigation of the Holley Movement because certain of its clients and members had received letters, purporting to have been written by Dr. Holley and bearing his name, requesting commercial houses to make pictures. The character of the letters caused them to be regarded as worth looking into. We are advised that this investigation is now complete and that a copy of the findings has been sent to Dr. Holley in order to give him an opportunity to reply fully before publication is made. We have not seen this report and, therefore, are unable to discuss its contents, but we indulge the hope that the Holley Movement will be settled one way or another and settled promptly.

For 1922.

WE present an exhibitor's suggestion to you, all of you, in all parts of the industry, as a sound and solid platform for the twelve months now beginning.

Mind your own business; work at it; keep a fast hold on it; do your worrying on the thirty-fifth day of every month, and spend the energy you save in getting the most out of this very business of yours.

Let politics alone; let the gloom shouters make all the noise they want to, for there's a big success coming to you if you stick to your business for 365 days of this coming year less your right percentage of holidays and rest.

Now then, a New Year of work will bring you a New Year of satisfaction and heavy money.

GO
TO
IT!

"The Pessimist kicks because of the thorns on roses, while the Optimist rejoices because of the roses on thorns."

As the New Year is tolled in we renew our pledge as Optimists.

We have profound and proper faith, in the Motion Picture Industry.

We have the courage and vision to predict bigger and better things from and for our Industry during 1922.

By constant vigilance and diligence we will protect our clients and extend our ability to serve.

The Rothacker Film Mfg. Co. of Chicago and Rothacker-Aller Laboratories of California are dedicated to the Art of making the screen beautiful and will always continue to operate conscientiously, efficiently and loyally.

HAPPY NEW YEAR!

Watterson R. Rothacker,
President.

News from the Producers

By C·S·SEWELL

Pathe Playlets Were Written by Well-Known Playwrights

Some of America's greatest playwrights and leading novelists are authors of the Pathe Playlets which Pathe will issue in three-reel form, beginning with Frank Keenan's "The Midnight Stage,' on January 29. A compilation of the authors of these plays reads like a "Who's Who" of American dramatists, and is a sterling tribute to the policy of Pathe when making these pictures of selecting the best America had to offer in a literary way.

Included among the authors of the first fifteen features Pathe has nominated for reissue in condensed form are Winchell Smith, Paul Armstrong, Carolyn Wells, George Scarborough, Gilson Willets, John Moroso and Ellery Clark.

Winchell Smith, one of the co-authors of "Lightning," which ran for three years on Broadway, co-operated with Paul Armstrong in writing "Via Wireless," also a New York triumph, starring Gail Kane in the picture version which Pathe has slated for issuance on February 12.

Paul Armstrong won his place in the front rank of America's playwrights with "Alias Jimmy Valentine," "The Deep Purple," "The Greyhound" and other celebrated stage successes. Winchell Smith, in addition to "Lightning," also has to his credit "Turn to the Right," "Three Wise Fools" and others of the biggest money makers in American stage history.

"At Bay" is the work of another well known dramatist, George Scarborough, and also is an adaptation of a successful play. Scarborough is rated as one of the leading present-day authors, and his "Son-Daughter," produced last year by David Belasco, with Lenore Ulrich in the leading role, was one of the box-office triumphs of the theatrical season.

"Loaded Dice," a Frank Keenan picture, is Ellery Clark's contribution to this great list of productions. Clark is known for his ability to portray melodrama in words, and many of his novels are listed among the best sellers of today.

Henry C. Rowland, one of the favored contributors to the Saturday Evening Post, wrote "The Closing Net," which Edward Jose directed with a cast headed by Madelaine Traverse. This story originally appeared in the Saturday Evening Post, and later was issued in book form. The characters of "Chu-Chu," "Leontin" and "The Tidewater Clam," made famous by this story, are still the characters manipulated by Rowland in his Saturday Evening Post fiction works. This is one of the strongest melodramatic plays ever produced on the screen.

"The Mark of Cain," starring Irene Castle, with Antonio Moreno leading man, is from the pen of Carolyn Wells, a "master of mystery." George Fitzmaurice made a superb picture from this story. Miss Wells is author of many "best selling" novels.

John Moroso, in addition to being a novelist of repute, has written many motion picture successes which include "Vengeance is Mine" in which Irene Castle is starred, with Elliott Dexter as her leading man. George Fitzmaurice also directed this production.

If "The First Law" is selected as the release for April 23, it will bring again to the screen the name of Gilson Willets, for years noted for his melodramatic writings. It was Mr. Willets who wrote "Hands Up," the Pathe serial in which Ruth Roland met with sensational success. He also wrote "The Double Cross," the novel which was adapted into serial form and starred Mollie King. In addition to these, Mr. Willets has written other photoplays and novels, including "Anita," "Workers of the Nation," "His Neighbor's Wife," and "Loves of Twenty and One."

Irene Castle starred in "The First Law," with Antonio Moreno as the romantic hero.

Business Big

A. G. Constant, general manager of the Tri-State Amusement Co., owners of the Strand Theatre, Steubenville, Ohio, writes to the United Artists home office that the Strand patrons were more than pleased with Rex Beach's "The Iron Trail." "Our business was good on this feature," says Mr. Constant, "and we personally considered it a splendid attraction."

SCENES FROM "THE UNFOLDMENT," THE INITIAL OFFERING OF ASSOCIATED EXHIBITORS FOR 1922

Laemmle Asks Bids on "Foolish Wives"; Salesmen to Cover Only the Big Cities

AFTER waiting a year and a half for "Foolish Wives," Carl Laemmle has the satisfaction of seeing the final arrangements for its showing and distribution to exhibitors moving in the smoothest and most encouraging order. The past week has seen the completion of the distribution plan and has received thousands of assurances that exhibitors are highly appreciative of the decision which he made to let them have it direct instead of following a long period of extended engagements in individual cities.

For the purposes of distributing "Foolish Wives" the Universal has created a sales force operating directly from 1600 Broadway, New York City. This force consists of eight men to each of whom has been assigned a territory or zone. These men have nearly all of them been busily engaged with H. M. Berman, the exchange manager, on the details of the selling plan for the last three weeks. They will be occupied for some time only with the big cities in their zones, and it will be necessary for them to do a great deal of traveling in order to cover the territory which the Universal for ordinary selling purposes has divided into thirty-three exchanges.

For this reason it has been thought best to announce to exhibitors that all inquiries about the release of this picture in their territories should be addressed direct to 1600 Broadway, in order to receive the prompt attention which it is Mr. Laemmle's desire shall be given to every offer from exhibitors on this picture.

Mr. Laemmle is fully convinced that "Foolish Wives" will be the bright spot in the theatrical season for thousands of exhibitors. He believes that the big takings that they make in the course of a year can be counted on the fingers of one hand. The reason is because there are not enough big productions available. Now that he has the opportunity within his hand to assist so many exhibitors to start the year 1922 with a big profitable engagement, he is letting nothing stand in the way of any exhibitor from making an offer to his for "Foolish Wives." He has determined that the machinery described above will be the most rapid and effective for putting exhibitors in touch with the "Foolish Wives" release dates which are open in their territory. For this reason he has not thought it wise to announce the cities from which these personal representatives are going to operate. It will facilitate matters greatly if all bids are sent direct to 1600 Broadway.

This matter having been determined, Mr. Laemmle resolved to follow up his move of giving his costly picture direct to exhibitors by an equally striking departure. He has, in the statement just issued, asked every exhibitor who is interested in "Foolish Wives" to make him personally a bid on the picture. The following is his statement addressed to exhibitors:

"You have never before been asked to bid for a picture. But Universal's million dollar picture is so totally beyond the class of any production ever before attempted that it must be handled in a revolutionary manner.

"Universal can never get its money back on this stupendous super-production. It has already cost so much that by the time we haxe exploited it and have made the prints we will have to take in $2,500,000 to break even!

"I could take in more money than this by road-showing 'Foolish Wives.' But there are two powerful arguments against such a method. First, road-showing is a slow process. Second, I consider it unfair to you exhibitors and therefore poor policy, to make regular picture theatres wait for months and months, and maybe years, after release date before showing the screen's greatest effort.

"I want moving picture theatres to have first crack at the biggest achievement in the history of the industry. I say I want this. But I can't afford to sacrifice a $1,000,000 picture—the only one ever made—to accomplish it. Therefore I can't go through with it unless you meet me more than half way.

"Some of the greatest exhibitors in the world have made handsome offers for first run of 'Foolish Wives.' But, as handsome as those offers have been, they do not cover that part of the negative and positive cost chargeable against their cities.

"Better still, such men as Tom Moore of Washington, Felt Brothers of Philadelphia, Ruben & Finkelstein of St. Paul and Minneapolis, and others, have offered me their theatres on any terms I see fit to make, because they say the industry owes this tribute to Universal! It is a great spirit, a new spirit, a spirit which will inspire Universal to reach greater heights in the future than it ever hoped for before.

"Other exhibitors have said that I will be justified in asking terms that have never been dreamed of before. One man said, 'Your company has done a thing no other concern ever dared to do. You are entitled to recognition for this. You are entitled to the very highest limit every exhibitor can give you.'

"It was this exhibitor who suggested that I ask you to make your very highest bid for 'Foolish Wives.' Will you do it? Will you smash all precedent and tell me the very limit you can stand in order to have the honor of being the first to present the first $1,000,000 production in your city? Will you demonstrate that my policy of giving motion picture theatres first chance is the right policy?

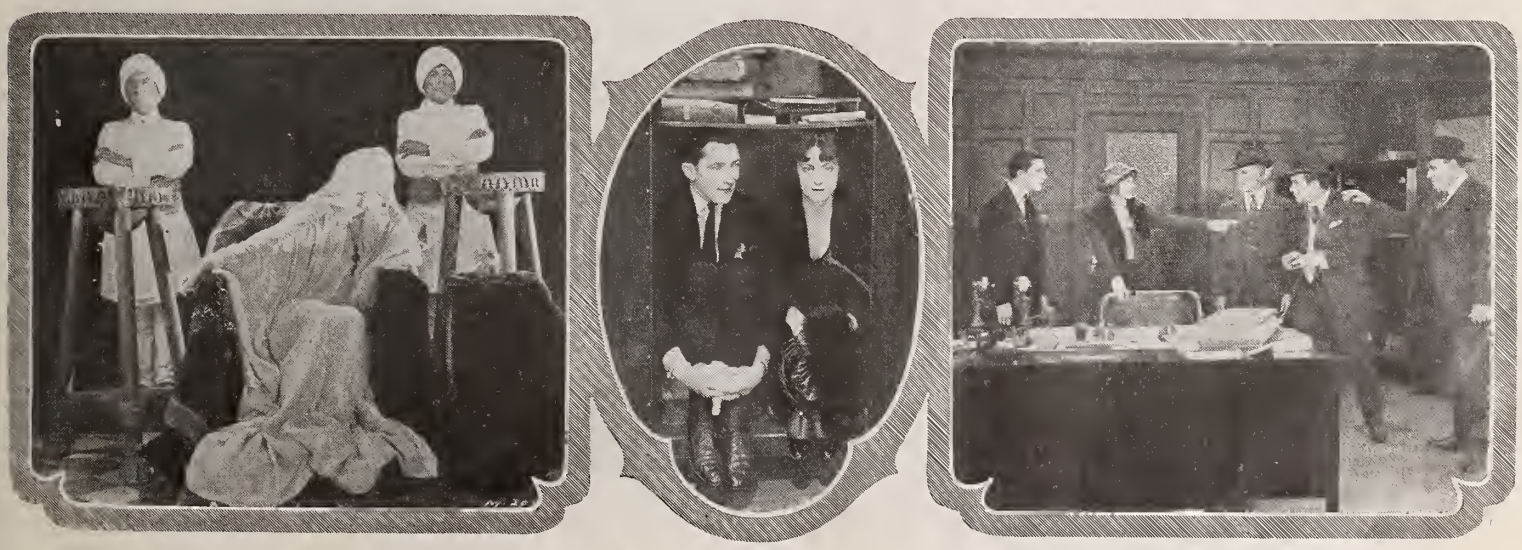
"With so much at stake I naturally reserve the right to accept or reject your bid; in either event, I am going to receive it in the best of faith, just as I ask you to accept this announcement. Address all bids to Universal Film Mfg. Co., 1600 Broadway, New York City."

The opening at the Central Theatre in New York has been changed from January 8 to January 11. The interest in "Foolish Wives" is to blame. The opening will be as brilliant as any theatrical first night, and the change was made to prevent conflict with other opening attractions, of which there will be an unusual number following the holidays.

Making Four Films on the Lasky Lot

The Lasky studio at Hollywood recently presented an appearance suggesting a composite picture of a gathering of a gigantic circus troupe, a grand reception to the embassies of the world, a musical comedy rehearsal and a grand opera ensemble. Working in the big settings was a great throng of players, assembled for "The Noose," William D. Taylor's production starring Betty Compson; Sam Wood's production of Elinor Glyn's story, "Beyond the Rocks," with Gloria Swanson as the star; Thomas Meighan's picture, "The Proxy Daddy," directed by Al Green, and Wallace Reid's "Across the Continent," directed by Philip E. Rosen.

Some gorgeous costumes were used in the reception scene staged for "The Noose," while in "Beyond the Rocks" a Tyrolean tavern scene with native dancers and musicians.



SCENES FROM "WINNING WITH WITS," STARRING BARBARA BEDFORD. A WILLIAM FOX RELEASE

Fox Lists Big Productions for Release During January

From Fox Film Corporation comes announcement that "Man's Weakness," the first production starring William Farnum since his return from a long rest in Europe, will head the list of January releases for that organization.

Adapted from the novel by Alexander Dumas, the story deals with a romantic chapter in the life of Edmund Kean, the famous English actor of the early nineteenth century. It was screened with sincere devotion to detail of the life of that period. Herbert Brenon is the director.

In the New York studios of William Fox, where the picture was made, there was erected an interior of the world-famous Drury Lane Theatre of London. The stage, proscenium, loges, royalty's boxes, and the auditorium are exact in every respect. Twelve weeks were spent in research to make possible the various scenes in "Man's Weakness."

The picture carries an exceptionally large cast of notable screen and stage actors, among them being Holmes Herbert as the Prince of Wales; Paul McAllister, the former matinee idol, as Count Koefeld; Etienne Gerardot as Salo'man; Peggy Shaw as Anna Damby; Myrta Bonillas as the Countess, and America Chedister, Ruth Goodwin, Paula Shay, Edward Boring, and Bernard Seigel.

Tom Mix's January release will be "Sky High," in which the star is supported by Eva Novak in a story of the Southwest. Mix is seen as a young immigration inspector serving on the Mexican border. As the picture progresses he becomes the dashing hero of a series of thrilling scenes taken in the Grand Canyon of Arizona. The photodrama was directed by Lynn F. Reynolds.

"Any Wife" is the title of the Pearl White production in the January list. It is a picturization of the dire consequences of a wife's unwarranted discontent. Herbert Holmes is seen in the part of the villain. Herbert Brenon directed.

Shirley Mason's release, "Little Miss Smiles," gives the demure Fox actress the part of a little-big sister of the New York Ghetto who struggles through an appealing chapter of her life with a blind mother, a shiftless father, a pugilistically-ambitious brother and a number of younger members of the family. The story was written by Myra Kelly and the picture directed by Jack Ford.

From the widely read novel, "Gleam O'Dawn," by Arthur Goodrich, the noted author, was adapted the story for the first starring vehicle of John Gilbert, recently raised to stellar distinction by William Fox. It is a stirring tale of love, hate and adventure in the Canadian Northwoods, and Gilbert's first performance as a star is said to be remarkably fine. The histrionic heights attained by this young actor in "Shame," the big Fox special, released in October, earned for him the right to stardom. After assuming the leading role in another super-special production made at the Fox West Coast Studios, for release early in 1922, Gilbert was made a star, and "Gleam O'Dawn," directed by Jack Dillon, is his first picture in that capacity.

"Winning With Wits," starring Barbara Bedford, is the second Fox picture in which she appears as a star. Her first, "Cinderella of the Hills," received the hearty endorsement of the critics throughout the country, and under the direction of Howard M. Mitchell her latest offering is declared to surpass in many details her first. "Winning With Wits" has for its theme the cleverness of a courageous daughter in exonerating her father from an unjust charge and freeing him from prison.

There are three Sunshine Comedies on the January production list. They are "Try and Get It," "False Alarm," and "Hold the Line." An exceptional group of Mutt and Jeff Animated Cartoons completes the release schedule. Included are "A Ghostly Wallop," "Beside Her Cider," "Long Live the King," "The Last Laugh," and "The Holy Cheese."

Fox News will present, as usual, a series of interesting events and human interest scenes, many of them from foreign countries.

Finish Anita Stewart's "The Woman He Married"

The filming of Anita Stewart's "The Woman He Married," has been completed at the Louis B. Mayer studio under the direction of Fred Niblo and is expected to be ready for shipment to First National, New York, within the next few weeks.

"The Woman He Married" was adapted by Bess Meredyth from the stage play by Herbert Bashford, formerly a San Francisco newspaperman. The story has subtle comedy, human interest touches, romance and strong dramatic situations. The sensational climax is followed by an ending that is a little different from the smile-embrace-kiss finale.

Supporting Anita Stewart, Darrl Foss heads the list, with Shannon Day, Donald MacDonald, William Conklin, Charlotte Pierce, Charles Belcher and Frank Tokunaga, in important roles. Dal Clawson was in charge of the photography and Doran H. Fox served as assistant to Mr. Niblo.

Rialto Books Hurst Story

"Just Around the Corner," a Fannie Hurst story filmed by Cosmopolitan Productions, will have its first New York presentation at the Rialto Theatre beginning Sunday, January 1. This production was directed by Frances Marion who also wrote the scenario. It was Miss Hurst who wrote the orginal story of "Humoresque," the Gold Medal winner of 1920, and Miss Marion who wrote the scenario of that great success. The new picture is released by Paramount.

If there is one class of persons more than another to whom "Just Around the Corner" will appeal it is to girls all over the world. The picture tells of a young and beautiful girl, "standing with reluctant feet where the brook and river meet." Like most girls of her age she longs for romance and she imagines she is finding it in the company of a presumptuous, smug, young cad who hasn't the faintest trace of fine feeling.

Margaret Seddon has the role of the mother. Lewis Sargent is her son, Jimmie Birdsong, and Sigrid Holquist plays the daughter, Essie. Others in the cast are Fred C. Thomson, Edward Phillips, Peggy Parr, Mme. Rose Rosonova and William Nally.

"A Doll's House" Makes Progress

So marked has been the progress in making Ibsen's "A Doll's House" the forthcoming Nazimova production, and her first to be released through United Artists, that it is now being predicted that the picture will be completed and ready for presentation some time during the month of February next.

Among the foremost players in the cast engaged by Nazimova are Alan Hale, Wedgwood Nowell, Nigel deBrulier, Florence Fisher, Elinor Oliver and Cere Lee. Little Phillippe DeLacy and Barbara Maier will appear as the children.

In giving to the screen her portrayal of Nora Helmer, Nazimova will revive one of her greatest roles, and one in which she has achieved great distinction on the spoken drama during her first appearance as an English speaking actress.

"A Doll's House" is being directed by Charles Bryant, assisted by Al Kelley. Charles Van Enger is the chief cameraman.

Film Completed

Director Frank Urson has completed Realart's Helen R. Martin story, starring Mary Miles Minter, and between intervals of cutting will prepare for her next photoplay, a Harvey Thew adaptation of a story by Mary Morrison.

Irene Castle Gives Party to Kiddies

Nearly a hundred pickaninnies from the San Juan Hill section, west side, New York City, were made happy last week when Mrs. Irene Castle, star in Edwin L. Hollywood productions released by Hodkinson, played Mrs. Santa Claus for the members of the Lincoln House branch kindergarten of the Henry Street Settlement Association.

This is the fifth year in succession that Mrs. Castle has journeyed over to the San Juan Hill section with a load of dolls for the girls and fire engines for the boys.

The party was held in the rooms of the Lincoln House branch, and the supervisor and matrons had arranged a special reception for their distinguished guest. There was a lighted Christmas tree and the rooms were decorated with holly wreaths and Christmas bells. The program consisted of singing and dancing by the children and a special chorus by the mothers. Then came the big moment. Reading the names from the kindergarten record, Mrs. Castle called each little girl and little boy to the front of the room and handed out the presents.

When the party was over Mrs. Castle hurried back to the studio to complete an important interior for "The Rise of Roscoe Paine," an early 1922 Hodkinson release.

Irene Castle, star in Edwin L. Hollywood Productions, released by Hodkinson, gives Christmas party to colored children

Says "Miss Lulu Bett" Proves Public Likes Artistic Pictures

"The success being achieved by William deMille's picture, 'Miss Lulu Bett,' is gratifying because it is striking evidence that you do not have to play down to the American public," said Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation.

"Because some pictures, well acted and well produced, have not gone over to tremendous successes," said Mr. Lasky, "a certain section of the industry has apparently jumped to the conclusion that, to be successful, picture producers must stick to hokum and claptrap. I have no patience with this theory, as it has been demonstrated that you cannot aim too high in entertainment for the American people.

"In producing 'Miss Lulu Bett' we not only took into consideration the powerful drama in Zona Gale's story, but the popularity of her novel and play. We saw immense possibilities, and we were strengthened in our belief by letters from leaders of various communities expressing pleasure that they were going to have a chance to see 'Miss Lulu Bett' on the screen.

"The success of 'Miss Lulu Bett' at the Rivoli Theatre, New York, and other big first-run theatres proves we were justified in our high hopes. Hugo Riesenfeld, managing director of the Rivoli, told me he thought 'Miss Lulu Bett' was one of the best motion pictures he had seen in all the years he had been in the business. He wanted to book this picture day and date in the Rivoli and Rialto, but other bookings prevented.

"Given to the public without clamor and hubbub, 'Miss Lulu Bett' has proved one of the biggest box-office pictures we have released. That it is possible to make a big box-office success and at the same time an artistic success is evidenced by the reviews on its opening in New York.

"Alan Dale in the New York American called 'Miss Lulu Bett' a 'delightfully convincing picture,' and said that nobody who has assimilated Zona Gale's novel will hesitate to praise the film.

"Heywood Broun in the World said: 'William deMille has done an excellent job in his production of Zona Gale's "Miss Lulu Bett." It is an excellent picture without lugs or dewdabs and is worthy of your attention.'

"The New York Journal reviewer said: 'Here is a splendid picturization of a fine book and play, and proof that character analysis can be transferred from book to screen, from screen to onlooker.' The New York Globe called the picture 'a screen masterpiece, 'and the Evening Post said, 'If you want to see a good photoplay go to the Rivoli, where they are showing "Miss Lulu Bett."'

"Too much praise cannot be given William deMille for his direction of this picture. Not only in the numerous details which built up the picture, but in his preservation of the atmosphere throughout. Not a little of the credit for the success of the production should be given to Clara Beranger, who did the scenario, and to Lois Wilson, who played the title role, as well as the other actors who made up an unusually well balanced cast.

"Striking evidence of the power of this picture is given in the repetition of one fact in a large percentage of the numerous telegrams we have received from exhibitors."

Pathe's "Behold the Man" Is Film of Jesus' Life in Colors

"Behold the Man," Pathe's hand colored story of the Life of Christ, has received a notable tribute from James Dean, film critic of the Newspaper Enterprise Association. To his audience of more than a million theatre goers, Mr. Dean said:

"The 'best seller' of all times is the Bible. That is because, judged from a literary standpoint alone, it possesses more dramatic situations than have ever been enclosed between the covers of any other volume.

"The Bible engages the imagination more than any other work of literature. That is manifested by the number of creeds founded upon the Book, creeds that by their variance prove that life in all its phases, in all its tragedies and comedies, its hopes and its despairs, is reflected therein.

"A number of film versions of the Bible have been made. Most of them have failed because they have not transferred the Bible to the screen in its dramatic phases only. But 'Behold the Man' is a short seven reels and is a work of rare dramatic merit."

Stillman Theatre, Cleveland Adopts Policy of Longer Runs

The Stillman Theatre, one of the largest and finest of Cleveland's downtown houses, has adopted the policy of long run showings of big pictures, putting on three and four week showings at 35 and 50 cents for matinees and 50 to 75 cents at night. The theatre seats 2,000.

"Man-Woman-Marriage," the big First National production made by Allen Holubar, was one of the recent attractions shown under this policy. Acting in co-operation with Walter E. Lusk, manager of the Associated First National Cleveland Exchange, Manager Jack Kuhn gave a special showing of the picture a few days before its scheduled opening, to an invited audience of clubwomen at Loew's Euclid Theatre.

"We thought this move wise because the picture has a special appeal to women," said Mr. Kuhn. "Such a showing always awakens interest. People know that the picture must be good or the management would not risk holding such a screening and inviting comparison."

Signs were also placed on the Euclid avenue street cars—mounted on the front just below the vestibule window. A special feature of all the advertisement was the carrying of the starting times of the picture—11 a. m., 1, 3, 5, 7 and 9 p. m. In addition window cards were used in nearby shops, and a 24-sheet was mounted in the lobby.

The Stillman is situated only a few doors from the corner of Euclid avenue and East Ninth street, said to be the second busiest corner in the country.

Vignola Making New Production

While no definite announcement is forthcoming, it is understood that Robert G. Vignola's next production for Cosmopolitan, for which he is now preparing, will be a big spectacular picture requiring colossal sets and a large number of people. Mr. Vignola has just completed "Beauty's Worth" by Sophie Kerr, starring Marion Davies.

Peters in "The Storm"

House Peters will star in the Universal-Jewel dramatization of "The Storm," Langdon McCormick's stage play. The story is simple in theme, but powerful, and concerns two men and a girl who are snowbound in the North Woods.

J. G. Hawks is writing the continuity.

SCENES FROM "TOO MUCH WIFE," STARRING WANDA HAWLEY. A REALART PICTURE RELEASED THROUGH FAMOUS PLAYERS-LASKY CORPORATION

Pathe News Says Its Quick Service Was Year's Outstanding Development

Pathe News' tenth anniversary celebrated just a year ago the remarkable development of motion picture news reporting. But Pathe says it did not foresee that the eleventh year would show achievements in handling big events excelling any in previous records of film news service.

During the past year the greatest advance in film news service has been along the line of speed in getting the pictured events before the public. Transmission of news negatives from distant points by airplane has become an established system. Pathe News uses airplane service so constantly that a large number of the important newspapers of New York and other important cities of the country rely upon its negatives for their earliest pictures illustrating their news columns. This is notably true in the case of happenings abroad.

Through this means both picture theatre patrons and newspaper readers enjoyed the earliest pictorial accounts of famine scenes in Russia along the Volga and the distribution of supplies from this country; scenes at the "self determination" balloting in Silesia; the recent views of important personages and conditions in Moscow and Petrograd; the last days of the great tenor, Caruso in Italy, and his impressive funeral; outstanding events in the hunger strike of Irish patriots' armed resistance against England, and of the historic conference of leaders resulting in the present apparent settlement of all difficulties; post-war developments in Germany, and many other events of world-wide interest. In all cases of Russian and Central European news nothing but liberal use of the airplane service enabled Pathe News to accomplish its purpose of superior speed in getting its negatives to this country, and its quickly printed films on all screens.

For great news occasions at home much more than utilization of airplane transmission was necessary to maintain the Pathe News record for quick presentation to picture theatre patrons. Forethought, careful planning and generalship in meeting emergencies of photographing, and clock-work accuracy of the machinery of developing, printing and local delivery—all had to be developed to the highest point. This perfection of organization and efficiency in all departments was essential in enabling Pathe News to deliver its films of the last Unknown Soldier rites at Arlington at the big New York picture theatres before eight o'clock in the evening of the same day, and in giving quick service on many other big news events.

"Handle With Care" Scheduled to Be Released on January 22

J. E. Storey, sales manager of Associated Exhibitors, states that January 22 has been set as the release date on "Handle With Care," the big Rockett special which was announced for release through Associated Exhibitors, following Ray Rockett's recent trip to New York.

Heralded as an unusually fine production, this feature is said to be one of the best audience pictures of the season. The principal role is handled by Grace Darmond, while Patsy Ruth Miller plays the ingenue. The male characters include such names as James W. Morrison, Harry Meyers, William Courtleigh, Landers Stevens and William Austin.

The original story is from the pen of Charles Belmont Davis. The production was directed by Philip E. Rosen under the supervision of Mr. Rockett, and Associated Exhibitors claim that "Handle With Care" has been afforded a wealth of rich settings. The story tells of the career of a popular debutante, who is strenuously wooed by no less than five suitors of distinctly different types.

Harold Lloyd Film a Feature in Many Houses

The Capitol Theatre of New York and the Symphony of Los Angeles head an impressive line up of first run theatres across the country, which played Harold Lloyd's big feature, "A Sailor-Made Man," as a Christmas week attraction.

The fact that this is Harold Lloyd's first comedy of feature length makes its showing doubly impressive Associated Exhibitors state, and proves Harold Lloyd's right to be viewed by the exhibitors as a star with such a big public following as to justify "A Sailor-Made Man" being the big feature during one of the most important weeks of the entire year. It is said that it is one of the most widely advertised attractions in the theatres today.

Universal Films N. Y. Crowd for Scene for "Leather Pushers"

Broadway had one of its greatest thrills recently when Harry Pollard, director of "The Leather Pushers" the H. C. Witwer prize ring series being filmed for Universal with Reginald Denny as the star, paraded his company up and down the Gay White Way at the height of the theatre crowd hour filming the crowds, the lights and "The Leather Pushers" principals, A battery of Sunlight Arcs provided illumination for the camera-men.

It was not a publicity stunt, as the shots taken of the principals and of Broadway life are to be used in Round Three of "The Leather Pushers" series. Theatre-goers crowded around the moving picture company and lined the side-walks as Pollard's unit moved from place to place.

Los Angeles and certain other American cities are accustomed to being filmed at all hours of the day or night, but it was a distinct novelty to Broadway to "act in the movies" at its most crowded hour. It was only after great trouble and much persuasion that Pollard obtained permission from the police department to take the pictures he needed.

Next Mermaid Titled "En Route"

The greater part of the Hamilton-White stage has been utilized for the construction of train sets which are being used in the production of the latest Educational-Mermaid Comedy featuring Lloyd Hamilton, which is to be called "En Route." In addition to a Pullman car, where much of the fun takes place, there is a dining car, observation car and sleeper, and a large locomotive. The sets are among the largest ever used in filming a Mermaid Comedy featuring Hamilton.

SCENES FROM "HANDLE WITH CARE." RELEASED BY ASSOCIATED EXHIBITORS

SCENES FROM "GOOD NIGHT," STARRING CONSTANCE TALMADGE. A SELZNICK RELEASE

Optimistic Statement from R-C Tells of Plans for Coming Year

Pessimistic rumors of an impending closing of the R-C studios in Hollywood following the curtailment of production at several other southern California film plants, are belied in a cheerful statement issued recently by local R-C officials in regard to the future plans of their company. Preparations are now being made for increased productional activity immediately after the first of the year, according to these officals, and there is no hint of pessimism as to the concern.

It was decided not to start any new productions during the Christmas holidays, it was stated, because of the thoroughly human penchant of actors for seasonal enjoyments away from work at that time of the year. But the R-C organization will be expected to make up for lost time in the first few weeks of 1922.

Sessue Hayakawa has two productions which are now being prepared for release. "Five Days to Live," which was made under the name, "In the Street of the Flying Dragon," and in which the star is supported by his wife, Tsuru Aoki, has received the final touches of the film editors. R-C officials are so pleased with this picture that they are considering giving a pre-view at a downtown Los Angeles theatre for their friends of the press and the motion picture profession.

Final scenes in "The Vermilion Pencil," in which Hayakawa is supported by Bessie Love, will be completed within a few days. The cutting department has started to edit the film under Hayakawa's personal supervision. The star is expected to start upon another picture about January 9. The name of his next story has not yet been announced.

Pauline Frederick is also supervising the cutting of her latest production, "Two Kinds of Women," adapted from Jackson Gregory's novel, "Judith of Blue Lake Ranch." Miss Frederick's next R-C production is expected to be a film presentation of William J. Locke's novel, "The Glory of Clementina." E. Richard Schayer is now preparing the continuity for this story, and it is expected that it will go into production about January 9. Two other big stories, both written directly for the screen, have been purchased for Miss Frederick, it was stated. The names of these will be announced later.

Doris May is nearing the close of her third R-C starring vehicle, "Boy Crazy." She will be started upon her next picture, "Gay and Devilish," about the same time the Hayakawa and Frederick companies begin work again.

R. J. Tobin, vice-president and general manager at the studios of the R-C Pictures Corporation, is expecting to leave for New York within the next few days to remain until after the first of the year, discussing future plans with officials at the home office of the company.

It has been announced that several new companies may be organized for special productions early in 1922, as the R-C scenario department has purchased several books and plays that are considered excellent screen material. These companies will be made up of well-known capable players. Christy Cabanne, who has been in New York for several months directing productions for R-C Pictures Corporation, may return to California to make his next film at the R-C studios there, it was stated.

Exhibitors Send Praise of "Hurricane Hutch" to Pathe

Pathe correspondence from exhibitors voluntarily reporting profitable "Hurricane Hutch" engagements includes all sections of the country, big cities and the smaller towns and houses of all degress of capacity, Pathe says. The following expressions are among many received during the last week of the old year:

From Rialto Theatre, Monette, Mo.—"I am running 'Hurricane Hutch,' having bought it from Pathe. It is a 100 per cent. serial. Thought enough of it to take another chance by booking the big Indian story, Ruth Roland's 'White Eagle'."

From Star Theatre, Sarcoxio, Mo.—"Played first episode of 'Hurricane Hutch' to 360 paid admissions on first showing, and had to turn many away as I could not get any more in the theatre. Only 900 to 1,000 population."

Shelby Social Club, Ellwood City, Pa.—"'Hurricane Hutch' is all that anyone could wish for in the line of a serial for any sort of an exhibition."

From the Avoy Theatre, Moline, Ill.—"We opened 'Hurricane Hutch' by admitting the children for one cent or one potato. Before the doors opened for the matinee over 2,000 children were waiting outside. We are doing much better than we expected, and are much pleased with the serial."

Real Atmosphere on Pictures Made Abroad

No stone is being left unturned in the effort to procure absolute accuracy in the atmosphere of all settings for Paramount pictures made abroad.

A few weeks ago, the George Fitzmaurice Company left for Italy to film the exteriors of "The Man from Home," and at the same time the J. S. Robertson Company was dispatched to Spain to start work on "Spanish Jade."

It is interesting to note that each company has its own staff art director. N. Gregory Arnold has followed Mr. Fitzmaurice to Italy and will design his studio interiors of the various buildings chosen as locations.

L. Dawson, art director for Mr. Robertson, has also been spending two weeks in Seville to familiarize himself with the peculiarities of Moorish architecture, upon which principles most houses in the district are more or less constructed. He is rapidly filling his sketchbook with all manner of impressions, which will not only serve the purpose of the story at present under production, but also prove a fruitful source of inspiration for any future script requiring a typically Spanish setting.

Kansas City Critics Praise "Disraeli"

"George Arliss in 'Disraeli' demonstrates the supreme art of acting in motion pictures," wrote the critic for the Kansas City Post, when this United Artists release was shown at the Newman Theatre, and added, "If you like the best don't let anything or anybody keep you away. Mr. Arliss makes us wish we could see him much more often in pictures. The screen version of his greatest stage characterization proved to be a rare combination of excellent acting by excellent players splendidly directed and with a story that holds the attention till the last moment.

"'Disraeli' is not a historical play. The author merely gave us a story to illustrate the life and times of the great English statesman. Nobody should miss it."

"A large audience, spellbound, followed George Arliss through 'Disraeli,' a picture that, from the lay viewpoint, is one of the few celluloid dramas of importance," said the critic for the Kansas City Times.

"George Arlis is Disraeli," declares the critic for the Kansas City Star. "There is no other and he has made it impossible for us to imagine another. His Disraeli has lost nothing in its transition from the stage to the screen. Disraeli's touch of impishness is still there, his posings, his dramatic effects, are all preserved. Mr. Arliss has paid Disraeli the high compliment of understudying him, for Disraeli, too, was an actor and so perfectly has Mr. Arliss done his part that we see not him, but Disraeli, himself. Disraeli would, we feel, have done exactly what Mr. Arliss has done."

"Little Lord Fauntleroy" Gets Praise from Los Angeles Critics

"'Little Lord Fauntleroy'," classic of childhood, with its petite hero embodied by Mary Pickford, in the most elaborate production in her ten-year career in films, is at the Mission Theatre," said the critic of the Los Angeles Evening Express when this United Artists release was shown there. "In an ideal picture for her talents, and personality the incomparable star has shown what can be done when worth-while tale, able direction, capable players and expert cameramen come together. The star is bewitching in every scene; she has kept the spirit of the book with unvarying care, and she acts the boy faultlessly."

"Mary Pickford's 'Little Lord Fauntleroy' without question outrivals anything she ever has done," wrote the critic for the Los Angeles Record. "Filled with an appeal indescribable, Miss Pickford, by turns, romps boyishly and walks sedately through ten reels of most beautifully photographed scenes. The film gives you a chance to see Mary in knickers; a chance to see her kiss herself; a chance to see her pass a photograph to herself, and various other unsual bits of 'business,' all of which makes 'Fauntleroy' a triumph of filming."

"Mary Pickford is her own best rival in 'Little Lord Fauntleroy'," said the Los Angeles Examiner review. "When you see her dressed in her little velvet costume, swaggering around with a delicious boyishness, you are sure you like her best that way—and then in a minute, as the film shifts and you see the sweet-faced 'Dearest' your affections are at once transposed—and she's your favorite."

"Somewhere there is a society which interests itself in the future generation. I do not know whether the executives of that body have seen 'Little Lord Fauntleroy,' or whether they propose to include the motion picture in its list, but it seems to me that Mary Pickford's current cinematic vehicle is worthy of a pigeon-hole in the archives where rest the big things in history and the arts." Thus wrote the critic for the Los Angeles Evening Herald.

"'Little Lord Fauntleroy' is a great picture," says the review in the Los Angeles Times. 'It is great largely because Mary Pickford is great. The double roles of the tender young mother and the quaint, friendly little Cedric shows the wide range of this star's amazing genius. He's no sissy, this 'Fauntleroy' of Miss Pickford's; there's real boyishness in him; he has a boyish slant of thought as well as a boyish stride, and a boyish carelessness, too."

Will Announce Bookings for Select Picture

Select branches throughout the country are screening "Conceit," second of the Supreme Selznick Six, for important first run accounts. Prints were shipped from the New York offices some days ago and early bookings will soon be announced. The exhibitors' campaign book on "Conceit" has been completed and is in the hands of the Select branch managers.

WILLIAM A. PARTELLO
Who on Page 74 tells how he guarantees his shows

Schulberg Engages Blackwood to Start Revolution in Publicity Copy Writing

B. P. Schulberg, president of Preferred Pictures, Inc., producers of the Katherine MacDonald features, released by First National, promises to "start something" in the ranks of those press agents whose most valued possession is the mimeograph—to say nothing of the carbon paper.

Mr. Schulberg has come to the conclusion that there is something radically wrong with the publicity that is sent out from almost every studio in the country to each paper that boasts a circulation of 10,000 or over. In short, it is Mr. Schulberg's contention that 90 per cent. of the mass of press material that weekly emanates from the various studios finds a final resting place in the wastepaper baskets in the editorial rooms. He even goes further and declares that the chief reason for this is because the press stuff is duplicated, that much of it lacks originality and is loaded down with superlatives, hysterical hyperbole and adjectival embellishments that make its use almost out of the question by any editor that has an average amount of respect for his readers.

So, in order to test his theory, Mr. Schulberg has re-organized his Katherine MacDonald publicity and has engaged John H. Blackwood as its head. Mr. Blackwood has been associated with the industry for more than ten years, chiefly with Thomas H. Ince in the capacity of scenario editor and publicity expert, with Robertson-Cole as scenario editor and in the same capacity at the Universal studios. He formerly was the dramatic editor of the Washington, D. C., Times and was associated with David Belasco in the management of Mrs. Leslie Carter for a number of years.

Mr. Blackwood has inaugurated a publicity campaign for Katherine MacDonald along the lines suggested by Mr. Schulberg, and with a staff of expert stenographers his publicity department will turn out exclusively written material that promises an innovation—certaintly it will be an experiment well worth watching.

SCENE FROM "CONVICT 993." RELEASED BY PATHE

Wanda Hawley in Realart Feature for January 1

Scheduled for release through Famous Players-Lasky exchanges on January 1 is the Realart picture, "Too Much Wife," starring Wanda Hawley.

Lorna Moon, the author, is a former newspaper woman who has recently attained success as a writer of screen tales. Her most conspicuous success is the Paramount special, "Don't Tell Everything," in which Wallace Reid, Gloria Swanson and Elliott Dexter are starred.

Percy Heath wrote the scenario Thomas Heffron directed the picture and Elmer Harris supervised its production.

T. Roy Barnes has the role of a man considerably embarrassed by "too much wife." A golfer himself who hits 'em around in the neighborhood of the low 80's, Mr. Barnes proves particularly fitted for those scenes which call for his appearance on the links. The golf scenes were filmed at one of Pasadena's most exclusive clubs.

Other players in the cast include Arthur Hoyt, Lillian Langdon, Leigh Wyant, Bertram Johns and John Fox, the last named being a clever boy actor.

Capitol Theatre Books "Theodora"

Goldwyn's Italian spectacle, "Theodora," which met with such overwhelming critical commendation in New York, Boston, Chicago, Detroit and Pittsburgh, the only towns where it has as yet been seen and where it showed at the $2 top scale, will be the attraction at the Capitol Theatre, New York, starting New Year's Day, Sunday, January 1.

S. L. Rothafel, manager of presentation at the Capitol, is arranging a musical and scenic setting which will have novel features, though modeled upon the successful presentation of the spectacle at the Astor Theatre.

"Theodora" will show at regular Capitol Theatre prices and if the enthusiasm which it awoke at the Astor Theatre and the big business which it did there are any criteria should fill the great Capitol Theatre for the entire week.

Gardner Boosts Rival Attraction

J. B. Gardner, manager of the Gem Theatre, Sandpoint, Idaho, believes in co-operation with the community. When the American Legion post put on a show recently he not only boosted this opposition to his own show, but he portrayed one of the important parts in the cast.

In his own newspaper advertising the first line called attention to the community show. "After seeing 'The Whirl of the Town'," it read, "go to see the show at The Gem."

Mr. Gardner has met the problem of getting business by booking the best pictures and has employed a publicity man. Then he bought two new Simplex projectors, a new transverter, and installed new chairs. He claims that the way to get business, when times are hard, is to give the people more for their money.

Hodkinson New Year Schedule Includes Variety of Subjects

Plans of the W. W. Hodkinson Corporation for 1922 include the "Official Urban Movie Chats of the Motion Picture Theatre Owners of America," one a week beginning January 15, several of the Great Author series to be released monthly, the two-reel Triart productions, a number of Hugo Ballin and Edwin L. Hollywood productions and others.

For release in January is "French Heels," "The Young Painter" and "At the Sign of the Jack O'Lantern." "French Heels" is the first of the series of Edwin L. Hollywood productions starring Mrs. Irene Castle. It was written by Clarence Buddington Kelland, and the cast includes Ward Crane and Charles Gerard. "At the Sign of the Jack O'Lantern is the second Renco Film Company's production. It is a Myrtle Reed story. The cast includes Betty Rose Clark, Victor Potel, Earl Schenck, Wade Boteler and Clara Ward.

"The Young Painter" is the third of the Triart Productions which are being made under the supervision of an advisory board of the eminent art patrons, consisting of Robert W. DeForest, President of the Metropolitan Museum of Art; Francis C. Jones, Treasurer of the National Academy of Design; Edwin H. Blashfield, President of the National Academy of Design; Charles Dana Gibson, President of the Society of Illustrators and editor of "Life"; Robert Aitken, President of the Sculptors' Society of America; Louis C. Tiffany, founder of the Louis Comfort Tiffany Foundation, and Daniel Chester French.

During February Hodkinson will release "Heart's Haven," a Benjamin B. Hampton Production, featuring Claire Adams, Carl Gantvoort, Claire McDowell and Robert McKim; and "Hope," the fourth Triart production, based on the masterpiece of the same name by Watts; also another Benjamin B. Hampton production, "The Grey Dawn."

Another Triart Great Masterpiece production scheduled for early release is "Mona Lisa," based on the famous painting of the same name by Leonardo da Vinci.

Big Business From "Way Down East"

J. G. Goldman, manager of the Strand Theatre, Fargo, N. D., reports that during a nine-day showing of D. W. Griffith's "Way Down East," during which time a new $250,000 theatre was opened in Fargo, the Strand not only did a remarkable business throughout the run of this United Artists release, but that the management did not hear of a single dissatisfied patron.

"We want to go on record," Mr. Goldman reports, "as saying that in our opinion 'Way Down East' is the greatest box-office and audience attraction produced in the last five years. It has no opposition, and we extend hearty congratulations to Mr. Griffith and United Artists Corporation."

Parker Directing John Barrymore

At the Amsterdam studios in West Forty-fourth street, Albert Parker is directing John Barrymore in his second production following "The Lotus Eaters," an adaptation of Conan Doyle's famous detective story, "Sherlock Holmes."

Macey Harlem in New R-C Picture

In the all-star cast of "Beyond the Rainbow," the new R-C production, Macey Harlem, who played Milton Manning in R-C's "Shams of Society," is carrying the part of the imposter Count Ricardo Terrion, erstwhile barber. The Count affords Mr. Harlem opportunities for some effective comedy, it is stated. Mr. Harlem returns to pictures after a season on the road with Olga Petrova in "The White Peacock," which is scheduled to open in New York in the near future.

Ralph Ince to Make Important Films for Selznick in 1922

The announcement is made by Myron Selznick, vice president in charge of production, that Ralph Ince will continue to be an important factor in the screening of Selznick pictures during 1922. Before Mr. Selznick departed for Europe he outlined plans that will keep Mr. Ince busy with production engaging Eugene O'Brien and Elaine Hammerstein as stars.

Just now Ince is finishing Eugene O'Brien's presentation of "Channing of the Northwest," the company having returned in time for Christmas from Lake Placid, N. Y. In this picture Norma Shearer will be O'Brien's leading woman.

When his present work with O'Brien is finally disposed of Mr. Ince will turn his attention to the next production in which Elaine Hammerstein will star. This new offering will be the second picture Ince has supervised with Miss Hammerstein the central figure, "Remorseless Love," released in September, having been produced under his supervision when Selznick was making pictures in Fort Lee.

Read Our Eleven Page Survey of Picture Business Throughout the Country, Starting on Page 35.

SCENES FROM "THE SONG OF LIFE," A FIRST NATIONAL ATTRACTION

SCENES FROM "BACK PAY," A PARAMOUNT PICTURE

Partello, Successful Exhibitor Personally Guarantees His Shows

"Billy" is what they call him in Mansfield, O., on the street, but in business and social circles it is Mr. William A. Partello. Back in the early '90's he was a clown with the Sells Brothers' Circus. As "Slivers" he was known all over the country and internationally.

From the circus Partello shifted to the theatrical game and soon had the Partello Stock Company, of which he was owner and manager. He was successful from the beginning. Ten years ago with Mrs. Partello—Alice Kennedy, as she is known professionally—he settled in Mansfield, where he became interested in an organization controlling the Grand and Majestic Theatres, of which he was made managing director.

Road attractions of advanced calibre were available for stands of one or two nights now and then, but both theatres were "dark" most of the time.

"The people of Mansfield and vicinity were demanding amusement, and I made up my mind to give them classy pictures," said Mr. Partello, and they "took" "like vaccination."

Mr. Partello received a First National sub-franchise and explained to the people of Mansfield and the country surrounding that the First National trademark stands for "class."

Just before Thanksgiving he booked "The Kid" for the first four days of the week at the Majestic. "I expected big business for four days but was sure all the people wanting to see 'The Kid' would see it during this time."

But all the people did not get to see it during the four-day period and, as a result, Partello had to hold it over for two days, and says the probabilities are that a little later on "The Kid" will be recalled for a couple of more days.

When he knows he has a good thing Partello never hesitates to let his clietele know it. He has personally recommended Constance and Norma Talmadge, Katherine MacDonald, Anita Stewart, Charlie Ray, Lionel Barrymore and others, and is, accordingly, responsible to a great extent for their popularity in his locality.

Partello has made a great hit in and around Mansfield by letting the people know through little booklets that fit the vest pocket of the man or the handbag of the woman and girl, just what he expects to offer from three weeks to a month ahead.

"I have found that the average person plans picture theatre attendance just the same as social or business engagement and that if you let the public know what is in store they will make arrangements accordingly, and you will be the gainer," says Partello.

Everything considered William A. Partello is one of the big men not only of Mansfield and vicinity, but of Central Ohio and this not only as an exhibitor, but as a citizen and business man.

A Mansfield newspaper recently carried a three-column line drawing of Partello on its first page. Above it was the heading: "A Prominent Mansfield Man." Under it was this:

"William A. Partello has for years been prominent in the theatrical business. He knows the game from beginning to end. A gentleman through and through, Mr. Partello has won the confidence and esteem of all who know him. He is a success."

"Back Pay" to Be Released by Cosmopolitan Early in January

"Back Pay," created by Cosmopolitan Productions from the story by Fannie Hurst, will be released by Paramount early in January. This picture is notable because of its big and controversial theme, the fame of its author and the calibre of cinema talent that engaged upon its making, Cosmopolitan says. Fannie Hurst, authoress; Frank Borzage, director, and Frances Marion, scenarist, the trio whose combined efforts evolved "Humoresque," have again collaborated in the case of "Back Pay."

The production is the third directed by Frank Borzage for Cosmopolitan and follows soon after his "Get-Rich-Quick Wallingford." It is different from either of his two previous Cosmopolitan productions —its variance being another proof of the versatility and mastery of the young director, it is stated. Seena Owen has the leading feminine role. Matt Moore has the principal male part.

Did Big Business with "Iron Trail"

Showing Rex Beach's "The Iron Trail" to a three-day engagement, one day more than the usual booking, Paul DeMordaunt, manager of the Rialto Theatre, Blackfoot, Idaho, reports that business for this United Artists release was "far above the average" and the picture pleased all the theatre patrons.

"The first day we were unable to accommodate the crowd;" continued the report, "business was very fine for the second and third days. Probably some extra business owing to Thanksgiving holiday. No special stunts were used aside from cutouts."

Fox Actress Is Chosen as Mascot

The honor of representing both the Eastern and the Western sections of the United States has been bestowed upon Estelle Taylor, the popular actress who for about two years has been playing leading parts in William Fox productions. Word has just been received from Los Angeles that Miss Taylor has been chosen as honorary mascot of the Washington and Jefferson football team of Pennsylvania, which has journeyed to California to meet the gridiron performers of the University of California in an intersectional match on January 2 at Los Angeles.

Miss Taylor has been in California several months. She is the leading woman in a new picture starring John Gilbert, made under the direction of Emmett J. Flynn. While in New York she worked in several pictures directed by Charles J. Brabin, among them being "While New York Sleeps," "Blind Wives," and the current Fox special, "Footfalls."

Charles Ray Gets a Warm Welcome

Southern hospitality was cordially extended to Charles Ray last week during his first visit to the South. In Washington, D. C., where the star and his party made their first stop after saying farewell to New York, Mr. Ray met many of the foremost political figures of the nation, including President Harding, Chief Justice Taft, ex-President Woodrow Wilson, Herbert Hoover and others. In Atlanta Mr. Ray was the guest of Sig Samuels, owner, and Willard Patterson, manager, of the Metropolitan and Criterion theatres. Mr. and Mrs. Ray and their party, which includes Arthur S. Kane, Richard Willis, Albert A. Kidder, Jr., and George Rizard, camera man, spent Christmas in New Orleans. The star will soon return to Los Angeles.

Liege Conley in Mermaid Comedy

Production has just been started on the fourth of the seven two-reel Jack White productions which, with the six Lloyd Hamilton pictures, are to make up the year's Educational - Mermaid Comedies. The [illegible] he previous pictures in this g[illegible]tors[illegible]ve been all-star comedie[illegible]alled ' latest production, the t[illegible]he way has not been announ[illegible] are hardly is to be feature[illegible]e for thei[illegible]by Cliff Bowes, Eli[illegible]ck Lloyd and others

Smallwood and Players Back from South Where Exteriors for First Pyramid Picture Were Made

Ray C. Smallwood and his technical staff and all-star players have arrived in New York City after spending seven weeks in the South, making the exteriors for Pyramid Pictures, Inc., first super drama, "My Old Kentucky Home." Mr. Smallwood timed his outdoor settings so that Monte Blue, Sigrid Holmquest, Lucy Fox, Julia Swayne Gordon, Frank Currier, Matthew Betz, and Billy Quirk could be in New York City for the Christmas holidays.

The original story for "My Old Kentucky Home," written by Anthony Paul Kelly, finds its scenes and locales in the South. Five weeks were spent in Savannah and Thomasville, Georgia, while the last two weeks were employed in and about the race track at New Orleans.

One of the features of "My Old Kentucky Home" is the staging of a big horse race. Southern hospitality was never better exemplified than by the manner in which society turned out at the time when the scenes and settings were made for this part of Pyramid's first release. More than 1500 prominent Southerners can be seen in "My Old Kentucky Home."

With Mr. Smallwood in New York, nothing will be left undone to have "My Old Kentucky Home" ready for pre-showing before January 15. Elaborate plans have been made by Pyramid to start this picture on its run in a manner in keeping with the class and calibre of the production and the cast.

Mr. Smallwood will personally supervise the editing, titling, and assembling of this picture. And as soon as it is complete, Mr. Smallwood will commence casting for Pyramid's second super production, "The Queen of the Moulin Rouge," that stellar Broadway attraction written by Paul M. Potter.

Monte Blue, who has earned additional fame by his masterly acting with the Gish girls in Griffith's latest spectacle has been signed by Pyramid Pictures as the first of the all-star cast to be featured in "The Queen of the Moulin Rouge."

Vitagraph Special "Prodigal Judge" Is Now Complete

"The Prodigal Judge," Vitagraph's super-feature adapted from the novel by Vaughan Kester, has been completed. The final editing and titling has been done and the technical force is now preparing prints for the release of the picture which will come early in the new year. "The Prodigal Judge" will be presented as an Edward Jose production.

Vitagraph considers this as one of its greatest productions With the action laid in Tennessee in 1835, the Southern scenery, with its moss-covered trees, the Mississippi river and the great vistas of plantations afford colorful and picturesque backgrounds for the story of the love of Betty Malroy for Bruce Carrington, the riverman, and the Damon and Pythias friendship between Slocum Price Tuberville, the prodigal but lovable judge, and Solomon Mahaffy, his dour but equally lovable companion. These two types are new to the screen or the stage. There is a tear and a laugh; exciting spectacular scenes interspersed with quiet humor.

Locations were used as far north as the Canadian side of the St. Lawrence River.

The large cast is headed by Jean Paige as Betty Malroy and includes Maclyn Arbuckle as Judge Price, Ernest Torence as his friend, Mahaffy; Earl Fox as Bruce Carrington; Arthur Carew as Col. Fentress; Horace. Braham, Charles Kent, Charles Eaton, Robert Millasch, George Bancroft, Peggy Shanor, Lillian Van Arldale, Mrs. Mary Curran and the six clever Curran Children.

Ballance, Returning from West, Reports Improved Conditions

H. G. Ballance, General Sales Manager of Famous Players-Lasky Corporation, has returned to New York from a trip of four weeks during which he held sales conventions at the Paramount Exchanges in Denver, Salt Lake City, Los Angeles, San Francisco, Portland, Seattle and Minneapolis, which were supplementary to the recent District and Branch Managers' convention in New York.

Mr. Ballance says that he noted a prominent turn for the better in the picture business, especially in the Rocky Mountain and Pacific Coast territories, with exhibitors exercising more care than ever before in the selection of their pictures. Big, worthwhile productions are doing tremendous business. Particularly George Melford's production, "The Sheik," which, though it is only in its second month of showing, threatens to break Paramount records.

The big success of "The Sheik" at Jensen Von Herberg's Strand Theatre in Seattle, where it has broken all records for attendance and is now playing its third week, Mr. Ballance says, reflects also the marked improvement in the lumber and fisherics industries in the Northwest. The improvement being so great as to transform this territory from one of the darkest to one of the brightest on the motion picture map.

While in Los Angeles, Mr. Ballance closed with Gore & Lesser for the full Paramount output for their circuit of fifty theatres. He also closed contracts with Finkelstein & Ruben for their houses in Minneapolis and St. Paul.

Mr. Ballance was accompanied East by M. H. Lewis, special representative at the Lasky studio for the Distribution department, who will remain in New York for a few days.

First Associated Exhibitors Release for 1922 Announced

Associated Exhibitors first feature production for 1922 is "The Unfoldment," a George Kearn production, scheduled for release January 1. It is particularly in keeping with the New Year's spirit, for it is a drama of the power of faith and hopefulness. The production is in six reels, and includes a list of players who are well known for their work in previous features. The cast includes Barbara Bedford, Florence Lawrence, Wm. Conklin, Albert Prisco, Murdock MacQuarrie, Charles K. French, Wade Boteler and Lydia Knott.

The theme of the story deals with the efforts of a newspaper girl to change the lives of her associates who, through contact with the rougher side of life and influenced by adversity, have lost the finest instincts of their better natures.

"The Unfoldment" is described as a gripping drama of intense emotional appeal, softened by a spirit of romance and distinguished by an inspirational climax.

Associated Exhibitors say that while it is basically different than "The Miracle Man," it has a deeply human appeal, and that it is distinctly a photoplay of genuinely good entertainment. It is said to have been produced with a fine attention to detail, and contains sumptuous settings, which mark it as a really big production.

Associated Exhibitors have listed the following as among the accessories available: One, three and six sheets, a twenty-four sheet, campaign book, colored lobby photos, as well as the usual supply of newspaper cuts, slides, black and white photographs and similar exhibitor aids.

Helen Frost Is Expert Teacher of Clog Dancing

Helen Frost, Instructor in Physical Education, Teachers' College, Columbia University, conducts classes in Clog Dancing at the College for students who are studying to become teachers of Physical Education. The course is a regular part of their program, as clog and gymnastic dancing appeal to all ages and particularly to the boy. "Clogging" is said to be helpful in classroom work and in festival programs and a healthful, wholesome form of activity.

Miss Frost is the author of "The Clog Dance Book," recently published by A. S. Barnes and Company, concerning which one reviewer remarked: "The 'steps,' the 'brush,' the 'rattle,' the 'hop,' the 'toe-tap,' the 'fall,' the 'slap or flop,' the 'chug,' the 'handcar,' the 'railroad shuffle' and the 'hen scratch' are all explained in graded lessons, so simple and understandable that anyone with average intelligence can learn to clog at home."

Miss MacDonald Signally Honored

Katherine MacDonald, the Associated First National star has been singled out for distinction by the directors of the Annual Photo Exhibit of the Most Beautiful Women of the World, to be held at the Swarner Galleries, Kansas City, commencing January 2.

Miss MacDonald, it is said, will be the only American whose portrait will be used. Three large, artistic photographs of the First National star have been sent to the Swarner Galleries by B. P. Schulberg, president of the Preferred Pictures, the producers of Miss MacDonald's First National pictures.

While Miss MacDonald has already been the winner in thirty-one so called "beauty contests" held by newspapers, magazines and theatres in various parts of the country, she deprecates the emphasis that has been laid upon her beauty and declares it has been a severe handicap in her efforts to make screen productions that are of the worth-while sort.

Have You Read Pages 35 to 46?

A. B. C. Statement of Moving Picture World for New York State is

1169

Why leave out New York City?
Why leave out Brooklyn?

In New York State circulation the Greater New York territory is precisely as important as the up-State circulation.

A Western trade paper publisher brings up the question of which trade paper has the largest circulation in New York State, claiming for himself 457—mind you, these reports are made out by one of his own paid employees. All of the good white space devoted to this pretention in his paper is for the purpose of eliminating the A. B. C. audit from the discussion of trade paper circulation. This astute (oh, very) publisher is **not** a member of the Audit Bureau of Circulations and therefore he can claim any circulation his imagination suggests or his hopes devise.

All this circulation talk of New York State excludes New York City and Brooklyn, indicating a pathetic weakness in this ambitious publisher's national circulation. To be pleasant we could concede to him a regional circulation—on theory—but until his figures are backed up by an A. B. C. audit we refuse to pay further attention to these wholesale claims.

Our New York State circulation, including New York City and Brooklyn, is 1169 (A. B. C. audited).

"Miss Lulu Bett" and "Rent Free" for Paramount Release January 1

Paramount opens 1922 with William de Mille's production, "Miss Lulu Betts," and Wallace Reid in "Rent Free," scheduled for release January 1.

"Miss Lulu Bett" is adapted from the successful novel by Zona Gale and Miss Gale's own play which won the Pulitzer prize for the best stage play during the season 1920-21. Clara Beranger was responsible for the adaptation, and so well was her work done and so well was the picture directed and acted that it has drawn forth the admission from the author herself that in many points the picture improves upon the original story and the play.

The story is that of a household drudge who longs for freedom and thinks she has found it when she contracts an informal civil marrage with a man who already has a wife. Awaking to the truth, she returns to her monotonous house duties and is at last liberated when a real man gives her his love.

The title role is played by Lois Wilson. Milton Sills plays opposite her, while character roles are played by Theodore Roberts, Helen Ferguson, Ethel Wales, Mabel Van Buren, Clarence Burton and May Giracci. The picture has received high praise from the newspaper critics of New York.

There are said to be a lively plot and plenty of action in the Wallace Reid picture, "Rent Free." A good deal of the action supposedly takes place on the roofs of two New York rooming houses, and Mr. Reid plays the part of a young artist who prefers to shuffle for himself rather than study law in his father's office. To get the better of the rent problem and to escape from an irate landlady, he moves up on the roof and later established himself in a house, the owners of which are away. There he finds a mysterious note about a will which awards to a girl whom he has met in the meantime, the home and estate of which she has been defrauded by an unscrupulous stepmother.

Mann Page and Izola Forrester Page wrote the story of "Rent Free," and Elmer Harris wrote the scenario from which Howard Higgin directed. Lila Lee plays opposite the star and the cast also includes Henry Barrows, Gertrude Short, Lillian Leighton, Clarence Geldart, Claire McDowell and Lucien Littlefield.

Sets Completed for Next Big De Mille Special

A New York hotel lobby complete, with telephone booths, news stand, switchboard, etc., forms the first of the interesting settings that William de Mille has had prepared for his new Paramount production, "Bought and Paid For," the successful Broadhurst play which Clara Beranger has adapted to the screen. Agnes Ayres in the role made famous by Julia Dean and Jack Holt in Charles Richman's part, with Walter Hiers playing the role of Jimmy Gillay and Leigh Wyant as Fanny Blaine, comprise a cast of unusual excellence.

The presence of two of Paramount's newly-made stars in the roster will add greatly to the attraction of the story, it is believed. With his usual care, Mr. de Mille is missing no opportunity of gaining effects by attention to even the smallest detail.

The play teems with tense moments, emotionally dramatic and of such William de Mille is a complete master. Moreover, it is promised that the picture will adhere closely to the text of the play.

Uses Ex-Soldiers

Doing its "bit" to end the unemployment problem insofar as it affects the wounded ex-service men, Realart celebrated the beginning of "The Heart Specialist," starring Mary Miles Minter, by employing thirty-five disabled soldiers for certain scenes. The men were given work through the co-operation with the Hollywood "Motion Picture Post" of the American Legion.

Lucy Doraine, the Star of "Good and Evil," Preparing to Come to United States

A report just received from abroad by Wid Gunning, Inc., brings word that Lucy Doraine, Continental star, who appeared in the spectacular Gunning release, "Good and Evil," is anxious to come to America to make personal appearances in connection with the showing of that production. Miss Doraine, according to the report, is working on another massive production, and as soon as that is completed, she will make arrangements to visit this country. She hopes to be able to do this during the coming season.

Reports to the Gunning offices from the exchanges of the organization throughout the country indicate that the young actress has already obtained a considerable following in this country in the short time since her appearance in "Good and Evil," and that further productions in which she will appear will be awaited with the greatest interest by American fans.

Exhibitors who have shown "Good and Evil" throughout the country report that its great drawing power is due to the beauty of the new star, the gorgeous sets, the vast mobs and the unusual exploitation campaign carried out by the Wid Gunning field forces. The picture is presented by the Herz Film Corporation. It is a Sascha Production, and was directed by Michael Kertesz, the husband of the star.

"His Back Against the Wall" Has Laughs in Every Foot

"His Back Against the Wall," the new Goldwyn comedy by John Frederick, in which Raymond Hatton is featured, is a new kind of western photoplay. Its ranchmen are the real thing and behave like human beings. Julien Josephson, one of the most expert continuity writers in the country, prepared the script from Mr. Frederick's novel, while Paul Bern, editor of Goldwyn's scenario department, edited it. Rowland V. Lee was especially engaged to direct this picture and was so successful that Goldwyn retained him for other productions.

Mr. Hatton gives one of the deftest and most amusing character studies of his career as Jeremy Dics. Virginia Valli is the rancher's daughter, Gordon Russell the "Bronc" Lewis. Others in the cast are Shannon Day, Virginia Madison, Raymond Cannon, Fred Kohler, Jack Curtis, W. H. Bainbridge and Dudley Hendricks.

Browning Filming Story By Eytinge

Tod Browning, who directed "Outside the Law," has been selected by Universal to film "Peter-man." It is by Louis Victor Eytinge, a lifetermer in the Arizona state penitentiary. In "Peter-man" he has written the epic of crookdom, delineating the underworld with a true pen, neither sympathetically nor relentlessly. It stars Herbert Rawlinson, supported by George Webb and William Courtwright.

Selznick Announces Three Star Issues and Revival Forthcoming

From January 1 to February 10 Select will issue four attractions, embracing one for each of the Selznick stars—Elaine Hammerstein, Eugene O'Brien and Conway Tearle—and a Constance Talmadge revival, "Good-Night Paul," is the "come back," a production by the late Walter Edwards that was based on a play by Roland Oliver and Charles Dickson and first issued when Lewis J. Selznick was making the Talmadge girls screen stars three seasons ago.

Conway Tearle's "Shadows of the Sea" is set for January 10. This is an Alan Crosland production based on a story by Frank Dazey, associate editor of the Selznick scenario department.

January 20 brings Elaine Hammerstein to the screen with her newest production, "Why Announce Your Marriage?" This is also an Alan Crosland presentation made from a scenario in which Crosland collaborated with Lewis Allen Brown. Niles Welch makes another appearance as Miss Hammerstein's leading man.

Eugene O'Brien's presentation of "The Prophet's Paradise" is likewise an Alan Crosland production. It is the third issue in the O'Brien series. Sigrid Holmquist, known in her native land as the "Swedish Mary Pickford," is O'Brien's leading woman. She is just now being exploited in association with "Just Around the Corner," a new Cosmopolitan production wherein she acted shortly after she arrived here from Sweden.

'SCENE FROM "THE MIDNIGHT STAGE," RELEASED BY PATHE

Robert C. Bruce Returns from Northwest with New Scenics

Robert C. Bruce well-known producer of scenic pictures, whose one-hundredth picture was recently released by Educational Film Exchanges, Inc., and whose European series, now almost completed on Educational's release schedules, has added much to his popularity, has just returned to New York from the North-West with a group of pictures that mark a new departure in scenic moving pictures.

The new subjects brought back by Mr. Bruce will be called "Wilderness Trails." Each will present an interesting little story about men in the great out-doors, and all the acting being done with beautiful scenic backgrounds. This will combine the attractiveness of the pure scenic with the appeal of novel stories laid in the mountains, valleys and waterways of Washington, Oregon and California and occasionally along the Northern Pacific Coast.

Penetrated Wildest Parts

Mr. Bruce's adventurous spirit led him into the wildest country he could find. Into the Goat Rocks Country in Washington, where only sheep herders are ever known to go, he led his pack company. The herders make their entrance into the valley and exit therefrom by one passage, but the Bruce party fought their way over the snow-clad, treacherous hills that marked the far side of the valley, and after a hard tussle made their way out with splendid "shots" of territory that, it is said, had never before been photographed.

"Shots" of this remarkable country are included in a picture which Mr. Bruce has in preparation called "My Country," which will be presented as "an appreciation of the Pacific Northwest."

The first release of this new series will be on Educational's release schedule for February. It is called "And Women Must Weep", and will follow in order of release "Unknown Switzerland, which is to be made available to exhibitors in January and which closes the current European series.

Others to follow in this series of "Wilderness Tales" include "The Split Outfit", "The One-Man Reunion", "Prickly Conscience", "Nights of Many Shadows", "The Natural Born Liar" and "Missing Men".

Best of Career

"Prickly Conscience" gives a good example of the type of story Mr. Bruce has taken as the basis for these "Wilderness Tales." A young man is arrested as a vagrant and thrown into a jail in a little Western town. As the arresting officer has no desire to hold him, the jail door is left open, and before long the prisoner, seeking to escape, tries the door, and without trouble makes his way to freedom. But everywhere he goes, his conscience follows him to prick him. The young man is seen wandering through beautiful country, along the ocean front, across the mountains. Everywhere, always, "Prickly Conscience" turns up to torture him, until at last, almost a broken man, he goes back to the town where he was arrested, and hunts up the marshal who put him in jail, years before. The marshal is too busy with other work to talk to him even, so after many efforts to turn himself over to the authorities, he forces his way into jail as he thought he had forced his way out, and in this way rids himself of his remorse.

"The pictures constitute the best work of my career", says Mr. Bruce. "Right in our own country I have found the most beautiful scenery and the least known. In the great Northwest is to be found every sort of country one could possibly wish for, and with this rich ground I have taken the best pictures I've ever made."

Big Advertising Display for Film

One of the largest advertising displays ever used for a single production announced the opening of "What Do Men Want?" the Lois Weber production, distributed by Wid Gunning, Inc., at the Pantheon Theatre, Toledo, Ohio. Three full pages in the Toledo Times, on the Sunday of the opening, smashed across the message.

McGowan Film for January Release

A new J. P. McGowan feature is scheduled by Playgoers Pictures for release on January 15. This is the third of a series of five made for Playgoers by Herald Productions. It is entitled "Reckless Chances." J. P. McGowan is director as well as star. He is supported by a new leading lady, Dorothy Wood.

Hodkinson to Handle Kineto Single Reel Great Authors Series and "Four Seasons"

The conclusion of arrangements made by Harry J. Sherpard of the Kineto Company of America and the W. W. Hodkinson Corporation under the terms of which the latter organization will distribute the four reel special, "The Four Seasons," and a series of one reel Great Authors' productions made by Charles Urban is announced.

"The Four Seasons" is a feature novelty of great beauty described as a fascinating visualization of nature's handiwork, depicting animal and plant life and showing how they are affected by the changing seasons. It was planned by Dr. R. L. Ditmars in charge of scientific research for the New York Zoological Society and photographed largely in Bronx Park. In its production he had the counsel of Charles Urban whose knowledge of scientific photography has resulted in noteworthy screen products.

A very successful pre-release showing of this feature was held some weeks ago at the Rialto Theatre, New York, following which Managing Director Reisenfeld wrote an enthusiastic letter to Mr. Urban praising the production.

The Great Authors' series includes such distinguished American authors as James Witcomb Riley, Henry W. Longfellow, Walt Whitman, James Fennimore Cooper, James Russell Lowell, Edgar Allen Poe, Washington Irving, John Greenleaf Whittier, Nathaniel Hawthorne, William Cullen Bryant, Oliver Wendell Holmes and Mark Twain. They will be released one a month, and have received high praise, both from an entertainment and educational standpoint by Ernest L. Crandall, director of lectures and visual education, New York City.

Although at the present time the series consists only of American authors, it is understood plans are being perfected for including famous authors of other countries, such as Tolstoi, Victor Hugo, Dumas, Flaubert, Dickens, Kipling, Shakespeare, Ibanez, and others.

"Our Mutual Friend" Classed Among Best Pictures of 1921

The National Committee for Better Films has placed "Our Mutual Friend," the Wid Gunning picturization of Dickens' last complete novel, on its list of the best family pictures released during 1921, according to a notification just received at the Gunning home offices from Orrin G. Cocks, Secretary of the Committee. Two other Gunning releases, "The Old Oaken Bucket" and "What Do Men Want?" the Lois Weber spectacular drama, have likewise been accorded the honor of a place on the list, making, it is said, an unusual record considering the short time the Gunning company has been in operation, and the comparatively small number of pictures it has released thus far.

The Committee gave "Our Mutual Friend" special mention in issuing its list, commenting favorably on the portrayal of the Dickens' characters, adding that it possessed "undoubted appeal." The list consists of those plays considered as possessing a mass appeal, suitable for neighborhood and small town theatres as well as metropolitan houses.

Century Offers Two Sweet Films

Julius Stern, president of Century Film Corporation, announces the release of two Harry Sweet pictures in January.

"An Idle Roomer," the first Sweet picture to be directed by Arvid Gillstrom, deals with the adventures of a young man in a furnished room house. Sweet falls in love with his landlady's daughter, played by a new Century beauty, Thelma Dillerman. Budd Jamison fills his usual ungrateful role of villain.

"Horse Sense," Sweet's other comedy, is directed by Fred Hibbard. Margaret Cloud, Bud Jamison and Harry Cornells are in the cast. The action takes place both on land and on sea, and much of the fun is on board ship.

"Circus Clowns," starring Brownie and Baby Peggy, is on the way from the coast. Fred Hibbard is the director.

"The Straphanger," Lee Moran's first Century Comedy, and "Shipwrecked Among Animals," a parody on the Universal success, "Shipwrecked Among Cannibals."

Nell Shipman Film Said to Be Making Hit

Nell Shipman in "The Girl From God's Country," the outdoor animal drama, released by Wid Gunning, Inc., has been received by the big exhibitor circuits of the country as one of the strongest box-office cards of the fall and winter season, according to reports which have reached the Wid Gunning home office recently. Miss Shipman is author, star, director and producer of the "The Girl From God's Country," a story of the North Woods.

The S. A. Lynch Southern Enterprise Circuits booked the picture, and other important circuits which have also booked it are the entire Poli Circuit in New England; Jensen and Von Herberg, Seattle; Lubliner and Trinz Circuit, Chicago; Gore Brothers, Ramish and Lesser, Los Angeles; Rialto Theatre, San Francisco; Turner and Dahnken Circuit, San Francisco; Bernard Depkin, Baltimore and Bingham and Cohen, Indianapolis.

"The Girl From God's Country" played to packed houses at Clune's Broadway Theatre in Los Angeles. It was also shown at the Keith Theatres in New York, Swanson's American in Salt Lake City and the Nolan Colorado circuit, two powerful factors in the Denver area. The Strand Theatre, Atlanta, the Circle and the Strand Theatres in Cleveland, and the Isis Theatre, in Indianapolis, were other first-run houses which booked the picture.

On Location

A company of thirty-two people left Hollywood recently for Bouse, Arizona, where scenes for "The Proxy Daddy," Thomas Meighan's latest Paramount picture, will be filmed.

Al Green, the director, took with him Mexican types, miners and peons in addition to the principals of the company, including Mr. Meighan, Leatrice Joy, his leading woman; Maude Wayne, Laurence Wheat, Adele Farrington, J. F. MacDonald and five children with their mothers and a school teacher.

Gunning Says "Quo Vadis" Promises to Break Records It Made When First Shown

"Quo Vadis," George Kleine's production from the fanous Sienkiewicz novel, released in a brand-new garb by Wid Gunning, Inc., bids fair to break the records it made when it was first shown in this country, the Gunning organization says.

When the massive Italian production first invaded America, it was handled as a regular production, at what was then an unusually high admission charge—$1. It ran for twenty-six crowded weeks at the Astor Theatre, New York City, and was shown at a great many large houses throughout the country, being handled as a road attraction.

Today, according to reports being received at the Wid Gunning home offices, there is every indication that the two million dollars it grossed then, will be equalled, if not exceeded. And this prediction is made possible because "Quo Vadis" is not being handled by that organization as a reissue, but, for many good reasons, as a new production of a great work, which is universally known.

For one thing, a new generation of motion-picture patrons has sprung up since "Quo Vadis" made its sensational debut in this country. Those who saw it then are not the people who go to the motion-picture theatres now. So that for ninety-nine out of a hundred in an average audience, "Quo Vadis" is a new picture.

Even for the handful who might have seen the original "Quo Vadis," the present picture will be different and better, according to the statement of Wid Gunning. The picture has been cut down to six reels, so that it will be more manageable by the ordinary house, and will fit in better with the modern program.

It is explained also, that the picture has been re-edited at a cost of thousands of dollars and is practically a new production. Doty Hobart and Warren A. Newcombe, who created the successful picture, "The Woman God Changed," revamped the captions, made new art titles, and contrived a new ending to the story, which follows the original, but adds greatly to the dramatic effect, it is stated.

SCENE FROM "SYLVIA OF THE SECRET SERVICE." RELEASED BY PATHE

"The Battle of Jutland" to Be Shown at the Marine Barricks

"The Battle of Jutland," the three-reel production of the world's greatest naval conflict, which has been brought to this country for distribution by Educational Film Exchanges, Inc., is to be presented at the Marine Barracks in Washington on January 9, following its showing at the Naval Academy on January 7, which has already been announced by Educational.

Students at the Academy and naval officers on duty there will be able to see this remarkable short reel special at the Annapolis presentation, but for the convenience of officers stationed in Washington who might find it inconvenient or impossible to attend this showing, Educational has made arrangements to present the picture again with the assistance of the Marines. Invitations are being issued to this showing by Captain Shuler, while the Annapolis showing will be under the direction of Admiral Wilson, superintendent of the Academy.

With the hearty co-operation of the "leathernecks," who as everybody knows, have the reputation of putting across in great style whatever they undertake, Educational will present the same complete diversified program that is to be given at Annapolis. This will include a Christie Comedy, Selig-Rork Photoplay, Robert C. Bruce Scenic, Sketchografs and the current issue of Kinograms. Music will be furnished by the orchestra from the Marine Corps. Among the invited guests will be a large number of newspaper men.

"The Battle of Jutland" has already been realsed in Canada, and is receiving an euthusiastic reception from exhibitors and public. Showing in leading theatres in the provinces of Quebec and Ontario, it has brought highest praise from the newspaper critics, while patrons of the theatres have shown the greatest enthusiasm over this remarkable record of history.

"Three Musketeers" Gets Front Page Display Head in California Newspaper

What happens when Douglas Fairbanks and his "The Three Musketeers" goes into a small city, and how the local paper spreads this star and his greatest picture all over the front page, was demonstrated when this United Artists release was shown at the Palace Theatre, El Centro, Calif.

The day before the first showing the *Imperial Valley Press,* an afternoon paper, gave the feature as big a front page display head as any other piece of news, the story running over a half column turn on page two. The next afternoon there was another front page display, the story again breaking over onto the second page, despite the fact that the first performance in a four-day run was booked for the evening. The next afternoon saw still another first page "smash," and half column "jump" on page two. The fourth day's first page display wasn't quite so big, and it didn't turn, but it was good space, at that.

The management of the Palace put on a strong advertising campaign prior to the showing, and showed wise showmanship in not dropping their advertising during the run of the pictures. In fact, the biggest display carried was used while the picture was showing.

Exhibitors View Rex Ingram Film

Three hundred exhibitors and their wives saw a special showing of the Rex Ingram production for Metro of Balzac's "The Conquering Power" on December 25 at the roof-garden of the Hotel Adelphia, Thirteenth and Chestnut streets, Philadelphia. It was the first motion picture shown in Philadelphia in a year on Sunday.

Robert Lynch, manager of the local Metro office, obtained police permission to put the picture on before an invited audience on the ground that the exhibitors could not all manage to see it during the week. News of the showed stirred a renewal of the agitation for an open Sunday for photoplay theatres in Philadelphia.

In addition to the Adelphia showing, Mr. Lynch arranged for the simultaneous display of 150 twenty-four sheets, announcing "The Conquering Power," with Rudolph Valentino and Alice Terry, in prominent roles opening at the Stanley Theatre, Philadelphia, January 9.

The photoplay at the Adelphia was put on with the musical accompaniment by the Stanley Theatre orchestra, under the direction of Albert F. Wayne supplemented by ten additional musicians.

Paramount Stars Win Competition

The Tacoma Ledger's Ideal Cast contest, recently closed, gave Theodore Roberts the lead over all other individuals in any class and returned him as winner in his own class, character man, with a vote of 26,909. This was a tremendous plurality over the next highest, who had a vote of 3,517. Rudolph Valentino, Paramount featured player, won the leading man competition with a vote of 13,359. Bebe Daniels, as a vampire, got 25,719 votes and won the contest in her class—rather a misnomer at present.

Selznick Sales Drive in Detroit

The Select Pictures Corporation branch in Detroit, Mich., is putting on a special sales drive of its own the week which includes February 8, designating it Kent-Selznick Week.

On February 8, J. O. Kent, manager of the Select office here, will have been in charge of Lewis J. Selznick's business in Detroit just four years and will have been in Mr. Selznick's employ a little more than seven years.

Mrs. Ginoris Now with Paramount

Mrs. Marie Ginoris has recently been added to the technical staff of Paramount's London Studio in the capacity of head film cutter. Mrs. Ginoris is a veteran in the American film industry, having started with Pathe's New York branch in 1906. She was placed in charge of the laboratory and afterward the editorial department. She was later promoted to the scenario department.

Carleton in Cast

In "Domestic Relations," her latest photoplay which Chet Withey is now directing at the Preferred Pictures' studio, Katherine MacDonald is supported by William P. Carleton. Others in the cast are Barbara La Marr and Frank Leigh. Frank D. Ormston designed the settings.

Moving Picture World Classified Ads Are Big Business Getters.

Selznick Program Practically Complete for the Coming Year

What with plays that have been produced and await release and scenarios that have been declared upon for future production, the Selznick program is practically "all set" for the rest of the theatrical year. The Talmadge revivals are fixed as already announced and there remains only decisions to be made on the special features that are to be produced to complete the promise of "Forty from Selznick" made at the outset of the current season.

Owen Moore's presentation will be considered apart from the other plays Selznick will present along with the "star series" that included the Elaine Hammerstein, Eugene O'Brien and Conway Tearle presentations. It is these program pictures that are ready for announcement in outlining what exhibitors may expect from Select exchanges in the months to come.

Conway Tearle's pictures are all screened and in the Selznick laboratories. "Shadows of the Sea," released as of January 1, will be third in this season's list of Tearle issues that have included "After Midnight" and "The Man of Stone." "Shadows of the Sea" has Doris Kenyon in the role opposite Tearle. The story was furnished by Frank Dazey. The picture to follow "Shadows of the Sea" will be selected from "A Wide-Open Town" and "Love's Masquerade." In the latter the leading woman is Winifred Westover. William P. S. Earle directed from Edward J. Montagne's story and scenario.

"A Wide-Open Town" will have Faire Binney as leading woman. Earle Mitchell provided this story and Ralph Ince made the production.

For Elaine Hammerstein, "Bachelor's Blush," a Saturday Evening Post story by George Weston; "Yesterday's Wife," written by Evelyn Campbell for a popular magazine, and "Borrowed Wings," contributed by Leonard Praskins and Thomas Marstens have been obtained. When Ralph Ince is finished with his present assignment as Eugene O'Brien's director he will begin one of the stories starring Miss Hammerstein. Eugene O'Brien features are provided for in "Prophet's Paradise," to be released February 10; "Channing of the Northwest," now being screened by Ralph Ince, and "The Law Bringers," to be produced from C. B. Lancaster's story.

Actors Have Strenuous Time Filming New Pathe Serial

Zero zephyrs snapped up to forty miles an hour at Block Island a few days before Christmas, found Charles Hutchison and the members of his supporting cast in the forthcoming Pathe serial of that thrillful brand engaged in shipwreck rescues in which an ice-coated breeches buoy was the center of interest. Hutchison is reported to have been pleased with these superior "stunt" conditions, while Marguerite Clayton, his blonde and unterrified leading lady heroine of scores of hairsbreadth serial escapes, rose to the occasion like a true viking's daughter, it is stated.

As the stern requirements of this episode began to be lived up to, the highest degree of fortitude on the part of the star and those surrounding him was called for. It was necessary to rush the "shooting" of these scenes, for the heavy wind and seas beating upon the wrecked ship rendered every passing moment more hazardous to the actors. It was a case of jumping into perils and feats of endurance which professional sailors and life guards find it difficult enough to sustain.

Members of the company say that Director George B. Seitz seemed to glory in the punishment he received from wind and frozen spray—though a bit indignant occasionally on discovering his moustache frozen to the megaphone mouthpiece.

These Hutchison shipwreck thrills come in toward the end of the, as yet, nameless new serial. It is designed for Pathe release early in the coming spring.

Popular Players in Realart Film "Sleep Walker"

Two well-known former stars, Florence Roberts of the stage and Cleo Ridgely of the screen, will play in support of Constance Binney in the Realart picture, "The Sleep-Walker," released by Famous Players-Lasky.

Cleo Ridgely was co-starred with Wallace Reid in "The Golden Chance" and other plays before her marriage four years ago to James Horn, the director. She also co-starred with Lou Tellegen and starred in her own right in such plays as "The Chorus Lady."

Returned to Screen Recently

Only recently did she return to the screen with Betty Compson in "The Law and the Woman" and now, with Miss Binney in "The Sleep-Walker," by Aubrey Stauffer, which Edward Le Saint is directing. Others in the cast are Edythe Chapman, Jack Mulhall and Bertram Grassby.

New Daniels Film

Bebe Daniels has completed her Realart picture, "A Game Chicken," the Nina Wilcox Putnam story on which she has been working for nearly two months. Many of the scenes are on shipboard, in the water and aboard real submarines. "A Game Chicken" is a tale of Cuban-American booze-smuggling which affords Miss Daniels an opportunity to wear Spanish costumes. "A Game Chicken" will be released by Famous Players-Lasky Corporation.

Effect of Irish Peace Shown

With 3,000 Sinn Fein political prisoners released—as pictured in Pathe News No. 102—one of the earliest practical results of the signing of the Irish peace is realized. Prisoners are seen leaving Kilmainhan Gaol, saying good-by to British officers and being greeted by crowds of friends.

Secretary of the Navy Denby is seen visiting a big naval gun factory and scrambling over acres of 16-inch guns — a costly "graveyard" under the Arms Conference "scrapping" agreement. In the meantime Urbain Ledoux preaches a "sermon" in front of the Pan-American Building while banners are carried about containing peace Bible texts.

In timely lighter vein you see kiddies in the New York City clinics being practically taught to prepare their own Christmas dinners. Little amateur, but manifestly able, cooks are shown enjoying stuffed turkey and mince pie of their own handiwork. At Westlake, La., an educated bullfrog is shown smoking a cigarette and seeming to enjoy it, while out in Oklahoma a parachute jumper may be excused for not enjoying his sensations during the first 500 feet of a 26,000 feet descent from an airplane—after that you see the parachute catch the air, and all is well.

This issue also contains a timely animated illustration of the Scientific American's figures forecasting a possible limitation of armament of the armies of the great world powers. Vivid pictures are screened showing the construction of the new, great French lighthouse, designed to guide airplanes from a distance as great as 200 miles.

Mangan Resigns from Allen to Form Own Presentation Bureau

Stepping to the front with his own individual 1922 gift to the industry, Francis A. Mangan, one of the pioneers in the field of motion picture presentation, announced this week his resignation as managing-director of the Allen Theatre, Montreal, and the formation of his own presentation bureau in New York.

Mangan's position as one of the path-finders in screen showmanship has been recognized since the early days of 1913, when he was appointed the successor to S. L. Rothafel at the Regent Theatre, when that house attracted attention as a picture theatre with a modern presentation program.

Mangan's innovations at that house won him an offer as managing-director of the Cumberland, which he made famous as the finest picture theatre in its territory. His artistic staging here resulted in his appointment as managing-director of a chain of leading New York theatres, among them the Crescent, Empire, Dyckman and others.

His showmanship traveled across the country, and Phil Gleichman was quick to sign Mangan as director of the Broadway-Strand and Majestic Theatres in Detroit. Further promotion came to him with an offer from the Allens to present their showings at the Allen Theatre, Montreal.

Mangan will take care of pre-release and premiere showings of pictures for producers. He will also take care of the opening of new houses throughout the country. He already has completed prologues for all the latest releases, including electrical and scenic specifications, special music scores, etc. His presentation department will be part of the activities of the New York Concert League, 1664 Broadway, New York.

Preacher Thanks Metro for Films

The Rev. M. Billmayr, pastor of St. Peter's Church, Browerville Minn., who exhibits motion pictures in his church hall, as a part of the church schedule, wrote a letter of thanks recently to A. H. Fischer, Metro branch manager at Minneapolis, in which he said:

"Thank you for those good productions received so far from your firm. Will remember you with future contracts. I carefully watch the latest issues. Anything good in the movie line is welcome from Metro in our St. Peter's Hall."

Keeping in Personal Touch

By FRITZ TIDDEN

WE could not think of anything more original or fitting to express our New Year's wish to you than what Lowell Cash wrote to us.

IF GOOD WISHES WERE "FILLUM," MY SEASON'S WISH FOR ALL OF YOU IS A TWELVE-REEL PRODUCTION —AND FOR 1922, A SERIAL.

HAPPY NEW YEAR

—Happy New Year—

We take this opportunity to thank sincerely all our friends for the many kind Christmas cards sent us.

—Happy New Year—

Mrs. Sydney Drew and her company, which includes Mary Alden and Thomas Carrington, presented a sketch called "Predestination" at the Palace Theatre, New York, this week, with much success.

Stage plays in New York include "Kiki," "Dibbuk," "Bombo" and "Broxopp."

Titlers of photoplays could not perpetrate anything worse.

The New York Globe published an editorial last week that presents a sound argument against the necessity for D. W. Griffith's changing the name of his production of "The Two Orphans" because of simultaneous releases of other productions with the same name made by other companies, less prominent than Griffith's. It is good reading and should be digested by everyone in the industry.

—Happy New Year—

Abandoning a trip that was to have been country-wide, Louis Weiss returned unexpectedly to New York this week.

—Happy New Year—

J. Charles Davis, 2d, publicity director for Arrow, was stricken with a serious case of the grippe while he was visiting Woonsocket, R. I., during the Christmas holidays.

Disarmament in the movies would put a lot of cowboy actors back in the saddle.

Another motion picture star appearing on the Palace vaudeville bill in a playlet this week, is Taylor Holmes, who received excellent notices from the dailies on Tuesday.

—Happy New Year—

Charles T. Stephenson, of Canada. is in town.

—Happy New Year—

Roland Young, who up to the present time has fought shy of the movies, is to make his screen debut in the Tiffany production of "Sherlock Holmes."

Guillermo Reilly, the Irish-American-South American literary troubadour, did not write to Houdini, as had been expected, for an explanation of the escape king's method of breaking out of a pair of spats without personal injury.

J. D. Williams has returned from his trip to California.

—Happy New Year—

January 11 has been definitely set as the date for the opening at the Central Theatre of Eric von Stroheim's famous production, "Foolish Wives."

—Happy New Year—

Ernst Lubitsch, the noted Continental director, is being besieged by interviewers in his apartment in the Hotel Ambassador, New York.

BETTY HILBURN
Appears in one of the leading roles in the Selznick production, "Conceit"

Marion Davies entertained five hundred war veterans at dinner on Christmas Day, following her usual custom. The party was held at Shanley's.

—Happy New Year—

Charles P. Cushing had a most interesting article in last Sunday's Magazine Section of the New York Times called "New and Old Faces on the Screen," that dealt with the titles relative to the betterment of films and their entertainment value. Mr. Cushing prefaced his article with some ideas of his own that were sound and concluded with long interviews with Samuel Goldwyn, Jesse L. Lasky and others.

—Happy New Year—

Edgar Selwyn, with Allan Dwan and a company of players, will sail for India early in February, to be gone six months. They will penetrate the interior of India for the more colorful of the scenes to be incorporated in their next production, and they will be escorted by a company of British troops to insure safety to the party.

Cedric Gibbons, Goldwyn art director, visited New York, looking over plays, getting the latest slant on scenic decorations and incidentally enjoying a vacation.

—Happy New Year—

Frank Dazey, son of the author of "In Old Kentucky," is now associate editor of Selznick's scenario department.

—Happy New Year—

William M. Vogel has returned to New York, after a six months' stay in Europe.

—Happy New Year—

Harry "Snub" Pollard is now making plans for a three months' vacation which he will take beginning April 1 when he will sail for his home in Melbourne, Australia, where his parents are livng. Most of his time will be spent with his family in Melbourne and in side trips with them to the mountains.

—Happy New Year—

The Century Limited, the house organ published by the New York office of the Century Comedy Company, which previously was turned out in mimeograph form, is now being printed on paper in the regular way. Davis Bade is the editor and his first issue in the new form presents an interesting and attractive appearance.

—Happy New Year—

Harry Durant takes over the duties of scenario editor for Famous Lasky, replacing William C. Bullitt, resigned.

Picturing Jim Kennedy, of Dayton, O., who married at the age of ninety, the title writer for Selznick News remarked:

"Mr. Kennedy has been married six times, and is a veteran of three other wars."

As the waves dashed against the breakwater at Coney Island, Eugene O'Brien heard one big roller say to its running mate:

"Let's do something religious."

"All right," came the reply, "let us spray."

Have you noticed the deeply religious atmosphere on Broadway this week? There are revivals in many legitimate houses and "The Little Minister" at the Rivoli.

—Happy New Year—

Speaking of "The Little Minister" reminds us of something. For the time being we are going to join the ranks of the "I told you so's." Last week we got all steamed up about the manner in which the reviewers on some of the local dailies were handling pictures, and after an accumulation of aggravations that have been continued for months in the so-called film criticism departments of these prints, we boiled over. Maybe we wouldn't have gone as far as we did if it was just a personal opinion. But so many persons in the industry and as many outside have from time to time passed remarks that the readers of a certain few papers were not being given the correct idea at all concerning current productions. They were getting the personal reactions of persons who had nothing to make these reactions important or interesting. It is not

An enterprising nut of our acquaintance has devised the scheme of placing thousands of large size pictures on the wall of the subway, so that as the train rushes along the standees may view what will appear to be moving pictures.

MARION DAVIES AND HER CHRISTMAS DOLL

The star of Cosmopolitan Productions presented the toy to the New York Philanthropic League, which sold it at auction for the benefit of the crippled children of Manhattan

fair to the readers, the producers nor the theatres.

It happened that last week we predicted that Penrhyn Stanlaws' production of "The Little Minister" would receive the same treatment that other pictures of real and general entertainment value or genuine beauty have—reviews written with a pose. At least we hoped it was a pose, because if not an attitude, it denoted downright ignorance. Well, our little group of offenders came through on schedule, with the possible exception of one reviewer, and she did not happen to review "The Little Minister."

Her place was taken by a person that has fine perception and can convey it with especially able writing, and who signed the review with three initials. Of course the defense of the absent one will be that we thought the substitute correct in his or her attitude because he or she agreed with us. Whoever it was did not agree wholly with what we thought of the picture, but the review was written without the attitude of rather being funny than fair and without being anæsthetic to beauty.

But the reviewer on the Tribune struck her usual picture and made a few wise cracks that in no way conveyed in the slightest degree what "The Little Minister" was all about. And Quinn Martin, the young gentleman who recently published a story a month old concerning some affairs of the National Association which the trade papers could have made public if they had wanted to break their word, displayed his usual attitude when a thing of rare beauty comes to the local screen. He ended an undeservedly short review that had the appearance of a terrible fear of being accused of being responsive to sentiment that was not sentimentality with a phrase to the effect that dispelled the picture with the idea that it was just suitable for Christmas week presentation.

The attitude of these reviewers would be humorous if it didn't have the serious angle that perhaps one or two persons are influenced by what they write while striking their tiresome poses.

And please bear in mind that "The Little Minister" is not the only case in point. It brought the matter to a head.

—Happy New Year—

Seven thousand children from more than a score of orphan asylums in the city were guests of Hugo Riesenfeld at morning matinees during the Christmas holidays at the Criterion, Rivoli and Rialto Theatres. Children from the following institutions enjoyed the special shows arranged for them:

Hebrew Orphan Asylum, New York Foundling Hospital, New York Catholic Protectory, Orphan Asylum Society, Hopewell Society, St. Joseph's Home, New York Nursery and Child's Hospital, Asylum of the Sisters of St. Dominic, Children's Aid Society, Mission of the Immaculate Virgin for the Protection of Homeless and Destitute Children, Colored Orphan Asylum, St. John's Home, Dominican Convent of Our Lady of the Rosary, Asylum of St. Vincent de Paul, St. Malachy's Home, American Female Guardian Society and Home for the Friendless, Brooklyn Nursery and Infants' Hospital, Institution for the Improved Instruction of Deaf Mutes, St. Agnes' Hospital for Crippled Children, House of St. Giles the Cripple and Kings County Hospital.

—Happy New Year—

One of our European scouts informs us that London will be introduced to an entirely new form of entertainment at a remarkable cinema du luxe to be erected in the vicinity of Buckingham Palace.

Carefully selected "interest" films will be accompanied and surrounded by music furnished by a huge symphony orchestra, and in every way the theatre will cater exclusively for the highest class public. It is the intention of the promoters to offer an entertainment of an absolutely distinctive and original character amid surroundings of unequalled elegance and comfort.

The enterprise was originated by a well-known London film renter with whom are associated the following distinguished co-directors: Hon. Edward Lascelles (brother of Viscount Lascelles), Rt. Hon. Erskine, Hon. D. A. Forbes, Capt. Baillie Hamilton, Major H. M. Digby, Major A. Brind and W. E. Berry (of Bradford). The scheme will be operated by a small private company with a nominal capital of £40,000, and arrangements have already been completed for the purchase of the freehold site known as St. Peter's Chapel at Ease and Nos. 12 and 12a, Palace street, Westminster.

—Happy New Year—

Doc Wilson, who formerly handled publicity for the New York Mark-Strand Theatre, is acting as managing director for the Robbins' Amusement Company, which owns many up-State theatres.

—Happy New Year—

Olga Petrova's return to the speaking stage, in her own play, "The White Peacock," took place at the Comedy Theatre Monday evening. The daily paper reviewers were not over enthusiastic about the play. It may make a better picture.

—Happy New Year—

Ernst Lubitsch was guest of honor at a luncheon given in the Hotel Ambassador December 28 by the Hamilton Pictures Corporation which was attended by representatives of the daily newspapers and trade press. Following the delightful repast Herr Lubitsch made a speech which was understood by but few of those present as it was spoken in his native tongue. Through the kindness of Dr. Hugo Riesenfeld the speech was translated. After that Paul Davidson, a countryman of Lubitsch's in apparent contradiction to his English name, and the man who is responsible for discovering Lubitsch and Pola Negri, also made a few well chosen remarks, which Dr. Riesenfeld obligingly made into something the guests could readily understand.

Just before the luncheon party broke up Herr Lubitsch answered questions that some of the guests directed at him at his request. Among other things, someone wished to know what he thought of American film reviewers, and he answered that he had a very high opinion of them so far and that he hoped it would continue in the future.

—Happy New Year—

Louis J. Gasnier has arrived in town from Los Angeles.

—Happy New Year—

Oscar Price returned from his Western trip.

—Happy New Year—

Incorrigible Walt Hill again cuts up some literary didoes which are this time classed as questions anxious askers want answered. These people want to know, says Walt:

Where Douglas Fairbanks?

Whose belt does Macklyn Arbuckle?

Out of what brass does Elaine Hammerstein?

In choosing a car would Mary Pickford?

How can Tom Mix cocktails and be within the law?

—Happy New Year—

The eighth of Harry Reichenbach's amazing series of "Foolish Wives of History" is:

"MRS. BEN FRANKLIN"

One day Benjamin Franklin awoke before Philadelphians usually got up, it being but two in the afternoon, and laying his motorcycle aside for the nonce, took a stroll down one of the main streets.

He was in the abstract and was nonchalantly chewing on a lollypop —then called "all day suckers."

As he walked, his strides were slow and methodical, and carried him past the Y. W. C. A.

Leaning out the window and discussing the Stillman case of that period a young woman, not particularly noted for beauty but who clinked a miserable money bag, gave young Ben the up and down and snickered.

"What a tricky looking egg that is," she said to her companion.

"You added up your words and gave a total," said the other miss.

Young Ben was sore.

"You're a couple of fine snobs," he said. "Pretty soon I'm going to start the Saturday Evening Post, and what I won't say about you two can't be put in lower case."

That scared the one girl and several hours later she sent word to Franklin that if he'd refrain from roasting her and give up lollypops she'd marry him.

"But I don't want to get married," he said.

"If you don't," she answered, "you'll have no one to be unfaithful to."

So Ben took her for better or worse. Ask him.

Number 9: POCAHONTAS

Special Showing of "Disraeli"

The management of the new Aldine Theatre, Philadelphia, announces a special midnight showing of the George Arliss film version of "Disraeli," Sunday night, January 1. This will be the first showing of this United Artists' release in Philadelphia, and Mr. Arliss will appear in person at this performance.

THE SWIMMING POOL ON THE REID ESTATE

Lester Cuneo, Mrs. Wallace Reid and Wallace Reid. Incidentally Dorothy Davenport (Mrs. Reid) appears as leading woman in Cuneo's new picture, which will be released by Western Pictures Exploitation Company

In the Independent Field

By ROGER FERRI

The Passing Week in Review

THIS is the season of rumors. Everywhere one goes a rumor concerning this or that deal is heard. If one were to take seriously all that is being said in certain idle circles a book the size of our Christmas issue would be far too small to record them. Rumors are harmful. And for an official whose concern is mentioned in these idle reports to encourage their further circulation by arousing added curiosity on the ground that it is publicity is in reality serving food for idlers who while away the time talking. This is not the time for talk. Rumors mean nothing. Seconds are precious. They must be consumed with action—not cheap talk. Forget rumors. Stop circulating them. If you hear any, keep them to yourself—your neighbor may be too busy building his business, meeting buyers or contracting for new pictures to want to waste his valuable time listening to the report of this or that deal. It doesn't mean a thing. It's money he wants to make.

THE other day we wasted our time looking at a propaganda picture which we predict will die an awful death once the effort is made to place it on the market. The picture was offered a State Rights firm last week, but the head of that company very wisely turned it down. There is no room for anything but entertaining pictures these days in the State Rights market. Propaganda films are an insult to the intelligence, not only of the struggling exchanges and exhibitors, but to the business as a whole. And particularly true is this when the propaganda picture threatens to antagonize theatre patrons. Be on the lookout for such pictures as these and lose no time in turning them down. Remember you're in the show business and that means the business of entertaining the public. Your duty to the public is plain. You can't do it by handling propaganda pictures. It's only a question of time when you will ascertain that good, old Abe Lincoln knew what he was talking about when touching on the subject of "fooling the people." But it may be too late then. Be on the lookout. Buy pictures that entertain. That's your business. Stick to it.

A MIDDLEWESTERN exchange man came to New York a week or so ago. He had his little tale of woe. And he lost no time in telling it to other buyers he met at his hotel. Howling and persistent complaining over every little thing that bobs up will not hasten our return to normalcy. It breeds discouragement and despondency. And no one need be told that what we most need at this time is confidence. Business is picking up and will continue to improve. We have the situation in hand and everything considered, the situation at present is exceedingly encouraging. It looks like a big independents' month.

LOUIS BAUM, who spends five or six weeks at a time going out into the territories to ascertain at first hand the needs of the market, returned to New York. Lou is one of those keen showmen who doesn't "kid" himself into believing that times are good when they are otherwise. He's too shrewd a business man to be misled or to mislead those upon whom his firm is dependent for business. And for having such a man on its official staff Equity is to be congratulated. Baum made one observation on this last trip that is unusually interesting. He said: "As I see it the field does not call for a volume of pictures, but rather fewer pictures and better ones." And we are happy to say that independents in general are appreciative of this condtion and are working accordingly.

WE want to thank the many readers who so kindly sent along their comments on this department. Incidently we take this opportunity of thanking our friends in and out of this field for their holiday greetings. This department is dedicated to the State Rights and independent market. We are here to serve you. Our department will contain all the news and information that will help the State Righter in his daily work. Our reviews of State Rights pictures will be unbiased and written absolutely from the money-making possibilities both for exchange and exhibitor. We maintain that a picture being State righted on a $10,000 basis must not be reviewed as one being marketed for $100,000. The logic is that the exhibitor booking a picture at a rental of $10 a day does not expect a "Way Down East." And the house playing a $10-a-day picture is not charging his patrons the same prices that the $100-a-day exhibitor is getting from his audiences. A producer, who had only $12,000 at his disposal, can not be expected to turn out a picture that has the artistry of one that cost $50,000 to make. These facts must be considered and are considered. The producer, distributor, exchangeman and exhibitor are in this business for what money they can make. Our reviews will be constructive—not destructive. The investments of the producer, distributor and exhibitors will at all times be considered.

IT is indeed encouraging to note that many distributing concerns in order to prove the drawing power of their pictures to exhibitors and exchanges are staging special shows. And what is more convincing is the fact that these showings are being held in poor show towns and at a time of the season when everybody in show business steers clear of any experiment.

HERE'S a letter from a representative New England exhibitor—"Bill" Mahoney of the Rialto Theatre, Providence, R. I.—that is absolute proof that State Rights features are welcomed by real showmen:

"Up to April 1921, I had used very few State Rights pictures, but during the past year I have booked them at every opportunity. As one who has the interest of the industry at heart permit me, as an exhibitor, to say that State Rights pictures have improved tremendously during the past year and a half. Some of my best money-makers of the year were State rights pictures. If the independents would only remember that it is the public that must be pleased, they will have no trouble getting bookings. As a matter of fact it was a State Rights picture that made away with the biggest gross receipts in this city in 1921. I have found many, many money-makers in the independent market—and intend to find even more this year. The day of the State Rights picture has arrived."

WITHIN the next five weeks the trade can expect to hear of the entry of four very well known stars in the independent field. This testifies to the remarkable advance made by this market. It has attracted many good box office names; but there are more to come. And yet there are those who, disguised as friends of the State Righters, comment on what they characterize as a "lack of quality pictures." The State Rights market during the past year has given more real box office winners in one year in proportion to the total number of releases than any other branch of the industry. That's an absolute fact. Think it over. And watch for the big doings of 1922.

In the Independent Field

Plenty of Attractive Paper for "Shorty" Hamilton Films

In their endeavor to give the exchangeman and exhibitor effective co-operation, McGovern & Egler, distributors of the new series of 26 two-reel westerns, featuring "Shorty" Hamilton, have provided an unusually striking set of posters.

There is one one-sheet and one three-sheet to be distributed with each release, besides a stock one and a stock six sheet to run throughout the series until exhausted, then a new style one and a new style six-sheet will be made, and used as stock paper. When this supply is used up, another style will be put in use.

Exhibitor Help

This system will no doubt meet with the approval of every exhibitor, as he will practically have two style one sheet, one style three sheet and a one style six sheet with each release.

The stock paper has been made especially for cut-out use, and, acing to J. V. Ritchey's assertion, the lithographs are the best he ever made for a two-reel western.

Warner's Probe to Ascertain Picture Appeal

In order to ascertain the appeal of the Warner Brothers production, "Ashamed of Parents," the publicity department probed the records of the Domestic Relations Court of New York, and found that scores of young folks are responsible for the neglect and utter disregard of their parents.

This proceedure was taken for the purpose of gleaning at first hand the universality of the Warner production, following the feature articles of Sophie Irene Loeb in the New York Evening World and Jane Dixon in the New York Telegram. Mention of these facts is made because it affords the exhibitor booking the production an unusual opportunity to secure unlimited publicity in his locality.

The members of the cast include Edith Stockton, Jack Lionel Bohn, Charles Eldridge, Walter McEvan and W. J. Gross. Eddie Bonns and Louis Marangella, of the Warner publicity staff, edited and titled the production.

Territories Sold on Tarzan Serial

Max Weiss, president of Adventures of Tarzan Serial Sales Corporation, at present in London, England, has cabled the New York offices of the serial organization that he has consummated a contract for the sale of "Adventures of Tarzan," starring Elmo Lincoln for the United Kingdom. Sir William Jury, managing director of Jury Imperial Pictures, Ltd., has purchased the serial for the territories embraced by the United Kingdom.

Resumé of Week's Business

Territorial Sales

EAST COAST PRODUCTIONS, INC.

Amalgamated Productions Franchises

Entire program to Crescent Film Corporation for Iowa, Nebraska, Kansas and western Missouri.

Entire program to Federated Exchange for eastern Missouri and southern Illinois.

RUSSELL PRODUCTIONS, INC.

"Shadows of Conscience"

Liberty Theatres Corporation of Denver for southern Missouri, Colorado, Wyoming, Utah, Wyoming, Kansas and New Mexico.

BERT LUBIN PICTURES

Allene Ray Series of Six

All Feature Company of Detroit for Michigan.

EQUITY PICTURES CORPORATION

"Black Panther's Cub"

Friedman Film Corporation of Minneapolis for Minnesota, North and South Dakota and northern Wisconsin.

L. & H. ENTERPRISES

"Daughter of the Night"

Capital Film Exchange of Philadelphia for eastern Pennsylvania and southern New Jersey.

Favorite Film Corporation of Detroit for Michigan.

Favorite Players Film Corporation of Chicago for northern Illinois, southern Wisconsin and Indiana.

Lande Film Distributing Corporation of Cleveland for northern Ohio.

Lande Film Distributing Corporation of Cincinnati for southern Ohio, Kentucky.

Quality Film Corporation of Pittsburgh for western Pennsylvania and West Virginia.

Supreme Film Corporation of Los Angeles for southern California and Arizona.

Supreme Film Corporation of San Francisco for northern California and Nevada.

Peacock Productions, Inc., of Kansas City for Kansas and western Missouri.

Peacock Productions, Inc., of St. Louis for eastern Missouri and southern Illinois.

Peacock Productions, Inc., of Dallas for Texas, Oklahoma and Arkansas.

LEE & BRADFORD

Josephine Earle Series

Capital Film Exchange for Greater New York and northern New Jersey.

Webster Pictures Company of Buffalo for northern New York State.

Pioneer Film Corporation of Boston for New England.

Screen Art Pictures Company of Philadelphia for eastern Pennsylvania.

S. & S. Film Exchange of Pittsburgh for western Pennsylvania and West Virginia.

W. A. Kaiser of Cincinnati for Ohio and Kentucky.

Minted United Amusements of Detroit for Michigan.

Inter-State Film Exchange of Minneapolis for the Northwest territory.

S. T. Stephens Film Distributing Company of New Orleans for Louisiana and Mississippi.

Elmo Lincoln to Make a Personal Appearance Tour

After several weeks of negotiations, Louis Weiss, Secretary of "Adventures of Tarzan" Serial Sales Corporation, announced this week that Elmo Lincoln, star of the serial "Adventures of Tarzan," will make a personal appearance tour of several weeks duration in conjunction with the showing of this production in several of the territories. Lincoln, at present in Los Angeles, will arrive in New York on January 12.

His tour will open in Philadelphia the latter part of January, where under the direction of Ben Amsterdam, Masterpiece Film Attractions, owners of "Adventures of Tarzan" for Eastern Pennsylvania and Southern New Jersey, the gigantic serial favorite will appear in various houses over a period of two weeks. Following this, Lincoln will appear in Detroit and the surrounding cities for two weeks under the auspices of Strand Features, Inc., owners of the serial for Michigan.

His tour will take him into ten states and will be heralded by an extensive advance publicity campaign under the direction of Bert Ennis, who will accompany the star on the entire tour. A special act is now being prepared for the original interpreter of the character of Tarzan and it is understood that distinct novelty has been worked out in connection with the various wild animal stunts which Lincoln performs in the production itself.

Following the termination of the trip throughout this country, arrangements will be made for the appearance of the star of "Adventures of Tarzan" in England.

Goldstone Will Star Talmadge

Phil Goldstone announced this week that he will feature Dick Talmadge, the acrobatic, knockabout star, in a series of productions that will be released in the independent market during the coming year. Talmadge's initial independent starring feature, "The Unknown," was given its premier at B. S. Moss' Franklin Theatre this week. Capital Film Exchange, which is distributing the feature in New York, announced a number of first run engagements.

On January 3 "The Unknown" will be given its Broadway premier at Marcus Loew's New York Theatre. The feature also has been booked into the metropolitan Keith, B. S. Moss, Proctor, Loew and Fox theatres.

Horner Film Ready

The first of the twenty-four Bob Horner two-reel Westerns being distributed by Western Classic Sales Company, will be State righted on January 15. "Bullets and Justice," starring Tom Pickford, will be the first release.

Join Exchange

A. G. Leonard and Byron A. Interbitzen have been added to the Grand and Warner Film Exchange in Buffalo.

In the Independent Field

Arrow Official Back with Good News; "Ten Nights" Sets Record

T. A. Curran, special representative for Arrow Film Corporation, returned last week after a three months' trip in the Oklahoma, Kansas, Georgia and Texas territories, where he visited all the independent exchanges as well as many exhibitors. Mr. Curran found conditions improving and added that from talks he had with exhibitors he was led to believe that theatre owners there favor independent productions wherever it is practicable. He reported, too, that Arrow productions are increasing in popularity and the demand for pictures handled by that firm shows an encouragingly big increase.

Arrow's home office this week was in receipt of more pleasant news concerning Blazed Trail Productions, Inc.'s feature, "Ten Nights in a Barroom," starring John Lowell. Following the record-breaking two-week run at the Victory in Providence, R. I., the Keith office was so pleased with the showing the picture made at the Rhode Island metropolitan house that it booked it into the Bijou Theatres, Woonsocket and Pawtucket, R. I. At one show on Sunday, December 25, in Woonsocket, the picture did more business than that house had done for any prior three shows.

On the following day the picture did within three hundred dollars of the house record for three days. When the run concluded on Wednesday the picture not only shattered every record, but also brought the theatre more business than Manager Watson thought was possible to pack into the house in one week. It became necessary to give extra shows to accommodate the crowds. This showing was made in spite of the fact that 80 per cent. of the population of Woonsocket is foreign and the city is industrially crippled, all but two mills there being shut down.

Arrow announced this week that the press book on "Ten Nights in a Barroom" is now ready.

Between You and Me

IN desperation a director, well-known on the Coast, rushed East just before the holidays to dispose of a feature that he wanted to turn into cash immediately. He consulted a number of program corporations, but they postponed a definite reply. Finally he went to a State Righter, who not only took the picture over immediately after screening, but also gave 50 per cent. of the purchase in cash within ten hours after the agreement was reached. The State Righter is the winner, for he obtained a bargain and when formal announcement of this acquisition is made a huge surprise will be sprung on the trade.

Elmo Lincoln's personal appearance tour in conjunction with "Adventures of Tarzan" serial which the Weiss Brothers are State Righting, is a neat piece of business and bound to popularize both the star and distributors. It's going to cost a good piece of change to send him and a corps of publicity men on the road, but the move shows the proper spirit and is bound to bring big returns to the Weiss Brothers.

A State Righter handling a foreign picture two weeks ago closed a deal with a Salt Lake City exchange for the Northwest rights to the film. A print was sent on immediately, C. O. D. The C. O. D. was not lifted. Because of the heavy Christmas freight, the distributor was not notified until a week later. When he made inquiries he ascertained that the exchange had gone out of business. The deal cost the distributor approximately $325, but he got that much back in experience.

To listen to certain folks out of the motion picture business, this is the only industry that is making money. That probably accounts for the presence of eight "angels" considered "big men" in their particular lines of endeavor. One "angel" last week sunk $50,000 in cash on a State rights proposition that is looming up like ten times that amount.

Christmas was a record-breaker for State rights first runs. And what is more virtually every engagement was a winner.

A Coast exchange suddenly found itself without salesmen. A former salesman succeeded in getting local financial backing among certain exhibitors and opened an exchange, inducing his former fellow workers to quit their jobs and join him. They did, but the exchange flopped three weeks later. The deserters returned to their former exchange, seeking their jobs, but learned to their disappointment that the day after they had quit, other salesmen quickly filled their shoes.

A well-known star, after inducing a wealthy admirer to back a producing company of which she was to be the active head and star, approached a State rights distributing organization to effect a releasing medium. The distributor was willing, but when he ascertained that the backer was associated with a failure in another line, he very wisely replied, "Nothing doing."

JIMMIE ADAMS
Who is making debut in next Hallroom Boys' Comedy

Big Tieup on Jungle Picture

Representative newspapers throughout the country have tied up with Exceptional Pictures Corporation in publishing interesting news data concerning Martin Johnson's "Jungle Adventures," photographed in the wilds of British North Borneo. Twenty-three newspapers carried half-page stories on "Jungle Adventures." Among the cities whose leading papers carried the stories are the following: Lawrence, Mass.; Waterbury, Conn.; Springfield, Mass.; Burlington, Vt.; Albany, N. Y.; Newark, N. J.; Saginaw, Mich.; Columbia, S. C.; Little Rock, Ark.; Kansas City, Mo.; Allentown, Pa.; Newburgh, N. Y.; Cincinnati, Ohio; Salt Lake City, Utah; New Bedford, Mass.; Poughkeepsie, N. Y.; Atlanta, Ga.; Great Falls, Mont .;Lancaster, Pa.; Peoria, Ill.; Topeka, Kans.; Waterbury, Conn.; Spokane, Wash.

"Keep Moving" Lyon's Next

Arrow Film Corporation this week announced that "Keep Moving" is the title of the sixth Eddie Lyons comedy of two reels. Reports from the territories, Arrow states, indicates that Lyons both as director and star is more and more in demand with the exhibitor and public.

Start Fifth Episode

Upon the arrival in Burbank, Cal., of research director, Dr, Edgar J. Banks, last week actual work on the fifth episode of the Bible pictures, being produced by Sacred Films, Inc., was begun, This chapter will be released in February.

Lesser-Rosenberg Announce Production Plans for 1922

Convinced the 1922 will be a year for big and better pictures, the Irving M. Lesser and Michael Rosenberg interests, composing Western Pictures Exploitation Company, announced this week the first of what will be a series of special productions to be distributed from Los Angeles by their organization.

A contract has been entered into by Messrs. Lesser and Rosenberg with Hugh B. Evans, Jr., whereby Roy Stewart is to be starred under the direction of Robert Thornby. Stewart has made a box-office name for himself in the last few years, appearing recently in the Zane Grey stories, as well as with Katherine McDonald and other stellar lights. "Heart of the North" in which Stewart was starred was held over a second week at the Alhambra Theatre, when it played in Los Angeles recently. Shortly Stewart will be seen in a series of stories written by the famous author, Peter B. Kyne. Marjorie Daw will be his leading woman.

After a careful canvass of the literary market for the best story obtainable and suitable for Roy Stewart the producers have selected "Ridin' Wild," by H. H. Van Loan, author of "The Virgin of Stamboul" starring Priscilla Dean; "The Blue Moon," starring Norma Talmadge, "The Great Redeemer," starring House Peters, and "Fighting Mad," starring William Desmond.

Brandt's Feature Arouses Interest

Much interest has been aroused in film circles over the splendid exploitation incident to the State righting of "The Greatest Question," starring Roy Stewart. Joe Brandt and George H. Davis are state-righting this feature which has won so much commendation from exchangemen, exhibitors and critics of the trade press. Harry Revier directed the picture.

In the Independent Field

Reasonable Priced Features Are Needed, Says Schnitzer; Observations of the Week

THE duty of the State rights man is plain. He must do his utmost to materially assist needy exhibitors in keeping their houses open. This we can accomplish by giving theatres pictures that can be booked at a reasonable cost. But the picture must carry merit and entertainment value."

The above from Joe Schnitzer, President of Equity Pictures Corporation. Mr. Schnitzer's firm has accomplished many tasks and its 1921 contributions to the State rights market commanded more than ordinary attention. Joe this season openly demonstrated his confidence in this field by paying a record price for W. K. Ziegfield's Florence Reed starring vehicle, "The Black Panther's Cub."

But this is not the time for pretentious and costly productions, says Mr. Schnitzer. And the point is well taken. Good pictures do not necessarily mean the expenditure of "big" money. By good and reasonable-priced pictures, he means features that entertain, that will keep the wolf from the exhibitor's door. Joe believes in that old, but ever reliable adage, "live and let live."

Will an attractive title bring them to the box office? That is the question that Film Row has been discussing for some time. After carefully studying the current situation we believe that a good title is one of the most attractive features of a picture from the box office angle. The Warner Brothers have proved this to be a fact. "Why Girls Leave Home", an old, but, familiar title that brought back memories of other rays, packed theatres throughout the country. "School Days" with Wesley Barry established history with its triple premier showing this week in Cleveland, Washington and Hartford. And "Ashamed of Parents," which inspires much original exploitation, is proving its mettle. A particularly entertaining feature of the latter production is the diversified titles by Eddie Bonns and Louis Marangella.

Franklyn Backer of the East Coast Pictures is having no trouble disposing of franchises. The proposition that Mr. Backer is submitting to independent exchangemen is one that is difficult to turn down. As a matter of fact, it guarantees the exchange a permanent supply of pictures for the entire year, three of the features already being completed, and on most reasonable terms. Mr. Backer is perfecting a promising organization that should soon make its presence in the State rights field strongly felt, for he is not only intimately acquainted with the business in general, but incidently he is working for to-morrow and not only today.

Tony Luchese of De Luxe Film Exchange of Philadelphia was in New York this week, smiling and uncomplaining. Tony bought the eastern Pennsylvania rights to Arrow's great box office picture, "Ten Nights in a Barroom", before that feature started on its meteoric two-week record-breaking run in Providence, R. I. Tony admitted when he first bought the picture that he had an unusual attraction, but when he heard the Providence reports, he fairly went wild with enthusiasm and had no trouble setting a premier for the picture in Reading, Pa., on Jan. 9. Bill Haggerty is exploiting the feature and is out to better the New England record. Go to it Bill.

A certain salesman who was in the Western territory returned to New York this week. He found that exhibitors out there were not making much use of twenty-four sheets. What is true of the West seems equally true of other sections of the country. In these days when economy should be watchword of every firm, it would be well for State righters to think well before laying out money for twenty-four sheets. Accessories should be given the same careful attention as is given the production of the picture itself.

The Lesser Brothers have an exchange exploitation system that should receive the careful attention of exchangemen. The Lessers have learned that proper exploitation creates a demand for a picture. They are exhibitors and through keen exploitation have succeeded in building a string of money-making theatres on the Coast. They are applying the same tactics to the exploitation of pictures handled by their own exchanges with the result that they are creating a local demand for their productions. This demand is created via the mailing lists. The Lessers have obtained various lists from theatres in their territory. Instead of waiting for an exhibitor to exploit a picture, the enterprising brothers go them one better and create public interest in their offerings by keeping in constant touch with the "fans" and informing them of additional acquisitions as soon as they are taken over. This system has increased bookings of Lesser distributed pictuers in San Francisco and Los Angeles over 200 per cent, in less than a year. Think it over.

Speaking of exploitation of pictures reminds us of the splendid work that Harry and Jack Cohn and Joe Brandt are doing. These three short subject kings do not wait for theatres or exchanges to exploit their wares. On the contrary, they grasp every opportunity to advertise their subjects in the trade press, daily newspapers, window displays, etc. And what is more they resort to original tactics. Take, for instance, that Chamber of Commerce "movie ball" stunt in New York. The Cohn boys were right on the job. they turned out a movie of the ball in record-time, incorporated it into their interesting "Screen Snapshots" and thereby introduced the latter subject to several thousand folks. And so it goes. We have even seen the Cohn-Brandt combination inspire newspaper editorials. And that's the sort of enterprise that wins. No wonder Joe, Jack and Harry are characterized "the short subject kings."

Bert Lubin on Tour of 'Changes in Sunny South

Bert Lubin producer of the new Allen Ray series of six society-adventure dramas, left New York this week on a short tour of the Southern exchanges, carrying with him a print of "Partners of the Sunset," the initial release. Mr. Lubin's first stop was Atlanta. He will also visit New Orleans and Dallas.

A deal is pending for the entire foreign rights to the series. All Star Feature Company of Detroit this week purchased the Michigan rights and already has started exploiting the first picture.

Laub Freelancing

Harry Chandlee and William B. Laub have joined the freelance forces, but will retain their positions with World Film Corporation. Mr. Chandlee is now at work on World's "Into the Beyond", while Laub is editing and subtitling "Road of Peril", a German feature owned by F. Kahan.

Many Territories Sold on "The Mysterious Pearl"

Backing his convictions that the present demand for pictures stimulating business for the many large theatres that have been built during the last few years, will create a new field for the booking of high-class serials. E. S. Manheimer of Photoplay Serials Corporation has released the new Ben Wilson and Neva Gerber chaptered photoplay, "The Mysterious Pearl," to state rights exchanges and announced this week the immediate sale of the latest feature from the pens of J. Grubb Alexander and Harvey Gates to several well-known exchanges.

Every one of the fifteen chapters of the new serial was completed and is ready for immediate delivery before the release of the production to independent buyers was announced. This method was followed by Mr. Manheimer because of his belief that the time was exceptionally opportune for serials and the demand would be such that the different territories would be contracted for in unusually quick time.

That he was right seems to be proven by the fact that his first announcement of the exchanges that will handle the Ben Wilson vehicle includes the following. Greater New York and Northern New Jersey went to Warner Brothers of New York; New York State was taken by Grand and State was taken by Grand & Warner Film Company of Buffalo; Metro Film Exchange of Philadelphia controls Eastern Pennsylvania and Southern New Jersey, while New England went to the Confederated Film Exchange of New England, located in Boston.

Katherine Stuart to Edit Bible Films

Katherine Stuart, well known scenario writer, has been engaged by Weiss Brothers Artclass pictures Corporation to edit its Italian version of the Old Testament. She will work in association with Adolph Weiss. Jack Holbrook, well known camera and technical authority, is supervising the laboratory work as well as the color effects which will be an important feature of the finished production.

Galaxy of Stars

Twenty-four stars appear in the latest release of "Screen Snapshots," distributed through the Federated Film Exchanges of America, Inc. Among them are Mr. and Mrs. W. S. Hart, Jackie Coogan, Mary Pickford and Doug Fairbanks, Montague Love, June Caprice, Conway Tearle, Marshall Neilan, Doris Kenyon, Douglas McLean, Lucy Fox, Zena Keefe, Eugene O'Brien and many others.

Arrow on Broadway

Arrow was on Broadway during Christmas week as a special engagement at Marcus Loew's New York Theatre. The production featured was "Love, Hate and a Woman," starring Grace Davison.

In the Independent Field

State Rights Coast News

Scotty King has signed with the Commonwealth Motion Picture Producers, of which Fred Caldwell is director, as casting director. He will also play character parts in the features which will be State righted.

Larry Weingarten, of Sacred Films, Inc., of Burbanks, is responsible for the announcement that the five episodes of the Bible series being made by that firm have been completed.

O'Connor Productions has made its last picture at the Brentwood studio and is moving to the Caswell studio, where production will be resumed immediately on the Mirthquake comedies.

Dick Sherer is at the Warner Brothers' studio working on the animal serial.

George Hackathorne has received an offer from Archie Frazier, the Australian film magnate, to head a producing company of his own in that country.

Amalgamated Products' Corporation, of which Gilbert M. Anderson is the head, has started work on "Any Night," which East Coast Pictures' Corporation, of New York, of which Franklyn Backer is the president, will State Right via the franchise system.

Backer Completes Negotiations for Eastern Franchise Holders

Returning from his first swing around the circle in the interests of the new East Coast-Amalgamated producing and distributing organization, Franklyn E. Backer, president of East Coast Productions, Inc., which is handling the pictures of Amalgamated Producing Company, produced under the personal supervision of Gilbert M. Anderson, this week announced franchise-holders east of the Mississippi.

On his trip Mr. Backer took three Amalgamated pictures with him so that they could be screened for the salesmen in each territory. As the pictures are to be booked in series as well as separately, and the array of stars in the first three, including such notables as Robert Edeson, William Courtleigh, Myrtle Steadman and Tulley Marshall, give an idea of their quality, it was thought wise to let those responsible for their proper exploitation see at least three of them before the first, "Ashes" was released.

Mr. Backer states that they were viewed with enthusiasm by the personnel of the following exchanges who hold the franchises for their respective territories: Harry Segal of Boston for New England; Warner's Exchange of New York for Greater New York and Northern Jersey; Grand-Warner Exchange of Buffalo for Northern New York; Skirboll Brother's Gold Seal Productions Company of Cleveland for Ohio and Michigan; and Samuel Spitzer's Reelcraft Film Corporation of Chicago for Northern Illinois and Indiana.

Lester M. Scott, Jr., whose wide acquaintance has made him a well known figure as traveling representative for several large distributing organizations, and who has until recently represented C. C. Burr, has been selected as field manager by East Coast Productions, Inc., for the territory west of the Mississippi, where he will acquaint the franchise holders with the importance of the Amalgamated Productions and co-operate with them in their presentation.

Warners Devise Novelty to Exploit Edwards' "School Days"

An exceedingly clever publicity stunt was devised this week by Warner Brothers as a means of further exploiting "School Days," starring Wesley Barry. In order to imbed the idea firmly in the minds of exhibitors who play the picture, the firm has adopted the following slogan for "School Days," viz: "Advertise with Music."

The feature was inspired by the theme that inspired the screen version in that the Gus Edwards melodies play a big part in the picture. The innovation will be introduced at the New York Warner Brother's exchange. A phonograph, the horn of which will protrude out of many big windows on the exchange floor, will play the Gus Edwards melody, "School Days."

Permission is also being obtained for the installation on the roof of the Leavitt building, Broadway, of a Magna-Vox, commonly known as an amplifier, which, when connected by wires with the long chain of music stores and commercial shops throughout the city, will play the theme song so that every passerby will hear it. Arrangements are being made to connect the entire State of New York. The stunt is calculated to stir the metropolis.

The slogan "Advertise With Music," will be synonymous wherever the picture is shown, according to Eddie Bonns.

Shows Bible Films

Sam Rothafel of the Capitol Theatre, New York, during the week of Dec. 18 staged the metropolitan premier presentation of Sacred Film, Inc.'s first Old Testament narrative, "Creation". Mr. Rothafel has booked the entire series consisting of twelve single reelers.

1922 Will Be Record Breaker for Independents—L. L. Hiller

"I don't feel that any one will contradict the fact that the State righting of good pictures is growing in favor," said L. L. Hiller, President of "His Nibs" Syndicate, Inc., which is distributing "His Nibs" starring Charles (Chic) Sales, when interviewed this week concerning the coming year.

"Of course, at first the exhibitors wondered if they were really going to get good pictures, and thy naturally were backward about showing too much enthusiasm. But the past year has been a period of advancement for the independent. The exhibitor has realized in the past year that it is poor business judgment and often means a great loss of money when he books a picture a year before it is made.

"Good clean pictures—pictures that are intelligently made—are what the public is demanding. Of course, the 'fly-by-night' exchange has proved a detriment in the past, but those days are over. The chorus girl who kills her lover is no longer sought as a picture star any more than she is in demand as a vaudeville headliner. The whole mental of the country is advancing. The public school systems are attending to that and as the young people grow up they are thinking and reading deeper than the average of ten years ago. And they want intelligent amusement. I believe the independents are the first to realize how vitally important it is that they should get that type of motion picture."

Official Lauds Curwood Film

Arrow Film Corporation is in receipt of a letter from Hon. F. W. Hinckley, president of Pine Tree Pictures, Inc., enclosing another letter from Ransford W. Shaw, Attorney General of Maine, in which the latter congratulates the firm on the initial James Oliver Curwood production, "God's Country and the Law." Mr. Shaw saw the picture in Houlton, Me., where he said the reception accorded the picture was so great that a return engagement was necessary.

Big Deal On

A persistent report heard in Chicago this week had it that a big deal involving the consolidation of three exchanges, two in that city and one in Indianapolis was pending.

An Exhibitor's Resolution

I resolve for 1922:

That I will quit talking about bad business and boost for Prosperity.

That I will give the public a square deal by buying the best pictures I can find, regardless of price.

That I will book every *PERCY AND FERDIE HALLROOM COMEDY*, because my patrons enjoy and demand them—because they are clean, wholesome, and high class—and because they represent the finest type two-reel comedy on the market.

Go Thou and do Likewise

A Wise Exhibitor

In the Independent Field

Many Previews for "His Nibs"

"His Nibs," the Exceptional Pictures Corporation's production starring Charles (Chic) Sales, will be released to first run houses Jan. 1. L. L. Hiller, president of "His Nibs" Syndicate, Inc., which is State righting the picture, this week announced a number of preview engagements. All-Star Productions, Inc., Salt Lake City, showed the picture to exhibitors in that territory at the Pantages Theatre there. George A. Levy of Liberty Theatres Corporation of Kansas City also staged several preview showings during Christmas week.

In every case the exhibitors were particularly enthusiastic over the picture and especially the meteoric work of Charles (Chic) Sale.

Bill Alexander Starts for Home

William Alexander of Alexander Film Corporation, which is State righting the Sherlock Holmes series will leave England this week and is expected to return to New York late next week. He is bringing back with him among other commissions from film men of the United Kingdom an order for a compilation of a boom stunt encyclopaedia to be used for suggestions for exhibitors and exploiters there.

The commission came followed a novel exploitation stunt pulled by Mr. Alexander with the co-operation of Sir A. Conan Doyle.

Warner-Grand New Exchange

With the expansion of its Buffalo offices to include the entire exchange space at 338 Pearl street until the completion of the new building at 265 Franklin street, the Grand-Warner Film Exchange has equipped itself with more adequate facilities for the handling of the extensive business which has followed on the heels of his venture into the Buffalo territory four months ago.

The firm is meeting with great success with "Miracles of the Jungle" and "Why Girls Leave Home." The next big feature will be "School Days." Sydney Samson is manager of the exchange.

"Four Seasons" Has Big Appeal

Five hundred students of Peddie Institute, Hightstown, N. J., attended a special showing of "The Four Seasons," released by Kineto, the showing was arranged at the request of E. A. Morrie, a member of the Critique Committee of the National Board of Review, which voted to put "The Four Seasons" in its list of "Exceptional Photoplays."

In a letter to Kineto Mr. Morrie told of the exceptional appeal on the picture to students and young folks.

Gossip of the Trade

J. CHARLES DAVIS, 2D, advertising and publicity director of Arrow, was stricken with the grippe while exploiting "Ten Nights in a Barroom" in Woonsocket, R. I., on Christmas day. Tom Curran came on from New York and acted as pinch hitter.

Clyde E. Elliott has sold his interest in the Chicago Pioneer exchange and established the Clyde E. Elliott Amusement Enterprises there. He purchased all the unsold territory on "The Lady of the Dugout" last week.

J. H. "Lani" Magoon, of the Consolidated Amusement Company, Honolulu, T. H., was a holiday visitor in San Francisco this week. He is to come East and look over features available fo his territory.

J. J. Goodstein, general manager of Arrow Photoplays, Inc., spent two days in Seattle, Wash., last week, appointing A. H. Huot as manager of the Seattle exchange. Charles Zagrans, New York auditor of the firm, is working on the hooks.

General Manager Goodstein announced, too, in Seattle this week that Arrow Photoplays will open an exchange in San Francisco. He will also visit the Salt Lake City and Denver branches.

Joe Feld has quit the St. Louis Fox exchange, where he was auditor, to become secretary-treasurer of Superior Pictures Corporation in Kansas City. Superior recently purchased the Pioneer picture rights of Tom Leonard for eastern Missouri and Kansas.

Al Jennings is making personal appearances in Missouri in conjunction with the showing of his independent picture, "The Lady of the Dugout." He recently addressed the St. Louis Chamber of Commerce.

The Warner brothers were a busy lot this week. There were three premiers for "School Days," starring Wesley Barry. Abe Warner went to Hartford, while Harry Warner went to Cleveland. They were both auspicious openings.

J. B. Underwood last week assumed his duties as manager of the St. Louis exchange of Enterprise Distributing Corporation. He succeeds P. E. K. Collins, who joined the Fine Art Exchange in the same city.

W. J. Jenkins is back in Atlanta, Ga., following a tour of the Enterprise Distributing Corporation exchanges in St. Louis, Kansas City and Dallas.

All in all, Christmas was mighty good to attaches of State Rights exchanges throughout the country, judging from much information that has poured into this office during the past few days.

A conference of officials of the Lande exchanges of Ohio was held last week in Cincinnati. Among those who attended were Harry Lande, Joe Davidson and Bill Finkle.

M. R. Fink, president and general manager of Peacock Productions, Inc., sailed for America from Europe on Dec. 26. He will arrive at his office in Kansas City on Jan. 6.

A pre-view showing of "His Nibs," the Exceptional Pictures Corporation feature, was given at the Liberty Theatre, in Kansas City on Dec. 28. George A. Levy, president of Liberty Theatres Corporation film exchanges, supervised the showing.

Tom E. Davies and H. Winik, who were in this country last month and purchased foreign rights to many State rights pictures here, cabled their arrival in England last week. Incidentally, they also announced the purchase of the foreign rights to the Bible films, produced for Sacred Films, Inc., by Raymond Wells, now abroad.

Al Kahn, of Federated-Crescent Film Exchange, Kansas City, on his return to the latter city from New York, announced the purchase of the Missouri, Nebraska and Iowa rights to 15 feature productions.

Sidney Baker, of Exhibitors Direct Service Exchange, St. Louis, released "A Yankee Go-Getter," a comedy-drama starring Neva Gerber, on Dec. 22. Baker is looking forward to an unusually busy year in his district.

Tony Luchese, of De Luxe Exchange, Philadelphia, this week announced a policy of "fewer and better pictures."

The Boston State Rights exchangemen are conducting a campaign of their own against the censorship issue which will be decided by the voters of Massachusetts early next year.

The column takes this means of thanking the many readers who so thoughtfully sent on holiday greetings. Same to you and many of them.

Joe Weil is a busy man these days and is having no trouble at all keeping the wares of Export & Import Film Company and Bert Lubin before the trade and public. "Hustlin' Joe" has made it a study to fill the wants of the editors and writes his copy accordingly. A very good tip.

This is the "I resolve" season.

In sending along his Christmas greetings William Parker of Western Exploitation Company of Los Angeles informed the writer that that firm will get out a series of State Rights pictures that will knock the field "cuckoo." O. K. by us, Bill. Shoot.

Lester Scott, traveling for East Coast, from away out in Omaha, Neb., where he spent the holiday, sends word to the effect that conditions in that territory are improving rapidly.

Between peddling out newsy and feature copy on "The Adventures of Tarzan" serial and helping Weiss Brothers keep the Italian version of the Old Testament before the trade, Bert Ennis has nothing to do these days. Aye, wot?

Al S. Glenn, who publicized the achievements of C. C. Burr enterprises, is now associated with a Wall Street brokerage firm, a Christmas card from him discloses.

Joe Brandt, one of the livest of "live ones," has several deals under way that will furnish the trade with an agreeable surprise when consummated.

Backer Closes Foreign Deal

Through a contract negotiated by Franklyn E. Backer, of East Coast Productions, Inc., the entire foreign rights to the series of twelve Amalgamated Productions presenting Broadway favorites under special co-starring agreements have been acquired by the Export and Import Company of New York. These pictures are to be delivered at the rate of one each month.

Other contracts with exchanges in the United States who will handle the Amalgamated product as franchise holders are now being consummated and the announcement of the principals promised at an early date.

Bookings Pile Up on Stewart Film

"The Heart of the North," the George H. Davis-Joe Brandt feature of the Northwest, featuring Roy Stewart, has been going over so strong and securing so many bookings in the Detroit territory, that Dave Mundstock, president of Strand Features of Detroit, which hold territorial rights to the feature in that territory, found it necessary to wire this week for an extra print in addition to those he had originally ordered as sufficient for his use.

Mr. Mundstock, after returning to Detroit from New York, found that bookings were piling up so quickly on this picture that he was unable to get along with his original number of prints.

Arrow Invades Foreign Market

Arrow Film Corporation is making rapid progress in the British motion picture market. A systematic advertising campaign is now underway there. According to Arrow's weekly statement the demand for independent productions has shown a decided increase during the past weeks and the future looks very bright.

Weiss Back February with Important News

Max Weiss, now abroad in the interests of "The Adventures of Tarzan" serial, starring Elmo Lincoln, will return to this country in February at which time important announcements concerning foreign pictures acquired by the Weiss Brothers will be made. Mr. Weiss is at present visiting Germany and France. He is studying film conditions abroad.

Scott Resigns

Lester Scott, Jr., has resigned as road representative for Bert Lubin and is now travelling in the West for East Coast Productions, which firm is releasing the Amalgamated Pictures' Corporation.

In the Independent Field

Export & Import to State Right Col. Selig's Big Animal Serial

Export and Import Film Company, Inc., which controls the world rights on the new fifteen episode animal-jungle serial, "The Jungle Goddess," has defintely announced this week that this Selig chapter-play will be sold on the independent market.

This decision was made following a careful survey of the State right field and only after a sufficient number of episodes had arrived in New York and passed the inspection of Mr. Ben Blumenthal, president, and L. Auerbach, vice-president of the Export and Import Film Company.

"The Jungle Goddess" has been in production for the last four months at Col. Wm. N. Selig's studios and is now rapidly nearing completion. The concluding episode of the serial is scheduled to be in New York by Feb 1. Colonel Selig is one of the most experienced producers in the motion picture industry. As a producer of wild animal serials he stands in a unque position, having made wild-animal chapter plays, "The Lost City" and "Miracles of the Jungle."

Export and Import Film Company recently contracted for Colonel Selig's entire output for the next three years. "The Jungle Goddess" is the first of Selig's productions under this new contract.

When starting "The Jungle Goddess," Colonel Selig is said to have given carte blanche to go to any means to excel anything, everything which has ever been done in wild animal serials and thereupon placed his entire resources into the production of this serial. In making "The Jungle Goddess", Colonel Selig has the advantage of being able to draw upon the Selig Zoo for Jungle beasts, this being the largest privately owned collection of animals in the world.

James Conway who is directing the serial has at his call a collection of over 470 animals, including tigers, lions, leopards, chimpanzees, giraffees, monkeys, crocodiles, sacred cows and myriad other jungle tribes.

Elinor Field, who is being co-starred with Truman Van Dyke is a star in her own right and has just played the heroine in several Metro pictures. The story for the serial was especially written for the screen by Agnes Johnston and Frank Dazey, who have many successes to their credit.

"Black Panther's Cub" Is Sold to Friedman for Four States

Announcement was made this week by Equity Film Corporation of the purchase of the W. K. Ziegfeld Florence Reed starring feature, "The Black Panther's Cub" for Minnesota, North and South Dakota, and northern Wisconsin, by Ben Friedman of Friedman Film Corporation of Minneapolis. Mr. Friedman intends to exploit the picture on an elaborate scale and is busy arranging a campaign.

Mr. Friedman is particularly enthusiastic over "The Black Panther's Cub," which in addition to Miss Reed includes an all-star cast of distinguished players. He said he was prompted to purchase the feature because of the demand in his territory for big pictures. The picture, he said, is particularly adapted to the so-called small town, for "the smaller town folks devote more time to getting wise to who's who in the theatrical and film field than the city people."

"Give me four pictures like "The Black Panther's Cub,'" said Mr. Friedman, "with big dramatic smashes such as this picture contains and I want nothing better for my territory. This is the kind of picture that gets money for exhibitors for it gives him giant exploitation points and the picture backs him up. I look for big results on this picture."

Second National Announces Films

Announcement was made this week by Second National Pictures Corporation of plans for the early release of several pictures. The first will be "David and Jonathan," a picturization of E. Temple Thurston's novel, starring Madge Titheradge. This production is now ready. Charles E. Davenport arranged the scenario, while Martin Thornton directed under the supervision of Allan B. Carrick. Godfrey Webb and Richard also are in the cast.

The other releases are "The Edge O'Beyond" by Gertrude Page; "The Night Riders" by Zane Grey, and "Mr. Pim Passes By" by A. A. Milne. Other pictures are now in preparation.

National Board Commends "The Four Seasons" to Newspapers

The National Board of Review of Motion Pictures strengthens its aid to the industry by securing as much publicity as possible for all pictures it considers to be of exceptional merit. It sends its news direct to the motion picture theatre patrons thus creating a demand for pictures it deems of value to the public.

In one of its recent stories sent to the newspapers it says:

"For the first time in the history of the publication of 'Exceptional Photoplays', the critical bulletin of the National Board of Review of Motion pictures, a film production lacking the dramatic elements of personal conflict has been reviewed in the Bulletin.

"The film to attain this unique distinction in the final issue of the year of the magazine, is the 'Four Seasons,' by Raymond L. Ditmars, produced under the direction of Charles Urban and released by Kineto, and as is suggested in the title, deals with the various aspects of nature through the cycle of the year.

"And yet, although it lacks all the plot and character elements which are typical of the American Photoplay, it is nevertheless, according to the review, real thrilling drama."

New Hallroom Comedy With Jimmy Adams in New York

The first of the Hall Room Boys Comedies in which Jimmie Adams appears arrived in New York this week from the West Coast producing centre, for release through Federated Exchanges of America, Inc.

The picture has been titled "Nobody's Baby," and is said to be a "baby picture"—the first of a series of special comedies that have been prepared for the purpose of permitting Sid Smith and Jimmie Adams an opportunity to display to the fullest advantage their perfect comedy team-work.

The story of "Nobody's Baby" revolves around a lost baby, for the finding of whom a large reward is offered—a reward which the Hallroom Boys set out to secure. During the course of the action they attempt to return twelve different youngsters to the advertisers of the reward—and word comes from Harry Cohn, the producer, that one of the most difficult details of production of this comedy was the rounding up of twelve youngsters all the same size, build, and coloring, and providing identical clothing for all of them. They were secured, however, and the effects of all these kiddies ranged up is to provide one of the funniest situations that has ever been seen in comedies. Of course when the boys do get hold of the right youngster they don't know it—and try to get rid of him.

Announcement comes that beginning with this first comedy in which Jimmie Adams appears, the Hallroom Boys will be seen in the habiliments that made them famous—the real Hallroom costume—frock coat, high hat, white spats and canes.

Neva Gerber's Latest

Arrow-Ben Wilson's star, Neva Gerber, is completing work on the coast in her latest production, "The Price of Youth."

Exhibitors Enthusiastic Over Russell Feature Is Report

Judging from letters received by Russell Productions, Inc., Chicago, the company's seven-reel American feature, "Shadows of Conscience," promises from the point of booking possibilities, to be one of the biggest investments made by state right operators during the current year.

Pioneer Corporation, which is releasing the picture in the states of New York, Northern New Jersey, Illinois and Indiana, has screened the production for a number of eastern exhibitors, "with the result that there is going forth a unanimity of praise for the feature," states A. E Lefcourt, President of Pioneer Corporation. He further advises:

"Indications point to 'Shadows of Conscience,' setting a new pace in the release of independent productions and we are indeed happy that we procured this photoplay from you. It is just such productions as 'Shadows of Conscience' that make the independent field the favorite one with the exhibitors, and you are to be congratulated on having to your credit a production so worthy and so masterful.

Chicago and the Middle West

By PAUL C. HINZ

Chicago News

"Theodora," the Goldwyn spectacle, which had its premier in Chicago at the La Salle Theatre early in November, has been booked for an indefinite run at Ascher's Roosevelt Theatre, beginning January 1. Simultaneously, it began a run at the Alhambra Theatre in Milwaukee. "Theodora," as a road show, has created a sensation in the middle west, according to Cecil Mayberry, Goldwyn Chicago manager, who returned recently from Kansas City and other points where the picture had been booked and presented at advanced prices.

A. S. Aaronson, vice-president of Goldwyn, is on his way East from California. He stopped in Des Moines, Iowa, December 26, when a special showing of "Theodora" was made to representatives of the A. H. Blank Enterprises. All the managers of that concern were called in to see the subject and to pass on the exhibition possibilities in the territory in which the Blank theatres are operated.

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O. F. Spahr, general manager of the Enterprise Optical Company, returned to Chicago during the week from a trip through the South in the interests of his company. "The new Motiograph machine," he said, "has been received favorably by many of the most prominent exhibitors in the South." Ten of these machines will be placed in houses owned by Southern Enterprise before February 1, 1922.

* * *

The Rothacker Chicago practical picture organization made a 300 foot trailer for the Milwaukee Theatre Managers Association which was used to boost Milwaukee's go-to-Theatre week beginning January 15. The title of the trailer was "Why Grandpa Left Home." It was directed by J. Freese and photographed by William Ahbe.

* * *

Douglas D. Rothacker returned in time for the holidays from an extensive trip East in the interests of the Rothacker practical picture division.

* * *

The Chicago Paramount Pep Club, 100 strong, composed of executives and employees in the Paramount Exchange, was the guest of Commandant Wurtzbaugh and his associates at the Great Lakes Naval Station one day during the week. The party was greeted with a turkey dinner with all the trimmings and was entertained after dinner with a number of boxing bouts, between the stars of the navy.

The success of the party was largely due to the efforts of Jack Wolfberg and Herman Bush, of the Paramount office, and Chief Mate Manion, of the Great Lakes Station.

Mr. A. H. Spanuth, president of the Commonwealth Pictures, has declared that his exchange although always busy, will show increased activity after the first of the year. This he says, will be due to a novel international picture which he is offering to State right buyers, a production that he believes compares favorably with the best now on the market.

The Master Advertisers Corporation, of Chicago, has been employed to handle the publicity, and is preparing an advertising campaign for all the trade papers, as well as an elaborate press book for the exhibitors' use. Al Dezel and Joe Fischer of the Master advertisers will also arrange for an effective trade showing for the press in the near future.

* * *

George Beban arrived in Chicago last week with the entire cast of players in "The Sign of the Rose" for a four weeks' stay, during which he will make personal appearances at the Chicago, Tivoli, Riveria and Central Park theatres, all of which are operated by Balaban and Katz.

During Christmas week Mr Beban worked in co-operation with the Chicago American in giving away to poor children free tickets to the Chicago Theatre. He also visited the Christmas parties at the Coliseum and distributed roses and candies. He also joined the Goodfellow movement on Christmas to distribute baskets of food to needy families.

A good tie-up between Fox's "Connecticut Yankee" which opened Christmas Day at Wood's Theatre, and the book sections of the Chicago department stores, under the supervision of the veteran publicity man, George K. (Doc) Robinson, has been effected. The Fair, Rothschild's, Boston Store, and Carson Pirie, Scott's all made window displays of the book, while Marshall Field's gave an elaborate display of stills. Ben Garretson and Lee Metcalfe are assisting the publicity work. The film is booked for an indefinite run.

* * *

The Chicago Film Board of Trade is destined to become a permanent institution in Chicago shortly after the first of the year when offices will be established in Film Row in charge of C. Hoy, head of the Hoy Reporting Service. With the exception of two or three, all local exchange managers have become members of this board, which was formed for the purpose of rendering service both to exchanges and exhibitors in settling all differences between these two branches of the business, insofar as booking dates, prices and credits are concerned.

* * *

Julius Stern, director general of Universal City, was a visitor to Chicago during the week. Mr. Stern will spend about a week in New York City, and will be present at the opening of "Foolish Wives," a Universal feature scheduled for an indefinite run on Broadway.

* * *

I. Maynard Schwartz, Chicago manager of Educational Pictures, is now in New York attending a conference of all exchange heads at the home office. He will return to Chicago about the first of January to put in motion certain plans covering a sales campaign which will be started by Educational in the state of Illinois at the beginning of the year. Richard Simon and Will Schwartz, traveling salesmen, have been called in preparatory to this drive.

* * *

Mary and Doug spent December 21 in Chicago, dashing on to California the same evening. The forenoon was given over to interviews with the press, and in the afternoon they slipped into the Blackstone Theatre to see Frank Bacon in "Lightnin'." The quick rush across the continent was due to their desire to spend Christmas in their own home in Los Angeles. They will return to Chicago immediately after the holidays for a "business conference."

* * *

Charles (Buck) Jones made personal appearances at the Alcazar Theatre Monday and Tuesday of last week, receiving an ovation from his friends.

* * *

Special New Year's Eve performances, beginning at eleven o'clock and lasting until the New Year was ushered in, were given at all the Jones, Linick & Schaefer theatres, including Randolph, Orpheum, Rialto, McVickers, Rose, Bijou Dream, Boston and Alcazar.

* * *

Aaron J. Jones, accompanied by Mrs. Jones, will start January 4 on a trip to Cairo, Egypt, expectinging to visit Rome, Athens and the Holy Lands on the way, as well as spending a month at Lake Como, and returning by way of Vienna, Berlin and Paris in the spring.

Associated Exhibitors' Film Is Founded on a Tennyson Poem

The big spectacle film, "Lady Godiva," which was recently announced for release through Associated Exhibitors, is founded upon the legend which inspired Lord Alfred Tennyson's poem of the same name. It is declared that the screen version of "Lady Godiva" is perfect in its delineation of eleventh century England, and is distinguished by big and elaborate settings, the entire town of Coventry having been reproduced with historical accuracy. There are, it is said, sweeping mob scenes in which thousands of extras were employed, and gorgeous action such as the coronation scene and the wild revel which preceded the Earl's downfall.

Associated Exhibitors say that every detail of exploitation and exhibitor aid will be in keeping with the bigness and class of the production

SCENE FROM "HUNTING OF THE HAWK," A PATHE RELEASE

News in Brief from Everywhere

Pittsburgh

Pete Demas, of the Minerva Theatre, Fifth avenue, Pittsburgh, is planning to expand his theatre holdings, and has already acquired properties in other cities.

He has leased a store room at 1117 and 1119 State street, Erie, Pa., now occupied by the Cadillac agency and close to the Nixon and Princess Theatres, which he will remodel into a 1,000 seat house. Work on the place will be started March 1 and the expectation is to have the theatre ready for opening about the middle of April.

Demas has also signed papers whereby he takes over the Strand Theatre at Brownsville, Pa., on April 1. This is a 700 seat house and is owned by the Wright Brothers.

Mr. Demas also has a large lot in Homewood, at 709-711 Homewood avenue, on which he expects eventually to erect a modern picture theatre. However, the property is improved and the revenue received therefrom may deter the owner from making any heavy investment for the present, at least. When the house goes up, Demas says, it will be a modern theatre in every respect, of 1,000 capacity, and will represent an investment of $150,000.

* * *

The recently elected officers of the local Operators' Union to be installed the first of the year are as follows:

President, James Sipe; Vice President, William Berger; Secretary, A. L. Criswell; Treasurer, Charles N. Haviland; Business Agent, Ralph C. Freeman.

* * *

F. C. Bonnistall, well-known film man, of Pittsburgh, and Frank P. Garber, formerly an exhibitor of Monongahela, Pa., have purchased the franchise of the Synochronized Scenario Music for Ohio and Kentucky and will open an office in Cleveland and later in Cincinnati

Mr. Bonnistall was formerly manager of the Pittsburgh Paramount office, the Pathe Exchange, and recently of the Associated Producers, and is well-known here. Mr. Garber was manager of the Bentley Theatre at Monongahela City for several years.

They both have the best of wishes of a host of friends in their new field of labor.

* * *

Charles Schwerin is now manager of the Pittsburgh office of the Wid Gunning Corporation, located for the present in the Seltzer Building, at 1201 Liberty avenue. He arrived in town two weeks ago and is making things hum. Mr. Schwerin is well-known in this territory, having formerly been manager of the local Select office, as well as manager of the First National when it was started here.

* * *

One of the beauty spots in the lobby of the Regent Theatre, East Liberty, is the large fish pond. This is a favorite stopping place of the Regent's patrons, and the goldfish come in for a large share of the popularity.

John Donovan, manager, gave us some information about the feeding and care of the fish, which we pass on to you as interesting reading, and which also may prove surprising and beneficial.

There are now 350 goldfish of all sizes in the pond. Three years ago John had 365. He has made no additions since that time, showing that he has lost only 15. One loaf of bread a month feeds the 350 fish. John dries out a loaf to get the gas from it, then crumbles a little of it in his hands twice a week and feeds it to the fish. Very economical, to be sure. Many of the fish are valuable, and as a result are given the best of care.

* * *

The new Chester Theatre at Chester, W. Va., will open the first of the year. The house has a seating capacity of 375. The building was formerly a garage. O. S. Watson is the owner and manager. Chester has not had a picture theatre for the last four years, and no doubt the new show house will be a money-maker.

* * *

Mike Marks, the old-time showman, is not rushing work on his new Coliseum Theatre at New Castle. Mike says he wants everything done right, and if you push the workmen too hard, it is never done properly. From the looks of the house at the present time, we believe Marks will have a very beautiful theatre. The plans call for 1,500 seats.

* * *

Zeitler and Touran, of the Academy Theatre, Meadville, Pa., have had their lobby re-decorated very artistically, and it surely makes a wonderful improvement to the appearance of their house.

RICHARD E BROWN
New manager of the Aldine Theatre, Pittsburgh

Nate Friedberg, head of the Associated Theatres, is again hard at work, after a week's sojourn in a local hospital, where he underwent a minor operation.

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Harris Silverberg, formerly on the road for the Associated Producers' Exchange here, is now connected with the Fox branch in a similar capacity.

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Two of Pittsburgh's largest theatres will change ownership and policies on January 2.

They are the Sam S. Shubert and the Duquesne Theatres, which have been traded. Whether or not any cash was involved on either side could not be learned.

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The former house was traded by the Shubert Enterprises for the latter, which was controlled by the Felt Brothers, who are owners of the Aldine and Ambassador Theatres in Philadelphia, and also the Aldine and Parkway Theatres at Wilmington, Del.

The Duquesne, which was formerly an exclusive picture house, will hereafter be the home of Shubert vaudeville, on the two-a-day circuit, and will be re-named the Shubert-Duquesne.

The Shubert will be called the Aldine Theatre, and the program at this house will consist of continuous performances of six acts of vaudeville and a feature picture.

Richard E. Brown, resident manager of the Duquesne Theatre, has been retained as an employee by the Felt Brothers, and has been named as manager of the new Aldine.

Announcement is also made by the Shuberts, that the Pitt Theatre, now a legitimate house, will play pictures exclusively, beginning on January 16. The opening attraction will be Griffith's "Orphans of the Storm," which has been booked for an indefinite run. This will be followed, it is said, by Mary Pickford in "Little Lord Fauntleroy."

Baltimore

The Patterson Theatre (colored), 1202 Laurens street, and the dwelling at 1204 Laurens street, will be put up at an attorney's sale at 4 p. m. on Thursday, December 22. This theatre has a seating capacity of 350 persons and the ground rent on the property is $136, annually. This playhouse was managed by Julius Goodman, who operates the Ideal Theatre, for some time. The attorney in the case is Thomas Isekoff and the auctioneers are Joseph J. Baylin & Company.

* * *

At a meeting of the Baltimore Retail Hardware Association on Tuesday night, December 13, two moving pictures were shown to illustrate the lectures made by men interested in the hardware trade. One was entitled "The Serpent's Tooth," and the other, "Plumb Selling." The latter address was made by F. P. Green, sales promotion manager of the Plumb Company.

* * *

The marriage of Thomas D. Goldberg, vice-president of the Maryland Exhibitors' League and manager of the Walbrook, Harford, New Wizard and other Baltimore theatres, and Miss Esther Bossack, daughter of Mr. and Mrs. Moritz Bossack, of New York, took place at the Ritz-Carlton Hotel, New York, on Wednesday evening, December 14, at 6 o'clock. They will spend their honeymoon on a trip to Florida and Cuba.

* * *

After the Christmas holidays, J. Louis Rome, manager of a number of moving picture theatres in Baltimore, and Mrs. Romes will take a trip to Havana, Cuba.

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An address entitled "Millions Now Living Will Never Die," was made at the Garden Theatre on Sunday afternoon, December 11, at 3 o'clock, by H. E. Hazlett, of New York. The affair was held under the auspices of the International Bible Students' Association.

* * *

Ralph W. Thayer, who has been managing the Century Theatre and Century Theatre Roof, Baltimore, for a number of weeks, resigned that position to take charge of the Community Playhouse, Meridan, Connecticut. He has been succeeded by Ed. Rosenbaum, Jr.

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In the budget which has been submitted to Governor Albert C. Ritchie for his approval, provision is made for employing two additional inspectors for the state censor board. There is only one paid inspector at the present time and if the legislature acts favorably on the budget it will mean that the board will have three. Under the present system there is an emergency inspector who tours the theatres occasionally, and it is claimed that when he made a tour of about fifty houses recently only six convictions resulted from minor violations. It is claimed that this indicates a need of regularly paid "snoopers."

* * *

The New Gem Theatre, 617 Duncan Place, which seats 320 and has been managed by Ray Levy for some time, has been sold by H. Lindenbaum and H. Nathan Gross, the latter of Harrisburg, Pa., to the Baltimore Amusement Company, for about $15,000.

* * *

Charles Ray was the guest of honor at a dance to raise funds for the Buddie Hotel of Baltimore, given under the auspices of the Buddie Club for unemployed former service men. He auctioned off a doll, got a bid of $100 and then he said he would give his personal check for $100 if the bidder would make it $125, which was done. The doll was bought by Arthur A. Kamer of the Movie Club of Baltimore.

Seattle

J. G. Von Herberg denies that the Winter Garden Theatre has passed under the management of Jensen & Von Herberg. Nevertheless, James Q. Clemmer's name, as manager, has been stricken from the theatre's advertisements, and the new policy of the theatre is to play second-runs of the big successes shown at Jensen & Von Herberg first-run houses.

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It is rumored in well informed film circles of Seattle that Metro will be distributed through Goldwyn next year. Manager Carl Stearn, of the local Metro office, was called back to New York on very short notice this week. He left Friday, December 23.

* * *

R. L. Daly has succeeded Louis Kastner as manager of the Liberty Theatre, Wenatchee, Washington, which is owned by the Northwest Theatre Company, of that city. The Liberty opened three years ago under the management of Walter Kastner, Louis's brother, and he remained in that position until his death over a year ago, when Louis took charge of the theatre.

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The Rialto Theatre, Anacortes, has been re-opened, after being closed for some time, by A. A. Vivian.

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Ray Grumbacher, manager of the Liberty Theatre, Spokane, has taken over the Hippodrome, in which he has inaugurated a policy of straight pictures.

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L. C. Tomlinson, who opened the Salt Lake office for Greater Features, has returned to Seattle to his old position as assistant manager of the head office.

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George E. Jackson, manager of the Seattle Vitagraph office, drove down to Portland this week to spend Christmas.

* * *

Howard Mapes, president of the Interstate Film Exchange of Portland, was in Seattle this week on a business trip.

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John Rugar, assistant maanger of the Seattle Vitagraph office, has returned to spend the holidays after a several weeks' trip through the Portland territory.

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H. F. (Nick) Nicholson, Vitagraph salesman, returned this week from a trip through the Spokane territory.

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Phil J. Brady, of the Graphoscope Service Company, is in Portland.

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R. W. Aust, retiring manager of Realart, is leaving this week for Los Angeles.

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C. H. Wade, retiring Realart salesman, has accepted a position with the Seattle office of Hodkinson to travel out of Spokane.

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A. B. Ballantine, formerly with Realart, is now traveling for Goldwyn. Another salesman just added to the Goldwyn force is C. J. Magary.

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L. O. Lukan, Northwest manager for First National, held a get-together meeting of the Montana franchise holders on December 13. J. G. Van Hertberg also attended the conference.

* * *

Jimmie Carrier, exploitation representative for Robertson-Cole, arraged to have a crowd of children who had marched in a parade put on by one of the Seattle newspapers to finish their march at the Winter Garden and see "When Lights Are Low." The children entering the theatre attracted others, and the consequence was an unusual business for that day.

* * *

Harry Ballance, one-time Seattle resident, now general sales manager for Famous Players, visited the Seattle office this week. Mr. Ballance is on a tour of all the Coast offices, accompanied by M. H. Lewis, assistant to the district manager.

Herman Wobber, district manager, also came up from San Francisco.

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W. E. Gowen has succeeded W. H. Cope as manager of the Oregon Vitagraph territory.

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The Isis Theatre in Ellensburg, which has been closed for some time, has been reopened by Ed. Whitesel.

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The Winter Garden Theatre changed this week to a second run policy.

* * *

P. B. Dana, who came to Seattle to open the new office for Arrow Photoplay Company, left on December 14 for Los Angeles. He planned to meet J. Goldstein, general manager of the company, in Portland. Mr. Goldstein will appoint a permanent manager for the Seattle office while here.

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R. W. Cram, former owner of the Arcade Theatre in Walla Walla, and more recently manager of the Colonial in Seattle, is now managing The Liberty in Walla Walla.

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The Alcazar Theatre in Great Falls, Montana, has been taken over by P. A. Iverson of Cutbank.

* * *

The Strand, Billings, Motana, has been taken over by O'Keefe and Duncan. E. C. O'Keefe will manage the house.

San Francisco

The W. W. Hodkinson exchange has been moved to quarters at 284 Turk street which will be occupied until a new building can be erected for it on adjoining property.

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The Educational Film Corporation has completed arrangements to move to its new home on Turk street and will have many conveniences there that are not enjoyed on Golden Gate avenue. A projection room is being fitted up, a Power's machine having been purchased from G. A. Metcalfe.

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Wayland Hoyt Taylor, director of exploitation at the local office of the Famous Players-Lasky Corporation, has arranged to make a trip to Los Angeles to visit the studios and theatres. This will be his first visit to that city.

Sid Martenstein, formerly of the sales staff of Realart, has accepted a position with the Universal exchange and will cover the Sacramento Valley and Nevada territory. Jack Frazier, who has had this field for several years, and who has developed such a splendid business there, has been made special Jewel representative for the entire territory covered by the San Francisco exchange.

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Irving P. Arnold, formerly with Famous Players-Lasky but more recently with the Fred B. Warren Corporation, has returned to the former concern.

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E. T. Wakefield, well known in this territory, has joined the staff of Vitagraph, Inc., and will cover the San Francisco and Oakland territory.

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Business at the William Fox exchange has increased to such an extent that the present quarters are proving too small and it has been decided to move to a new location on Turk street as soon as a building can be erected for its needs.

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Fred Lahm, who recently took over the Rialto Theatre at Ookdale, Cal., has closed the other house he controls there and has stripped it of its equipment.

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Frank Atkins, of the Atkins Theatre, Marysville, Cal., was a recent visitor in town and announced his intention of building a theatre at Yuba City.

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The Western Theatre Supply Company is re-equipping the Patterson Theatre at Patterson, Cal., as well as the Regal Theatre at Mayfield, Cal.

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G. A. Metcalfe has furnished a Zenith portable projection machine to a Japanese travelling company headed by S. Oku.

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The T. & D. Jr. Circuit has arranged to close the Rialto Theatre at Reno, Nev., for a time, but will continue to operate the Majestic and the Grand Theatres.

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The Sequoia Theatre at Oakland, Cal., is being dismantled. This is a well-known residence district house.

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A convention of house managers of the Loew Circuit was held at the San Francisco headquarters of the western division just before Christmas, the gathering being presided over by E. A. Schiller, general representative of the circuit.

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Charles W, Heyer has announced his intention of erecting a theatre at Haywood, Cal., to cost about $100,000.

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Edward Meyer, head of the visual instruction department of the extension division of the University of California, states that the use of moving pictures for educational work is constantly increasing. During the month of November this department circulated 377 pictures to non-theatrical organizations, such as churches, schools and clubs. Four years ago, he said, there were but fifty schools and churches in California using educational pictures, while today they number more than 700.

Buffalo

Bruce Fowler, manager of the Elmwood Theatre, is holding two special matinees during Christmas week, one on Wednesday, when "The Last of the Mohicans" will be shown, and one of Friday, when "Alice Through the Looking Glass" will be the feature. He is suggesting that patrons buy books of tickets to the Elmwood as Christmas presents. A saving of 50 cents is made on each book, containing ten tickets. A new stage setting has been installed at the Elmwood. Business continues excellent, declares Mr. Fowler.

* * *

Admiral Fred M. Zimmerman is certainly giving his patrons at the Avondale Theatre, North Tonawanda, some great holiday programs. The line-up follows: "Mother O' Mine," "Lying Lips," "The Sheik," "Three Musketeers," "Queen of Sheba" and "Connecticut Yankee."

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The Niagara Falls police are holding three men who, they allege, broke into the box office of the Hippodrome Theatre and stole $15 in cash and an electric heater.

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Captain Hyland has opened the Dufferin street parish hall in Bridgeburg, Ont., as a picture house under the name of the Regent Theatre.

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B. B. Dennison, district passenger agent for the N. Y. C. railroad, announces hat the train which leaves Buffalo at 11:15 p. m. for Niagara Falls has been discontinued. The train is not serving its purpose as a theatre train for Falls folk, said Mr. Dennison, who declares that few people are attending the theatre in Buffalo from Niagara Falls these days and those who do go use either the trolley or their own automobiles. Falls theatres are putting on excellent programs and are holding folks in town, perhaps.

* * *

Fred M. Zimmerman represented the F. I. L. M. Club of Buffalo at the meeting of the executive committee of the state M. P. T. O. A. in Utica last week. Other Buffalonians present Howard J. Smith, president of the Western New York unit; Richard C. Fox, Select manager and vice-president of the Buffalo F. I. L. M. Club; M. A. Chase, Universal manager, and M. H. Markowitz, United Artists

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The Western New York unit of the M. P. T. O. A. has started a movement to get the Buffalo city council to repeal the daylight savings law. It is claimed the measure hurts business in the summer. A bill was introduced last Wednesday.

* * *

T. W. Brady, who recently managed the Buffalo F. B. Warren office and one of the best known film men in Western New York, has been appointed sales manager at the Buffalo Hodkinson office, succeeding Howard Boyle. Mr. Brady has assumed his new duties. The Buffalo Hodkinson office is now at 145 Franklin street. Mr. Brady was formerly manager of the Select and A. P. Exchanges in Buffalo.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Special Paintings for "After Midnight"

Saxe's Modjeska Theatre, Milwaukee, sells largely on its front and Manager Frank Sutter went to some pains to sell Select's "After Midnight," knowing that the appeal would reach his particular clientele if he played up the underworld stuff, so he made the lithographs the basis of some special paintings, framing the paper in painted brickwork, broken out to reveal the poses.

Seven of these were made, the central frame, sixes on the corners with threes inside and threes above, in addition to which was a banner. All of the material gave emphasis to the locale of the play and four ones and two threes were used to supplement the special stuff.

It made a large flash, but it brought in the business close to a record, and that was what Mr. Sutter was figuring on.

THE MODJESKA, MILWAUKEE, PAINTED ITS OWN FRONT

Special designs were made for Select's "After Midnight," and the front was very lavishly decorated by Manager Frank Sutter, who knows that the way to get them in is to tell them all about it. Milwaukee likes to be shown—and he did

Tickets to Drivers a New Exploit Idea

It has nothing whatever to do with "Over the Hill," but when the Fox production played at the Mozart Theatre, Elmira, N. Y., Manager Gibson announced that on a certain day tickets would be given the drivers who displayed the greatest care in handling their machines at the city's busiest street intersection.

It was a new angle of the safety first idea, but it was a fine excuse for parking an advertising car in the most desirable location in town for an entire afternoon, for the judge's car was almost solidly posted with paper and signs.

The newspapers lifted the story from the paid advertising and made news stories. and several hundred persons were constantly on hand throughout the afternoon.

The privilege could not have been purchased, but at the cost of a few pairs of seats the stunt was put over.

A private showing, the telegraph and music store hook-ups and a hook in on a newspaper prize contest completed the exploitation scheme.

Still Another Angle

In addition to using most of the standard stunts on Goldwyn's "The Old Nest," E. L. Nesbit, of the Linwood Theatre, Tarkio, Mo., did something different. He devised a special letter designed to bring in those known to be infrequent theatregoers.

Mr. Nesbit figured that this special would help to convert them, and so he made a special drive. He also appealed to physicians, telling them that the old-fashioned country doctor was faithfully and sympathetically portrayed, and he interested the barbers in the various characteristic haircuts of the homecoming characters. He believed that if writing a letter would sell one or two tickets, it would pay him to write, so he looked for special appeals to play up to limited lists.

New Lindlar Lobby Is Framed for "Experience"

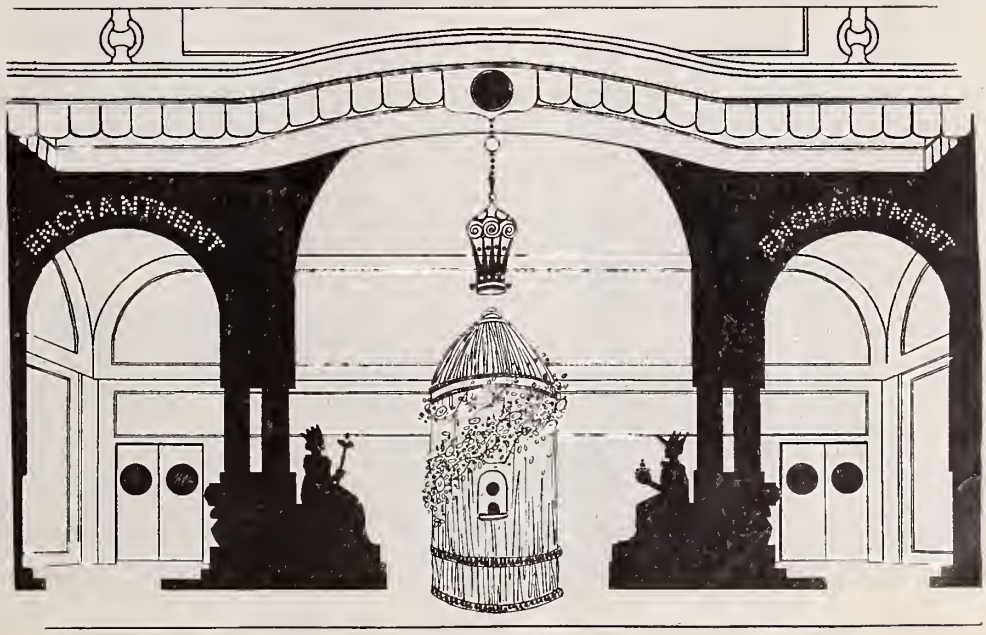
Walter Lindlar, assistant to Claud Saunders, of the Paramount Exploitation Department, has devised a new lobby effect for Marion Davies in "Enchantment." His earlier lobbies on "The Sheik" and the book front for "The Great Impersonation" have done so well that he plans to offer a series of these.

The present lobby is designed to convey the suggestion of the story and is to be built of beaverboard or other material. Perhaps the better plan would be to build the columns of beaverboard, which can be used for other attractions by repainting, and to make the figures of some lighter material, since these will be used but once.

The general effect is that of a silhouette, and to this end the front should be painted a dead black and the lighting largely concentrated within the lobby space, to get the best effect. Later on the pillars can be done over with paint or aluminum and used again and again.

The box office effect is done by pleating gay fabric and then covering with trailing vines. Only one length of the fabric need be cut to provide the ticket aperture. Using plain cloth and spotting it with colored lamps from behind the arches will add to the effect.

The title can be displayed in small electric bulbs or can be perforated and lighted from behind with one or two strong lights.



A LINDLAR LOBBY FOR MARION DAVIES IN "ENCHANTMENT"

The lobby for "The Shiek" devised by Walter Lindlar, of the Paramount exploitation staff, has been so widely used that Mr. Lindlar has promised to devise lobbies for all of the more important subjects. Watch for them here

Selling the Picture to the Public

"Over the Hill" Aided Railroad Over a Slump

George Schade pulled a lot of extra tickets for "Over the Hill," got a lot of special advertising for the house, and it did not cost him a penny. It's odd, but some of the biggest things are the cheapest, and this was one of that sort.

Sandusky is the centre of some interurban lines. Business is at a slump in the winter months and the receipts of the road fall off. Schade booked in the Fox production, "Over the Hill," and the railroad tied-up to this on the excursion stunt, advertising in the newspapers as well as on the cars that a round trip ticket purchased on certain days would include a pass to the Schade.

All passes used were taken up by the railroad company at face value and Schade got all the advertising free.

The combination price is not new, but to persuade the company to pay full price for the tickets is something else. We believe that in many towns this can be worked at least one day each week, and if the town is not too large you can hook the merchants up for co-operative advertising, if you make it a shopping-matinee trip and have the tickets good only on one or two of the morning cars, to get them into town early enough to do their buying.

Hyman's Novelties at the Mark Strand

With an extra long feature, Edward L. Hyman will have to work close at the Mark-Strand Theatre, Brooklyn, the week of January 1. For one time saver he will combine his overture and opening production. The former will be played while a special Lyman Howe greeting is run down and then swing into the opening chorus of "H. M. S. Pinafore" as the sheet is taken up to show the cyclorama with a nautical setting and a poop deck on one side. The numbers selected will be the opening chorus, "I'm Called Little Buttercup," "When I Was a Lad," "Sorry Her Lot," and the finale, "O Joy, O Rapture." The singers will be costumed as in the play, and a surf and cloud effect will be employed to give life to the drop, the singers being spotted in blue from overhead so as not to destroy these effects.

EDW. L. HYMAN

One of the "Adventures of Bob and Bill" will follow and a soprano will sing "I'll Build a Home in the Heart of a Rose" as a concert number. The Topical Review comes next and this in turn is followed by the prologue to the feature.

Like most of the Hyman prologues, it would be a good production number were it not announced as a prologue. The setting will suggest the garden in Peter Ibbetson, with the grown Peter and the duchess, in period dress, at one side of the stage and themselves as children on the other, the children interpreting the song, which will be "Love Is Just a Game" from "Apple Blossoms." A huge apple tree in bloom will be the chief feature of the setting. The lighting will be amber and pink with green and white lights through the branches of the trees.

The feature, "Peter Ibbetson," will follow and this will give place to the Fox Sunshine comedy, "Say It With Flowers." The organ postlude will be Humoresque.

"Way Down East" Exploited to the Limit in Florida

Everybody got behind Manager W. J. Melvin, of the Plaza Theatre, St. Petersburg, Florida, and put over "Way Down East" to the largest business ever done in St. Petersburg with a picture.

The exploitation was simple, but persistent. It included dated lithographs in windows, 1,500 doorknobs, with rubber bands instead of strings, so they could be attached to steering wheels as well as doorknobs; a prologue, a banner, a perambulator and megaphoned announcements from an automobile the Saturday night before the opening. Drug store soda fountains were painted with water color signs and the newspaper work was started a week in advance, never rising beyond a modest two columns.

For the doorknobs Mr. Melvin used the two column pumpkin mat, printing in the title, house and date.

Special Exploitation Offset Lack of Boards

The Sun Theatre, Fairbault, Minn., cannot use paper as the opposition has snapped up all the available boards. It was felt this would be something of a handicap in putting over "Over the Hill" but in a way it proved to be good fortune, for it increased the intensity of the exploitation.

A Fox publicity man was called in, and his first step was to tie up the newspaper to the "Famous Women" contest by contracting for 400 inches of paid advertising space.

A circular letter, under one cent postage, was sent to a rural list of 3,000 names at a cost of only $40. This was signed by William Fox instead of the local management. About half the stores were tied up to window showings, and the special pre-showing was played up in that 400 inch contract with liners in which various local comments were run with emphasis on the name of the person uttering the sentiment. This also pleased the persons mentioned and leaves them ready to say even nicer things next time to ensure seeing their names in print.

Like the Stars

In New England the newspapers have been hitched up to an identification contest for "The Affairs of Anatol." In the West, the American Theatre, Bellingham, Wash., hitched the local paper to a two weeks' contest for the girl who most nearly resembled one of the four women stars in the Paramount production and only three girls stayed out of the contest, one of whom had a hare lip.

The rest all thought they looked like Gloria Swanson, Agnes Ayres, Bebe Daniels or Wanda Hawley. The top prize went to Nina Ogreen, who looked more like Wanda Hawley, but there were a lot of small prizes to make things interesting. It brought bales of publicity to the theatre and newspaper alike and was good for the circulation, both places.

THIS LOBBY DISPLAY FOR FIRST NATIONAL'S "THE SILENT CALL" SPEAKS FOR ITSELF

It was devised by Paul E. Noble, of the Liberty Theatre, Portland, Ore. The side panels show the details of the corners. On the right are shown the kennels facing the lobby, which do not show up in the picture. On the left are the street angles of the same design. The dog heads are about twice life size. Note the hook-up made to the Saturday Evening Post on the inside cards

Selling the Picture to the Public

A CYCLORAMIC PICTURE OF THE GRAND CANYON
Used by Frank A. Lacey, of the Majestic Theatre, Portland, Ore., to put over Harry Carey in "The Fox," the debut of this Universal star at the Majestic, and therefore calling for a little extra effort

Western Cyclorama Color for "The Fox"

Because this was the first Harry Carey picture to play the theatre, Frank A. Lacey, of the Majestic Theatre, Portland, Ore., went to some trouble to put over Universal's "The Fox."

He had a painting of the Grand Canon of Arizona made to fit the side and back of his corner lobby, and shot into the space from the opposite side from his usual viewpoint.

In front of the building line is a rock effect which works down at the side and on the corner post, the latter containing a letter from the star telling how good the picture was.

Amber lighting throughout the lobby kept the colors of the cyke at their proper illumination, and enhanced the effect. Unlike most of the Lacey lobbies, this painting extended across the entrance side, the doors being cut through.

It sufficed to bring the crowds to see the picture and now Carey is a regular Majestic star.

Figures from Stills Made a Window Show

Expense is not the determining factor in the value of a window display. John D. Howard, the Paramounteer in Albany, got a fine window in Albany for the run of "The Sheik" at the Leland Theatre, and it cost very little in money.

The backing on one side was a kneeling camel, though a desert scene could have been achieved at small expense. In front of this was a desert of fine sand strewn upon the floor, with a tiny tent in striped fabric not unlike the desert tents. On one side was an insert card, and between was an open copy of the book with "Read the book and see the play" above the frame of black velvet which set off the book and isolated it from the rest of the display. The desert was peopled by cutouts from the stills; the Sheik and the girl, and a horseman in the distance.

Down front, in easy reading distance from the glass, one copy of the book was opened at the "hottest" page.

The theatre rode on the special card, the lower part of which can be seen near the upper right hand corner of the cut.

Sometimes a "thank you" or "good evening" does more good than a 24-sheet—and costs less.

Time Limit Chariot Race Was Big Detroit Novelty

Because the Fort Washington Theatre, Detroit, was able to hire a couple of chariot racers to boom the Fox production of "The Queen of Sheba," the management applied to the police authorities for permission to pull off a chariot race and the chief gave permission on condition that the speed limits be not exceeded.

That made it sound like a rather flat event, but the drivers were good jockeys and the horses looked as though they were beating the taxicabs, which gave Detroit a real thrill. It was a clean-up stunt for the picture.

The real money maker was the second week stunt. Pictures were made each day of the audiences entering the theatre and each day's work was shown the following day on the screen. This brought in an incredibly large number of persons on a second trip and some even came a third time to see the second filming.

The preview was employed and the theatre horned in on the present prevalent gift distribution scheme the newspapers are employing by getting the scheme promoters to announce that Betty Blythe was drawing the lucky numbers in Los Angeles the two weeks the picture ran.

It was all good stuff because it was all converted into cash at the box office windows.

Making Lobby Lanterns

Oscar White, of the Rex Theatre, Sumter, S. C., used four window cards for lobby lanterns. With a safety razor blade—the kind with a stiff back—he cut out the lettering, pasted colored tissue on the back and formed four of them into a lantern, which was hung over one of the lobby lights. Set with a flasher socket, this will work well for window displays, and is applicable to all attractions, though Mr. White used it for "The Three Musketeers." Another odd stunt was using the "All for one" pose from the big paper for a lobby center, supplying the musketeers with tin swords, which flashed very realistically.

A PILE OF SAND, A BIT OF CLOTH AND CUT STILLS
That's all John D. Howard, Albany Paramounteer, needed to get this effective window display in a leading book-store when "The Sheik" was played at the Leland Theatre. It is cheap, but it is more than usually striking

Selling the Picture to the Public

Southern Managers Make a Cleanup on "The Sheik" Through Good Exploitation

FROM all accounts "The Sheik" did as much business in the territory of Southern Enterprises as any special sent down there this season, and it was done at comparatively little expense because the picture so readily lent itself to exploitation, permitting the title to be put over, with the reputation of the book to back this up. It was not a difficult picture to sell. The only essential was to let the people know that it was coming.

One interesting feature of the campaigns is the almost general use of the Walter Lindlar lobby designed for this play, which was put into employment at the Howard, in Atlanta, and widely copied over the circuit.

Some of the managers adapted the entire front and others merely made a marquee over the box office, but most of them were quick to sense the display value of the striped material used for the tent.

Pleased in Florida

The Casino Theatre, Lakeland, Florida, built a very elaborate lobby at a cost of only $21. The cloth was orange and red and the interior of the lobby and the box office were draped as well as the front, making a wonderful splash of color.

Manager B. B. Gaines used cutouts from the threes and sixes to give life to the display, setting them about the lobby on the floor. He ran business 25 per cent. over the top and would have done better but for a heavy rain the second day. In addition to the lobby he used a book-store hook-up with a cutout of Valentino.

Had a Rider, Too

H. C. Farley, of the Empire Theatre, Montgomery, Ala., built an even better tent over his box office, employing the same cutout idea. He got a better box office than did Mr. Gaines, and a cut gives the details of this. There is something more attractive to the idea of going inside the tent than in going up to it. It was this which gave the Back Door lobby such a kick. People wanted to walk into the scene, just as they wanted to walk into that tent.

Mr. Farley also had a street rider, borrowing a horse from a circus wintering in the town. The horse cost a few passes, but he paid the rider $6 a day. He played to strong business in spite of unusual counter attractions.

Trusted to Camels

H. B. Clarke, of the Rialto Theatre, Macon, Ga., used a couple of camels as perambulators on a four-day run and all the stunt cost was $2, for he borrowed the beasts from Sparks' Circus in return for a few passes. The money went to the camel tender. This is a stunt closed to the average exhibitor, for few cities have circuses in winter quarters, but it worked splendidly. There was a Shrine session on and he got into the parade. The beauty of a Shrine session is that the streets are lined for the parade. Then the Shriners go into their mosque for a session and the crowd is left hung up. It is not like a street fair or circus, which holds the crowd. The procession is all the public is allowed.

Mr. Crute also effected a hook-up with a book store and had a black and white tent lobby with a 24-sheet cutout.

Had Two Perambulators

C. B. Crute, of the Lyric Theatre, Huntsville, Ala., was on tiptoe for this Paramount, and had two perambulators about the size of a 24-sheet board. The first of these announced that 112,625 persons had seen "The Sheik" in New York in one week. This was circulated before the showing, then it was set down in an advantageous location and another put on the wagon with "See 'The Sheik,' Lyric, today," with the star and crescent splattered around. This was preceeded by an outrider in Arab dress mounted upon a fine horse.

He used the striped cloth lobby and set in a store dummy dressed as an Arab.

Set in Three

W. E. Drumbar, of the Riviera Theatre, Knoxville, planned his display as a stage setting, his scene working in three grooves. The photograph, unfortunately, will not reproduce. The entrance was set to give a tent exterior with the second and third rows suggestive of the interior of this tent, with rich looking lanterns. Arches in two gave upon the final backing in three and produced an effect of depth which added not a little to the beauty of the setting. It was a production moved into the lobby, yet it cost only $44.32.

He also used the book store hook-up, the perambulator and the street trash cans, already shown in connection with other pictures.

Used Ticking

The Imperial Theatre, Charlotte, N. C., used ticking for the tent effect, being unable to obtain any other material. It worked very well when built up with palms and paintings, but the big seller was an advance showing to the newspaper men a week before the opening.

R. B. ("Jack") Frost, of the Tampa Theatres, used the paintings, supplied by Paramount, in four locations, but says that the Paramount trailer on this subject did more selling than usual. Most of his campaign was newspaper work, but he broke the records he had worked so hard to hang up earlier in the season.

Made a Desert

G. M. Phillips, of the Strand Theatre, Birmingham, made a private desert, laying down plenty of sand in the lobby and backing this up with a painting which ran around the three sides of the lobby. A painting of Miss Ayres, writing in the stand, worked in very nicely with this, and added to the effect. It cost $60, but it offset a drive week at another house. He also used a banner on the main business block.

S. M. Wallace, of the Imperial, Columbia, S. C., could find no copies of the book in town, so was forced to abandon the idea of a book tie-up, but he landed six paintings in store windows, and put plenty of local color into the house, dressing his ushers as Arabs and presenting a dance prologue. He wrote his own music cues, and the playing of the picture brought out many inquiries from patrons as to the compositions. As this was a four-day run, the prologue and presentation should be counted as a part of the exploitation.

In Jacksonville

Jacksonville also reports that the trailer produced exceptional results. This Phil Gersdorf ran at the sister houses as well as at the Arcade, and he speaks very highly of the excellence of the work. He overshot on his book hook-up in one sense. He sold all the copies in town before the play came along.

This was his best performance. He added a line to his heralds to the effect that the book might be obtained at Drew's, and these were wrapped in every package that store sent out, and Drew's does an enormous business. The books were all gone before they could come up to the window showing, but the grateful Drew put in the paintings, and the books worked harder out of the window than they would have back of the glass.

Two riders were dressed in some bunting Gersdorf had left over from a house decoration for a Shrine celebration. He remarks that the red, yellow and green were rather vivid, and does not seem to know that the colors are the proper ones to use. He hired two white horses which really looked like Arabs. One of them was permitted to ride around the field at the big football game of the season.

Special music and a production helped to put the show over to an unusual business.

The summing up of the various reports seems to show that most of the managers held to the Paramount aids, the Sheik lobby and the trailer, building on these as the peculiar angles of the town seemed to require, but it is unusual to find nine out of ten of them using the plan book lobby, although nothing better or flashier could well be devised. "The Sheik" has more than held up its end in the Southern territory.

A TINT EFFECT FOR "THE SHEIK" WITH ORANGE AND RED STRIPES
This was used at the Casino Theatre, Lakeland, Fla., and both the front and box office are draped with the brilliant fabric, cutouts from Paramount lithographs being set out to give life to the scene

Selling the Picture to the Public

BORROWED FROM A CIRCUS TO SELL HIS ATTRACTION

C. A. Crute, of the Rialto Theatre, Macon, Ga., borrowed these camels from a circus and played to more business than any other attraction this season. He even horned in on a Shrine parade, which made for business

A Useful Teaser Set

Manager Challis, of the Wysor Grand Theatre, Muncie, Ind., has worked out a set of good teaser postals for "Over the Hill." They were spaced two days apart and in their order read:

A wise man once said "There is always good to be found in the worst of us but—"

The said wise man was not the only one to give forth that thought, for Will Carleton most beautifully exemplified that saying when—

He wrote his "Farm Ballads" which contained that immortal poem "Over the Hill" and now—

A pictured version of Will Carleton's intensely human story of a mother's love,, "Over the Hill," will be presented by William Fox at the Wysor Grand, starting tomorrow.

It would cut costs and make the teasers snappier to eliminate the third card, change the second to eliminate Carleton's name and merely say "a poet," making the fourth card read:

Will Carleton wrote "Over the Hill to the Poor House," which has achieved immortality as one of the greatest tributes to mother love in the English language. William Fox has made a wonderful picture from the poem and it will be shown, etc.

It is seldom wise to use more than a three card teaser. Two are better, one to tease and the other to break the news.

Threw Away an Opinion

Because he knew that the district attorney had seen "The Old Nest" when it played Atlanta, C. J. Ross, of the Strand Theatre, Madison, Ga., persuaded him to write out an opinion of the picture, which he put on a throwaway, from which it may be inferred that the lawyer liked the Goldwyn production. He did. The opening paragraph read:

"The cry has gone up from the public at large for worth-while pictures. 'The Old Nest' answers that cry. It gives the public something it has been waiting for since the birth of motion pictures." He could not come much stronger than that, and it helped business wonderfully—more than anything Mr. Ross could have said.

Combined Two Loans for One Lobby Stunt

Nowadays a picture manager has to be a better borrower than a property man for a stock company.

For Hodkinson's "The Mysterious Rider," John B. Carroll, of the Imperial Theatre, Charlotte, N. C., doubled up.

Got Horse and Rides

From a harness shop he borrowed the wooden horse used by the store to display its wares. Then he borrowed a dummy from a clothing store along with the appropriate dressing, mounted the dummy on the horse, put it a little back in the lobby and got a fine attractor. The fact that the dummy was masked helped a lot in getting realism, for it took away the awful waxen stare. The rider looked almost as natural as the horse, and the horse was an exceptionally good one.

Mixed Throwaway Talk

Possibly the presence of the Disarmament Conference in Washington was responsible for the break into foreign tongues recently made by E. J. Stutz, of Loew's Columbia Theatre, Washington. At any rate his heralds on a new Paramount read:

Digala lo que deba
or
Le dica cio' che deva
or
Detes lui ce que vous devez
but
"Don't Tell Everything"
A Paramount Picture

If the printer sets that right it means "Tell her what you must" in Spanish, Italian and French. Where there is a large Jewish clientele, it might pay to have it in Yiddish, too.

HERE IS A GOOD BOX-OFFICE DESIGN FOR "THE SHEIK"

It was done by H. C. Farley, of the Empire Theatre, Montgomery, Ala. He also used a street rider, and borrowed the Arabian steed from a circus in winter quarters. It built up a large business with a number of repeat patrons

Selling the Picture to the Public

Tied Up to a Washer for "No Woman Knows"

"No woman knows Monday comfort" unless she uses a particular brand of washing machine was the appeal which got a big window for the Universal attraction when it played Powers Theatre, Grand Rapids.

The theatre was permitted to supply the arch and was given the largest lettering in order to attract attention to the machine. The machine itself could stand in the window until it was covered with dust without attracting more than passing notice, but giving it a theatrical tie-up put it over for the crowds and the sidewalk space was well occupied all day, with the result that the handlers are looking around for another hook-up, finding that it stimulates their sales. It helped dispose of the tickets, too, so both parties to the contract are well content.

The Log Cabin Front Reaches Main Street

The only difference between New York and Hoggs Corners is that one is larger than the other. Both have the same sort of people and they will respond to the same general appeal.

Most of the "Broadway" houses in New York do not exploit because they feel it will hurt their dignity, but B. S. Moss would rather have the money, and he is using the same sort of front you will find in the tank towns for his Broadway Theatre, just one block below the heart of the United States.

A couple of weeks ago he had the Hampton-Hodkinson Zane Grey story, "The Mysterious Rider" and he built the same sort of box office you can find in the smaller places, and it brought him precisely the same relative jump in business.

It was not even as elaborate as many, for it was straight painted canvas, with no effort to more than suggest the logs, but it took hold in the same way, and put the picture over to a good week.

The Broadway uses vaudeville, but it makes the film the real feature and specializes on this each week, this being one of the most pretentious displays. If Broadway can make money with it, you can, can't you? Surely!

NICE, CLEAN ADVERTISING FOR "NO WOMAN KNOWS"

This is not a lobby front but the show window of a Grand Rapids store for the Universal picture when it played there at Powers Theatre. Stills and cutouts help to decorate the arch and give color to the display

LOG CABIN BOX OFFICE HAS REACHED BROADWAY

B. S. Moss' Broadway Theatre is doing the same exploitation stuff the small town manager is doing and finds that "smart" Broadway will fall just as hard. This was used on the Hodkinson release, "The Mysterious Rider"

Setting Sideways was Helpful to a Hook-up

Johnny Walker (we've heard that name somewhere before), of the Barcli Theatre, Schenectady, has been using so many hook-ups that they were going a bit stale, and he figured he needed something to put a kick into the stunt.

He found it very simply. He set the stuff in sideways, and even the case-hardened reader stopped to look, and if he looked, he at least had to catch "The Great Moment," but most of them read on.

HOW THE PAGES LOOKED

It's a simple trick, but it saved the day for a good Paramount hook-up and a lot of people who claim they never read advertisements read this one clear through because they had a fresh appeal.

Some advertisers achieve the same result by setting their space in upside down, but it is easier to turn the paper one quarter around than half way, so this is to be preferred.

No two men handle their exploitation precisely alike. Watch what the other fellow does and gain variety in your own work. That is what these pages are for—to be used, not just read.

Selling the Picture to the Public

HOW A THIRD RUN HOUSE PUT OVER "THE OLD NEST"

The Capitol, Los Angeles, figured that the Angelians had not all seen the Goldwyn picture, so it tagged the first and second runs and cleaned up at 11 and 17 cents to a prosperous week with heavy exploitation

It's a Third Run House With a First Run Style

Gore's Capitol Theatre, Los Angeles, is a third-run house, but it was felt that with all the fuss made about the first and second runs there should still be a chance on a third run, and the mother-play moved in for a week, riding on the previous exploitation.

The Capitol has a large lobby and believes in plenty of paper. A six and a three for the Goldwyn play were flanked by a three for the comedy and three sheets, stills and insert cards were used plentifully all the way down the lobby.

It made a better paper display than the earlier houses, and that was all it had to do, for the story had been sold on the earlier runs and all the Capitol had to do was hold the bag.

"Queen of Sheba" Helps the Marine Recruiting

Hooking-up to the recruiting service is not yet a thing of the past. The Marine Corps is still after recruits and they are still willing to give the theatre its share for anything to get attention to the recruiting idea.

Down in Baltimore the New Theatre had Fox's "The Queen of Sheba," and wanted to put it over to the limit. It persuaded a local actress to dress in about ten times as much clothing as Betty Blythe wears and drive around town with a recruiting sergeant in a torpedo shaped car. Back of the seats was the large sign shown in the cut, all of which went to the theatre, but the "Join the Marines" was lettered across the windshield.

The theatre copy was: "'The Queen of Sheba' came from a distant land bringing gifts to King Solomon. She comes now to show you many of the historical places of the world. You will be showing the wisdom of Solomon if you see her at the New Theatre."

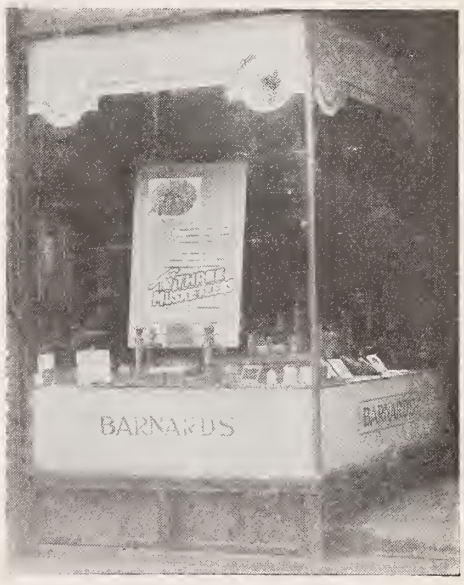
Better copy would have read: "'The Queen of Sheba' is visiting at the New Theatre all this week, giving a glorious picture of her wonderful country. If you want to return her visit, see 'The Queen of Sheba' at the New Theatre now and then join the Marines and visit her in her native land."

Something New

J. T. Bowser, of the Lyric and Plaza theatres, Sheffield, Ala., worked a new one. He had "The Kid" and worked the usual boy parade, but he marched them out to the ball park, paying for the privilege with screen advertising, which also enabled him to have a Charlie Chaplin to take tickets at each gate to the ball park. The ball season is almost over, but it is a good stunt to remember.

Buckingham's Diamond Was a Window Exhibit

The Grand Opera House, London, Ont., hooked in a jeweler on a window for "The Three Musketeers" when Fairbanks came to that Canadian city. The store was known to



THE JEWELER'S WINDOW

possess a diamond valued at $37,000, and this was placed in a casket and labeled, "This is the diamond the Duke of Buckingham gave to Anne of Austria in 'The Three Musketeers.'"

In a furniture store was a display of a period set supposed to be the sort they had when Louis XIII was ruler, and a drug store expressed a belief that the musketeers would still be alive had they used certain patented preparations.

"JOIN THE MARINES," PLEADS "THE QUEEN OF SHEBA"

The New Theatre, Baltimore, hooked in on the Marine Recruiting Service by supplying a real live queen as an attractor for the Navy car, and the recruits agreed that she was "Some Jueen" as they signed on the dotted line. It helped the Fox feature, too

CANCEL 52255

Selling the Picture to the Public

Had Mark Twain Week for the Fox Comedy

Persuading the mayor to proclaim a Mark Twain week was one of the simplest things James Rourke did to put over "A Connecticut Yankee" at the Empire Theatre, Bridgeport. It was not altogether simple, at that, for Rourke had to get the Chamber of Commerce to back him in his efforts and sell the idea to them first.

What helped was the fact that Hartford claims the humorist as her own and the entire state feels a proprietary pride in him. It was a holiday week in the schools, so the mayor issued the necessary proclamation.

As soon as that was done and the newspapers had put the announcement over, Rourke told that he would contribute to the celebration by booking in the Fox production. That was the first intimation that he had the picture booked, and it looked as though Rourke were merely trailing popular opinion and not creating it.

Donation to Library

That was good for a paragraph in the papers, and before that got cold, the manager donated ten copies of the story to the public library because those already in stock were being overworked. The papers always record donations to the library, so they used that.

For the ballyhoo Rourke used three knights in full armor to ride the streets in procession, each with a card announcing that "Here's one of the Jazz Knights in Mark Twain's 'A Connecticut Yankee,' Empire, next week." This supplemented a net banner in four lines used on the principal street "because it was Mark Twain week."

Then the papers printed in the want ads five names selected at random from the city directory, each lucky person getting a ticket, and a 12 by 18 inch proclamation in red and black on buff paper was sent to 2,000 names on the mailing list.

KNIGHTS IN ARMOR MANOEUVERED MOTORCYCLES

It was part of the intensive campaign used by Manager James Rourke to put over the Fox production of "A Connecticut Yankee at King Arthur's Court" as a supposed adjunct to a self-created "Mark Twain Week"

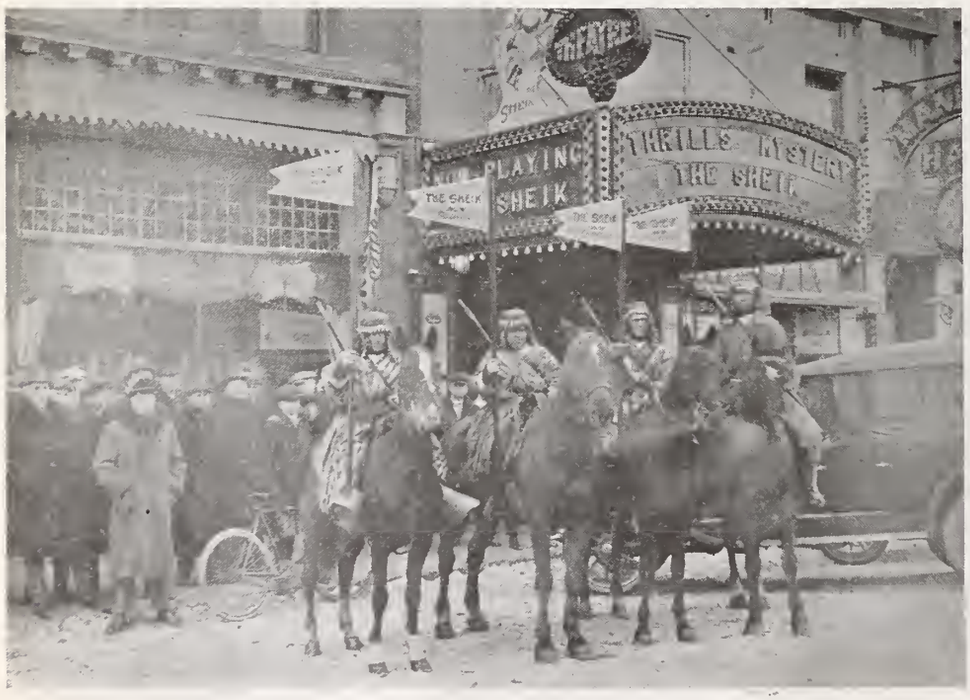
Worked Four Horsemen for "Sheik" Engagement

Having read that the horseman exploit was working well for "The Sheik," Jack Prescott, manager of the Capitol Theatre, Winnipeg, decided to try the effect of four riders. He dug out four pretty fair horses to pose as the Arab steeds, but the Arabs were not a bit like the real thing.

That did not worry Prescott in the least. The stunt was written up and pictured in the newspapers and it helped crowd them into the theatre, and so long as it got him the business, the men might have looked like Chinamen for all he cared. He did not even stop to think that it might be good advertising for "The Four Horsemen," for that production was not in sight.

One thing he proved to his satisfaction. The mass effect of four riders is better than one, and more than four times better, at that.

The riders were dressed in red and white striped material, which the Paramount press agent says "is common to awning makers and the Mystic Shrine." That is all one piece with his seventeen foot golems which are nine feet high. The Shrine colors are red, yellow and green.



THESE "ARABIAN" HORSEMEN LOOK LIKE PIUTES

But that does not matter, since they brought business to the Capitol Theatre, Winnipeg, when Jack Prescott exploited "The Sheik." They looked more like Indians than Arabs, but the Peg doesn't know any different, and the papers wrote up the stunt

Good Newspaper Angle Found for "The Sheik"

Boise, Idaho, seems to have found the newspaper contest angle for "The Sheik."

The Pinney Theatre tied up the Capital-News to a contest on the question of whether women love masterful men. Ten dollars in cash was offered for the best 100-word story with a box party as the second best bet. It made great reading for the public and it got a lot of discussion apart from the newspaper publicity, so it worked double time.

If you can get a topic that will serve as conversation, you increase the value of your advertising. People *read* about "My great moment" or "My most exciting experience," but they *talk* about cave man love, and you get on the front page and at the dinner tables, too.

Start it off with a couple of heart-revelation letters to give the others courage, and you can bring out some amazing letters along these lines.

Improves with Age

The Century Theatre, Baltimore, used the bag stunt on four pictures hand running, "The Affairs of Anatol," "Experience," "The Sheik" and "Ladies Must Live," and reports that the cumulative effect makes the stunt better the longer it runs.

The Century gives a variation, however, in that the bags are given the furnishing stores and the women's shops, for the enclosure of small purchases. It reaches a better class of trade than the usual grocery store bags. It takes the bag out of the kitchen and puts it into the hands of more likely prospects.

Selling the Picture to the Public

PICTORIAL WINDOW PLEASED THE BANK OFFICIALS

They might not have let in a card, but "Little Lord Fauntleroy" in the wax, if not in the flesh, was something else; so Ascher's Merrill Theatre, Milwaukee, got a window of real value for the second time in a few weeks

Plan Book Ballyhoo Worked in South

Plan book stunts are sometimes something to shoot rocks at, but the Goldwyn books are proving helpful to the exhibitor. The bridal auto for "Dangerous Curve Ahead" has been widely copied in all sections of the country and here is another stunt from the same book.

HOW IT REALLY LOOKS

This adaptation was worked by C. A. Crute, of the Lyric Theatre, Huntsville, Ala., and might be called the post-bridal car stunt. An ordinary baby perambulator was tricked out with a headlight and a horn and a man in evening dress trundled it about the streets for two days, bringing an increase of about 15 per cent. in the business.

Tied Up Bank Window to "Little Lord Fauntleroy"

About the best test of a stunt is the come-back. If the merchant will take in a second display, it is a pretty certain sign that he was pleased with the first.

Lately Ascher's Merrill Theatre, Milwaukee, tied up the First Wisconsin Trust Co. to a window display for Fairbanks in "The Three Musketeers." They wanted to come back for Mary Pickford in "Litle Lord Fauntleroy." This time the hook-up was not so direct, but the display promised to gain attention and the bank let it in.

Just Two Cards

The only advertising is two cards which do not show in the illustration, but which are placed close to the glass just in front of the dog. One is for the play and the other for the savings department of the bank, and it worked as well as the other in spite of the less direct application.

The house painted the scenery and borrowed the clothes and dummy from one store and the Victor dog from another.

The exploitation man also got a good window in a drug store with a cutout set within a frame and backed by fabric. This was made the center of a display of hand mirrors and puff boxes, and made a strong bid to the women.

Another Old Timer

The ten dollar raise stunt is still working for "The Ten Dollar Raise." It will be remembered that it has Los Angeles stirred to its foundations. Now it is working through the Southern Enterprises, being started off by A. L. Snell, of the Imperial Theatre, Gadsden.

Mr. Snell arranged with a large department store to give one clerk a "ten dollar raise" for one week only, the clerk to be selected by means of letters written by the patrons.

Miss Lotta Noah was awarded the prize on the strength of a letter written by a minister, but there came in another letter from the car works making it so plain that Velma Hazen was elected by the trade union, that as a matter of policy the second award was made, for the car works' crowd were closer to the opposition house, and Mr. Snell wanted their trade, and counted it cheap at ten dollars.

THREE UNIVERSAL STARS ARE SHOWN HITTING THE PIPE

A peculiar tie-up with an Owl Drug Store in Chicago. Three of the Universal men stars are shown smoking pipes and cigarettes. By a mechanical device they are made to appear to be actually puffing on the tobacco

Selling the Picture to the Public

Put "Anatol" Display with News Bulletins

One of the by-products of a newspaper hook-up is the chance the exhibitor gets to use the paper for other stunts. The Union-Leader, Manchester, N. H., was one of the sixty odd New England papers to hook to the Paramount Identification Contest, recently reported in these columns.

Just for that it permitted Al Couture to put in a window display for "The Affairs of Anatol" at the Paramount-Crown Theatre. As the window was used for news bulletins, and since the football season was then at its height, the value of the location can be understood. It was the livest window in town on Saturday afternoon, and good all of the week.

But you do not have to wait to hook to a contest to get into the good graces of the newspaper. If you put some attractive stills on your cards, you will find that the average live newspaper will always be glad to oblige a generous advertiser, particularly since it also helps the window.

HORNING IN A THEATRE DISPLAY ON NEWS BULLETINS

The Manchester, N. H., News-Leader was one of the papers to take up the Paramount identification contest, so it let in a card for "The Affairs of Anatol" into the window with the constantly changing news bulletins

Green Lighted Lobby for "The Lure of Jade"

All green lights were used in the lobby of the Majestic Theatre, Memphis, for the run of Pauline Frederick in "Lure of Jade," and with similar draped walls and a thatched box office, with cutouts from the paper at the corners of the opening, a very good tropical effect was obtained by Manager J. S. Hursey.

The banner had the letters cut out, with green tissue pasted behind the openings and lighted from behind by green lights, which served to help light the rest of the lobby.

Mr. Hursey made his thatch on beaverboard instead of the regular thatch, which should have been easier as well as cheaper, though it might have taken more material, but he worked a very inviting lobby that lured business and he did it at a cost of only $20.

Captured the College by Inviting the Team

College towns are all for the college, and the Strand Theatre, Iowa City, put over "Over the Hill" by the simple expedient of inviting the football team to attend the opening night show. The college paper gave publicity to the fact that the team had accepted the invitation and all of the college and most of the town people tried to get into the Strand at the same time. It couldn't be done, but those who had to wait took in the second show or came back the next night.

There had been a special private view for the college faculty and the ministers and school teachers, but all of the educators, plus the divines could not put it over to the students the way a big winning team did.

Football is over, but there are basketball and hockey teams, and later will come the baseball and rowing season.

LIGHTS OF GREEN FOR "LURE OF JADE" WORKED

J. S. Hursey, of the Majestic Theatre, Memphis, used green lights and tropical props to put over Pauline Frederick in the Robertson-Cole production, and it built a sizeable addition to the average business

Made His Sales

Just how well exploitation pays was recently proven by W. P. Stevenson, who is supposed to sell the Arizona district out of the Goldwyn Los Angeles office.

Arizona is in a bad slump and it looked like a waste of carfare going after the territory with "The Old Nest" and "Dangerous Curve Ahead," but Pat knows the game, though he is now a salesman instead of an exploiteer.

He knew about what each exhibitor would be willing to pay for the two features and he offered to play on this certainty plus a percentage, engaging to help exploit the picture.

He kept his word and so far the receipts from Arizona have mostly been in excess of what the flat rentals would have brought in normal times. Exploitation does pay. The houses made the extra money and also revived the theatregoing habit.

Tickled the Mayor

For "Three Word Brand," A. L. Snell, of the Imperial Theatre, Gadsden, Ala., used a hundred cards reading, "Go to hell," "You're a liar" and other three-word phrases less violent, with "At the Imperial Thursday and Friday" in small lettering at the bottom.

The mayor was so tickled with the idea that he put one of the "Go to hell" cards over his desk in the police station in City Hall, where it probably did a lot to cheer up the accused who came before His Honor.

Selling the Picture to the Public

Tableau in Lobby Cost Three Dollars

F. J. Miller, manager of theatres for Southern Enterprises in Augusta, Ga., got a big flash on Realart's "Morals" at a cost of only three dollars, for most of the material used in the big flash were either old stock or borrowed.

The play, which is based upon "The Morals of Marcus" has some harem scenes, and one of these is illustrated in the poster. This pose of May McAvoy was cut out and placed upon a rich divan, set into a cabinet, lined sides, back and top with blue plush from some old house decoration. There were two lamps, with globes dipped blue, and innumerable cushions and a rich oriental rug.

The front was faced with blue scrim to enhance the illusion and during the day one had to come rather close in to see what it was, but most persons changed their course to get an eyeful and the result was merely to enhance the value of the display.

The lobby was lighted throughout in blue to match this display, and made an inviting appearance. The special display was of particular value as the opposite side of the street had been destroyed by fire a few days before and people were still coming to see the ruins. After they had looked they were pulled across the street by this tableau and either went in or came back later with others.

CUTOUT RESTED ON A REAL DIVAN IN AUGUSTA

Most of the material was borrowed and the Rialto Theatre, Augusta, Ga., had one of the best displays of the season at a cost so small that it scarcely figured in the account. It sold a lot of tickets, for it looked interesting

Kid Sized Locomotive Beats Out Toy Trains

Toy railway systems have worked well for "The Iron Trail," but Frank Lacey, of the Majestic Theatre, Portland, Ore., has that beaten off the boards. When he played the Bennett-United Artists' feature, he decorated the side of his corner lobby with an Alaskan scene with a railroad bridge and tunnel, and just clearing the mouth of the tunnel was one of the diminutive locomotives used in amusement parks. It was something so different from the usual that it attracted all sorts of attention.

Lacey is a genius at lobby display, and he reaches some unusual effects. He has one advantage in that he is located on a corner with one long unbroken side wall, which permits the use of a painting without having to allow for doors, but he would do things if he had only a ten foot opening, for he is that sort of an exhibitor.

After you have admired the engine, take a look at the front display and note how the banner is painted on a girder and the enclosure of the corner post is also in simulation of structural ironwork, to match the theme of the play. He looks after the little things as well as the great to get harmonious displays.

LACEY HAD A REAL ENGINE FOR "THE IRON TRAIL"

The Portland master of lobby display got out an unusual lobby for this Bennett-United Artists' production, with a real engine small enough to be carried in a shawl-strap working into the painted background of an Alaskan scene

Personal Notification Comes to Fore Once More

Harry Goldberg, R-C exchange manager at Pittsburgh, booked Pauline Frederick in "The Lure of Jade" day and date at the Blackstone and East Liberty Cameraphone, and then called Eddie Carrier, R-C publicity man, in to put over the joint engagement.

Carrier used the laundry cards for the Cameraphone and for the Blackstone he used the personal notification, in which children are given a free admission when they return to the house a circular signed by ten different persons to the effect that they had been told that the Blackstone would have the picture.

Both stunts are old, but both are good, and it's about time to try the personal notification if you have never used it.

The laundry card was out in the packages with the reverse showing on which was printed, "Do not turn this card over," with the result that everyone promptly did.

Jazz Copy Helped

The copy for a throwaway gotten out by the Century Theatre, Baltimore, for "Get-Rich-Quick Wallingford," is so good that it is reproduced here for the benefit of the many who have yet to play this Paramount-Cosmopolitan.

The essential text reads:

Autos for Sale
For Sale: Ford Touring Car

—

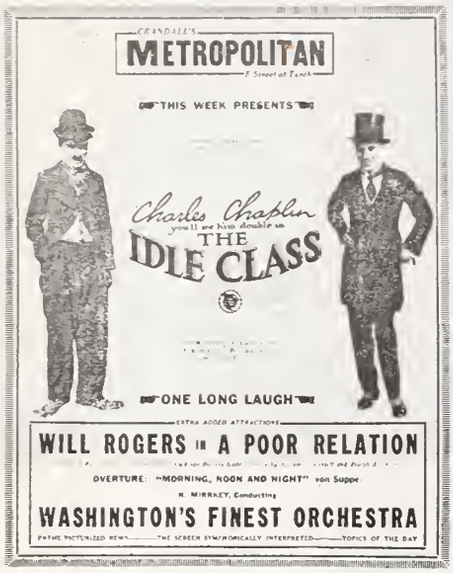
1904 MODEL, FAIRLY GOOD condition. All it needs is new windshield, speedometer, starter, electric lamps, two new wheels, four tires, motor overhauled and body painted. Will sell for $500.00 cash, balance easy payments, or will exchange for Lexington street real estate. For further particulars address J. Rufus Wallingford, Century Theatre.

P. S.—(America's Champion Salesman will be with you week of December 5.)

Selling the Picture to the Public

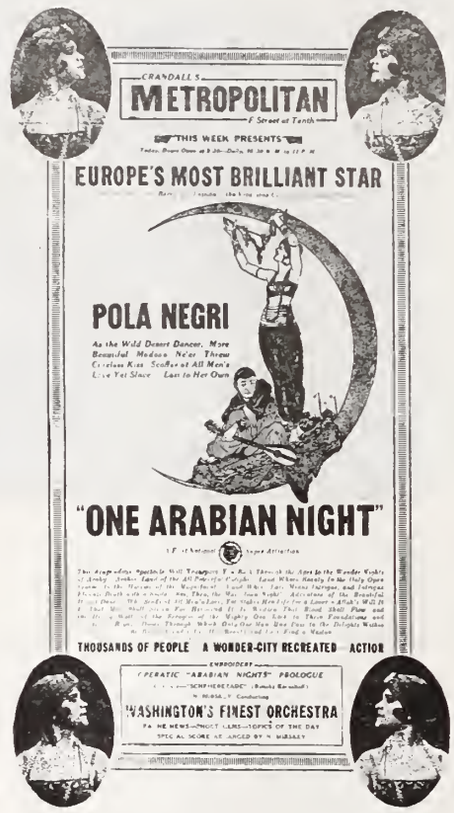
Two Good Examples from Crandall's, Washington

Nelson B. Bell, of the Crandall theatres, Washington, sends in some recent examples, including a very good display for Chaplin in "The Idle Class," remarking that he was as wordy as it seemed necessary to be for a star who sells himself. The printer is still sticking fists all over Bell's spaces, from which we gather



THE BELL CHAPLIN AD

that Bell must like them. We don't. We think that the black detracts from the value of the line. Outside of this the space is attractive and well balanced; better proportioned than most of the recent Crandall spaces, for Bell is dropping down the column to put over the orchestra, which is good advertising, though it does not make for appearance. At the same time he cannot go across another column and shorten the space, for he has to go down to get in all he wants to say. This is 155 lines across four, and it looks better than some of his deeper displays. But this is not saying that he is wrong in dipping deep, for with what he is trying to get over he has to drop down. The Chaplin cuts he had made, as none of the stock cuts were just what he wanted, but the title is a mat and works in nicely. He does not tell a lot about the play because he knows that he does not have to and that the white space will sell better than a lot of fluff. They know it's Chaplin and they know it is his newest. That is all they need to know. They'll go as quickly on that as they would on a 500 word selling talk. Bell's record length is shown in the other example we reproduce, a 220 across three for "One Arabian Night." He was selling this to the Disarmament Conference crowd, offering a star known to the scores of secretaries and assistants and experts and whatnot. He was also selling on the pictorial value of the production, and he needed a lot of room to tell all about it, so he spread himself. About four-fifths of the selling is done with the text inside the crescent, but he gets the rest on the italic bank below. The corner cuts were made from a single photograph. He had one cut made straight and one with the negative reversed, then electros were made of each to give him the second pair, with the result that he has a very effective frame at comparatively small cost. He gets a good result on "Why Girls Leave Home" by mortising a rather poor cut and setting the title in with type. The cut is not worth much except to frame the type title, but it does that to the limit. He surely wrestles with the language on this, for his concluding punch reads: "with New York's frivolous gayeties as a nocturnal background for its tremendously moving pivotal scenes which, without exception, are lavishly staged, wonderfully acted, realistically presented." That ought to be worth sixty cents of any man's money. Bell could get with a circus on the strength of such lines, and that

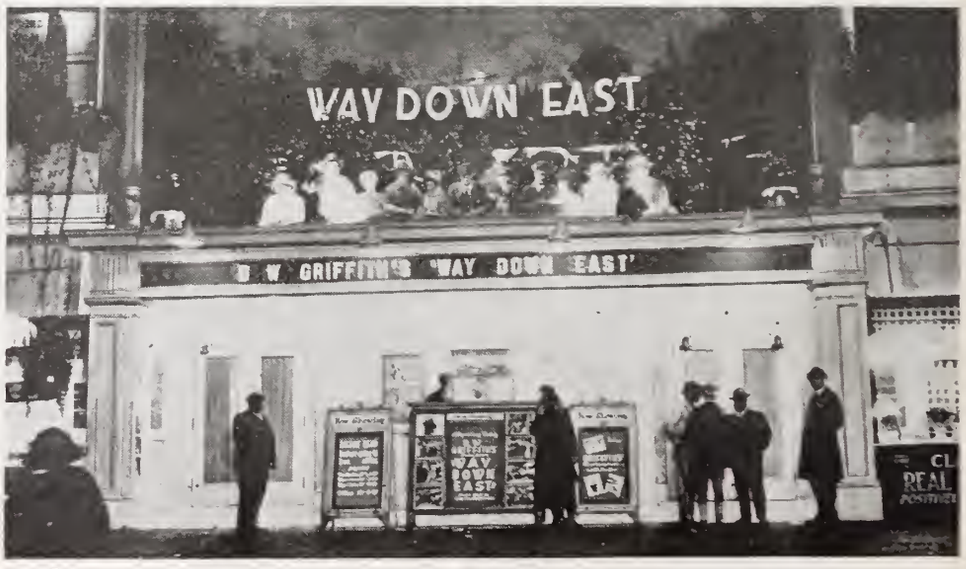


THE NEGRI ANNOUNCEMENT

is just one of a lot. "A Man's Home" was sold on pictures of the six principal players and an eight line lettered title. He had two unusual pictures to fight as opposition and he made a big splash to offset the fact that the Hearst paper was giving entire pages of reading notice to a Cosmopolitan production. He put it over.

Made a Twenty-four Basis of a Banner

The Rosemary Theatre, Ocean Park, Cal., used a cutout from the 24-sheet for Griffith's "Way Down East" the basis of a banner. It took the rural characters from the sheet and made it a cutout, giving a backing of foliage which may have been stock stuff. This builds the stock paper into an original and attractive banner, and the paper might have been designed for this express purpose, so nicely does it fit into the general scheme. Ability to make use of the material in a new way is one of the most valuable assets an advertising man can have, and this display from the Rosemary is above the average for adroit use of what is to be had. It gives the house an unusually effective display at a comparatively small cost, and it permits the front to hook-up to the other displays around town without disfiguring the entrance with straight paper. A poster or banner up there would not have looked half as well, nor would it have sold as many tickets. The poster was not planned for lobby work, but for use on the boards, and to convert it to a lobby display is something of an achievement. The photography is too flat to show the perspective, but if you use the design, cut the figures out even though you may be able to set the cutout only a couple of inches in front of the backing. Even that will permit you to put light effects back of the cutout screen and raise the display value of the outfit. It will also permit you to accumulate a series of backings that in the course of time, will give you a regular scene dock for the lobby front. The Rosemary seems to be doing more than its share of the work and getting its full share of publicity. Some managers affect not to care for trade paper publicity, but the wise manager wants it because it is an assurance that he is working along the right lines, for the trade papers do not waste space on poor ideas, and if his ideas are good, he knows that he is selling to his capacity for getting business. It is not egotism which leads the house manager to try and make the grade. It's a desire to know how his work sizes up, in comparison with others; to know if he is doing all he can. We'll say the Rosemary is.



THE LOBBY OF THE ROSEMARY THEATRE, OCEAN PARK, CALIFORNIA, DECORATED FOR "WAY DOWN EAST"

Selling the Picture to the Public

Stanley Theatres Are Coming Into Old Form

The Stanley theatres, Philadelphia, are coming back into form once more and doing things in a big way. This display for Pola Negri in First National's "One Arabian Night" is the best thing the house has done in the past six months. It had a good subject for illustration, for one thing, but it has had others as good and has not given the same results. The picture is sold on the title, the star and the cut, for there is little argument since little is needed to supplement that trio of appeals. There was a time last spring when the Stanley was leading the line in Philadelphia, but there was a slump during the summer and the houses seem to be just lately coming back to their own with dominating advertisements. Advertising like this means business, if there is business to be had in Philadelphia.

—P. T. A.—

ONE FROM THE STANLEY

How Hustling Won for Philadelphia Theatre

The Carman Theatre, Philadelphia, had an anniversary on Thanksgiving that was a real thanksgiving. A year before the house opened with everyone phophesying failure. It was right in between two other houses more advantageously located and in the radius of four large houses. George T. Gravenstein was the manager and he opened on a three change a week policy, because it looked as though the house could not hold business for more than two days on an attraction. But soon it was found that a good show was worth three days, and in two months they put in "The Last of the Mohicans" for a week and sold 6,000 school tickets alone. Now the house runs all week on a feature and will go longer on a really big one. It is not surprising that the anniversary announcement is a very sincere thanks to the patrons who have made the advance possible. Originally intended as a neighborhood house, it now appeals to all of North Philadelphia and pulls business past other and better located houses. And it did it all on hustling advertising plus a good selection in the matter of features. It merely goes to show that it is the man, rather than the house, which makes good.

THE VANCE THEATRE, ASHEVILLE, N. C., OPENING WITH NORMA TALMADGE IN "THE SIGN ON THE DOOR"

Made Talmadge Sisters Mascots of New House

Norma Talmadge has been selected as the star to open a number of new houses holding the First National franchise, and this illustration shows the new Vance Theatre, Asheville, N. C., with the initial attraction on the banner and portraits of both Norma and Constance Talmadge prominently displayed. The flowers are not part of the lobby decoration, but are holdovers from the brilliant opening night when the mayor delivered the dedicatory address and then stuck around to see the show free. "Dinty" followed in as the second attraction.

—P. T. A.—

Bubar Still Can Letter Without Wriggly Lines

Here is a display from the California Theatre, San Francisco, which proves that Jewett Bubar, Roth and Partington's artist, still can letter with clean lines. This display for Bert Lytell in "A Trip to Paradise" is clean cut and forceful and the lines are all clear. He leaves plenty of room for the type announcement, with a panel for the Sunday concert, and it is all neat and attractive, like the Bubar stuff used to be. One nice touch in this display is the use of a circle back of the woman's head. This is in line and not cross hatching, and it provides a good background for the sketch. It might have looked bare in that corner of the space without something, and white would not have given the usual result, so he put in the panel and broke the space without detracting from the drawing. One thing we like about Bubar's drawings is the way he puts two figures over. He handles his lights and shades so as to make the two figures distinct where so many artists get a puddle of black ink in-

California
Bert Lytell in his most moving characterization for the screen a role that will delight his thousands of San Francisco admirers.
Boris Petroff and his company will appear in an artistically staged and cleverly executed number, "The Debutante's Dream."
"Light Cavalry" overture and the new fox trot, "Smiling," will be played by the California Orchestra under the leadership of Herman Heller.
Last Times Today—William S. Hart in "Three Word Brand."
California Orchestra
Herman Heller
Conductor
Tomorrow Morning at 11:00
GRAND CONCERT
Soloist
CONSTANCE BEARDSLEY
American Pianiste
offering
CONCERTO A MINOR OP 16 Greig
BERT LYTELL
in "A TRIP TO PARADISE"
Starting Tomorrow

A GOOD BUBAR EXAMPLE

PICTURE THEATRE ADVERTISING

is a book every exhibitor needs. Packed with ad-stunts, tested advertising wrinkles, information on every phase of advertising for the picture house.

$2 postpaid.

ORDER QUICK! YOU NEED IT!

Chalmers Publishing Co.
516 Fifth Avenue New York

Selling the Picture to the Public

stead of a figure. Put a glass on the cut and note how the ornamentation of the woman's dress is so set as to serve as a background to define Lytells' hair, then note how the white cuff and the vest band outline the remainder of the front figure while the high lights on his back hold him from butting into Heller's orchestra, over on the right. Bubar knows how, and can do it when he wants to, and this time he wanted to. This is 125 lines across three but it would look almost as well as in a double column.

—P. T. A.—

Disguised Marquise for "A Connecticut Yankee"

With a minimum of work the Strand Theatre, Perth Amboy, N. J., with the aid of a Fox publicity man, made a battlement above the entrance for the recent engagement of "A Connecticut Yankee at King Arthur's Court." There was not much to the display save forming the towers at the ends of the display, but there was enough to suggest the castle and it worked almost as well as a full built in front, because it kept the work where it would show to the best advantage. It accomplishes practicaly the same result at a fraction of the cost, but this is practicable only when there is a marquise. It would cost more to build this out on a flat front, and make it sceure than it would to build in an entire front. It would help a little to mount a sentinel at showing times, and if he hapens to be a bugler, so much the better. You can always find a bugler in a boy scout troop who can do well enough. Doll him up a little and put him to work.

—P. T. A.—

Put the News Appeal on the Theatre Front

Although the sensation seeker will be appealed to by the title of "Why Girls Leave Home," a majority of the prospects are more surely reached through the news appeal supplied by the Warner Brothers in the question raised. Appreciating this fact, the Blue Mouse Theatre, Minneapolis, put the "65,000 girls lost in year" on a sign above the marquise and then added in electric lights "The Most Vital Question confronting mothers and fathers." This landed the class of patrons most apt to stay away from a sensational title and made the story 100 per cent. effective. The manager who trusts to the title alone is the sort of man who would leave a couple of perfectly good drinks in the bottom of a bottle that looks empty. He does not get all he has coming to him unless he uses the provided publicity. Most managers have used it all, both on their house fronts and in the lights as well as in the newspaper specials, but the Blue Mouse provides a simple model others will have no difficulty in following, and this can be more easily done than some of the displays which reproduce elaborate paintings of newspaper headings. These latter are good, but they are difficult and the Blue Mouse gets the same result with less painting.

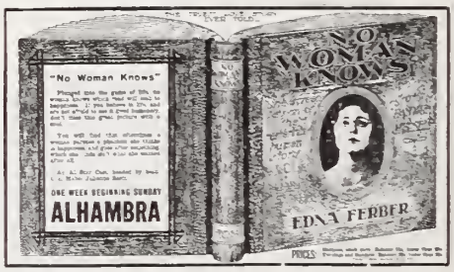
THE BLUE MOUSE THEATRE, MINNEAPOLIS, WITH ITS ADVERTISEMENT FOR "WHY GIRLS LEAVE HOME"

—P. T. A.—

Book Origin Feature Suggested by the Ad.

Suggesting the book origin of "No Woman Knows," the Alhambra Theatre, Toledo, used a picture of a book back for its Sunday announcement, taking a space 100 lines across six columns. It gets over the idea of the book, but at considerable cost, for only the type matter in the mortise really gets over. On the right hand side you have to look closely for other text than the title, because the lines cannot fight through the color of the cover.

THE CASTLE FRONT ON THE STRAND, PERTH AMBOY, FOR "A CONNECTICUT YANKEE"



THE BOOK ANNOUNCEMENT

At that the advertisement is a good one because the picture makes a strong atrtactor and the announcement on the back cover is ample to sell the idea of the story. The artist seems to have been in some uncertainty as to the portrait vignette. If he squared it with column rules it would look out of alignment on the cover, and if he made it square with the cover it would slant on the page, so he made it on an angle with the border, which suggests that the cover artist was a bit off in his drawing. The advertisement is effective, but we think that much the same result could have been gained from a smaller space in which book covers served as corner pieces. This would not have been as striking, but it would have gotten the same idea over and probably would have done just as good business.

News of the West Coast

By A.H.GIEBLER

W. P. Milligan advertising manager of the Moving Picture World, arrived in Los Angeles last week to look over film conditions on the West coast. Mr. Milligan made the tour of the studios while here, and visited with the numerous friends he has made during his many years connection with the motion picture industry.

Mr. Milligan was a guest of the Wampas at a dinner held at the Hollywood Tea Rooms on Monday night, and listened to little talks by other guests and leading members of the motion Picture Advertisers Association, then made a short address himself. On another evening he attended Movie Night at the Ambassador Cocoanut Grove, and again renewed acquaintance with old-time friends.

When Milligan arrived the sun was shining bright in true California style. Coming from the cold wintry atmosphere of the east at this time of year, and being set down among the roses, green grass and waving palms of Southern California, seemed to Wen like being suddenly transplanted back into last June, or forward into Next June.

But alas! the next day it rained! And how it rained! In the same manner that the California sunshine cannot be compared to any other sunshine, so with the California rain. It rained for four days without stopping. And now Milligan, who has experienced the two extremes of climate in Los Angeles, and has concluded his business in the West, is on his way back to New York carrying with him the good wishes of all Filmland.

* * *

Elliott Howe, just after completing the B. B. Hampton picture, "Wildfire", in collaboration with Jean Hersholt, died last Saturday night of heart failure. Mr. Howe had just recently been promoted from the ranks of assistant director to that of full-fledged director by Mr. Hampton, for whom he assisted in directing such productions as "A Certain Rich Man", "The Mysterious Rider", "The Grey Dawn", and others. Editing and titling of the new film, "Wildfire," was to have been begun by the two co-directors, Howe and Hersholt, on Monday, but that work was postponed until after the funeral. Carl Gantvoort, star of "Wildfire" and formerly an opera singer, rendered two hymns at the funeral of his late director.

* * *

The lower part of Universal City Studio property, through which runs a small picturesque stream in normal times, was flooded last Tuesday, following heavy rains that lasted several days. A lot of debris from old sets near the stream floated down into the river bed and formed a sort of dam that had to be broken up and removed before the water could be carried away. Studio employees used dynamite to blow up the debris, and saved the film plant from further damage than that caused to the sets on that part of the property.

* * *

Ferdinand Earle, whose spectacular production of "The Rubaiyat of Omar Khayyam", is being held up through a litigation between the financiers and the producer of the picture, has announced his intention of beginning soon on another art film, that is a film with backgrouds of paintings representing settings and locations. This time Mr. Earle has selected a story of modern times and although all the details have not all been completed, he expects to begin the picture ealy in the new year.

* * *

The Screen Writers Guild of the Authors League of America met last Saturday night in their clubhouse in Hollywood to give a send-off party to George Ade, who has been visiting in Los Angeles for several weeks. Practically all the noted writers, film and otherwise, now in Los Angeles, were present at the Guild party. George Ade has been preparing an original story for filming, in which Tom Meighan will star for Paramount.

* * *

Chris Quinn has been appointed manager of the Alhambra Theatre to succeed William Newbury, who has been put in charge of the booking and presentation of the stage attractions of the various amusement houses controlled by the West Coast Theatres, Inc. Quinn assumed his new duties at the Alhambra last Monday.

* * *

Richard Headrick, the little actor who played one of the prominent roles in the Mayer-Stahl production, "The Child Thou Gavest Me", has been seriously ill for the past two weeks of diptheria. His physician now states that Richard has won the battle, and that it will be only a short time until he will again be ready for the call of the camera.

* * *

Buck Jones, Fox star, who was severely burned a few weeks ago, necessitating his having to remain in hospital for some time, is now able to be about, and expects to resume his work in the studio shortly.

Bert Lytell left this week for a six weeks trans-continental tour of the principal cities of the country, to make personal appearances in leading theatres of those cities.

* * *

Douglas Fairbanks and Mary Pickford, who have been away from home since some time last summer, arrived from points east in time to spend Christmas in Los Angeles. The pair have not announced their plans for future films as yet, having only just got home at this writing, but it looks as if their forthcoming productions would be filmed on the west coast, instead of in Europe, as was feared when they left California.

Special Photoplay Edition of "Miss Lulu Bett" for Film Play

As a part of Paramount's exploitation campaign for William deMille's production, "Miss Lulu Bett," copies of the photoplay edition of the novel by Zona Gale, from which the picture was adapted, are now being distributed to book stores. D. Appleton & Co. have arranged with Paramount advertising department for a special jacket for use during the run of the picture.

The jacket is in two colors, with both the outside covers tying up with the photoplay. The front cover is featured by a character photograph of Lois Wilson, who plays the title role. Underneath is the billing of the photoplay. Stills from the picture are used on the back cover and flaps.

Appleton booksellers have been requested by the firm to co-operate with exhibitors showing the picture, and Paramount suggests to exhibitors that they take advantage of the offer.

Other Aids

Paramount also recommends that exhibitors start rhyming contests, such as the one used in New York when Miss Gale's play was running at the Belmont Theatre. Have it stipulated that contestants not only must incorporate the title but must in some way in their verses advise people to read the book and see the picture. Tickets may be offered as prizes for the best verses, and it will be easy to secure valuable co-operation from newspapers as well as booksellers.

Selznick Booking "Man's Home" at a Rapid Rate in New York

Henry Siegel, manager of the New York branch of the Select Pictures Corp., is rejoicing in the effects of the showing of "A Man's Home," Selznick special, at the Capitol Theatre, New York City, the week of December 18. The big Ralph Ince Production made a most favorable impression upon the rank and file of theatregoers throughout the greater city, it is stated.

Bookings are being rapidly listed in some of the foremost theatres in New York, Brooklyn, Newark, and other large communities served from the New York offices.

Buys Rights to Hughes Story

Goldwyn has purchased the screen right to another one of Rupert Hughes' humorous short stories. It will be remembered that "Scratch My Back" and "Hold Your Horses," two of Goldwyn's biggest comedy successes, were adapted from short stories by Mr. Hughes, while "The Old Nest" was made from his novel of that title, and "Dangerous Curve Ahead" was an original scenario written directly for the screen.

"Bitterness of Sweets" has to do with an ambitious but poor young girl who often does not have enough to eat. The compensation for not always having enough to eat is that she has a very slender and graceful figure. And when she goes upon the stage her lithe figure is a help toward advancement and final success.

Scenes from "Shattered Lives," starring Miss Du Pont. A Universal release

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

Get-Rich-Quick Wallingford

(*Featured Cast—Cosmopolitan—7,381 Feet*)

M. P. W.—Cosmopolitan production of George M. Cohan's stage success is vastly amusing.

W.—Popular Cohan stage play offers good comedy entertainment.

T. R.—This screen adaptation of the successful George M. Cohan comedy bids fair to win an even greater degree of public favor than the stage production.

N.—This is going to please them.

E. H.—Translates George M. Cohan's stage play of the same name to the screen in masterful fashion.

Vendetta

(*Pola Negri—Howells—5 Reels*)

M. P. W.—Pola Negri interprets vivid drama in her latest feature.

W.—Star's name has gained a reputation which should bring them in. "Vendetta" goes to prove that Pola Negri is best suited to roles which permit her to be demonstrative, and for that reason she finds it difficult to hold herself down to the more subdued part of Marianna Paoli, an Italian girl.

N.—On the heels of such successful pictures as have made the name of Pola Negri indicative of productions worthy of embodying the fine acting with which the star is credited, it is regrettable she is now presented in an inferior offering.

Miss Lulu Bett

(*Featured Cast—Paramount—5,904 Feet*)

M. P. W.—Widely popular novel and play made into excellent picture by William C. DeMille.

T. R.—One of the best film productions of the year.

N.—Splendid picture made from prize play. The champions of this book and play (and they are legion) cannot carp over this treatment of their favorite story.

W.—William DeMille from a scenario prepared by Clara Beranger, has made a quite delightful entertainment that consists mostly of characterization, though there is a constant plot that is developed smoothly and interestingly to an effective climax.

E. H.—Represents William DeMille's most effective endeavor directorially to date.

What No Man Knows

(*Clara Kimball Young—Equity—6,200 Feet*)

M. P. W.—A novelty that will appeal to the women. There is plenty of red-blooded action, however. The scenario is well handled and the settings are true to the life they depict.

N.—Clara Kimball Young displays her talent in heart interest story.

W.—"What No Man Knows" is one of those stories in which the ending is inevitable and obvious all the way. Star's name will attract.

Sky High

(*Tom Mix—Fox—4,546 Feet*)

M. P. W.—Scenic grandeur and romantic story exploit Tom Mix's talents in Fox feature.

T. R.—Everything that lovers of Westerns like to see is shown in this picture.

N.—This Mix picture is there with the scenery and action.

W.—Regardless of improbabilities and coincidence that makes up the plot, Tom Mix's current production is the best he has ever offered.

Stardust

(*Hope Hampton—First National—5,600 Feet*)

M. P. W.—Features Hope Hampton in a drama with a great popular appeal.

T. R.—Personally, we are sold on Stardust.

N.—Splendid comedy-drama — excellently constructed.

E. H.—A Hope Hampton starring vehicle that will receive the approbation of every lover of good, clean screen stories.

The Fire Eater

(*Hoot Gibson—Universal—4,341 Feet*)

M. P. W.—Spectacular fire scenes the high spot in Universal special, starring Hoot Gibson.

T. R.—It is strictly up to the standard set by its forerunners of the series.

W.—Sure to be a big hit with admirers of "Meller."

SCENES FROM SIX BIG GOLDWYN PRODUCTIONS

Top row, left to right: "The Sin Flood," "His Back Against the Wall," "The Glorious Fool." Bottom row, left to right: "The Wall Flower," "Grand Larceny" and "Doubling for Romeo"

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Use the blank printed in this department or better still write us that you'd like a free supply of report cards.

Associated Producers

A THOUSAND TO ONE. Bosworth hardly seems to fit in a dress suit. Business rotten, as high school had their first "movie" that night. Advertising; usual. Patronage; small town. Attendance; poor. W. Ray Erne, Arcade Theatre, Charlotte, Michigan.

First National

ALF'S BUTTON.—Another foreign business killer. A few more of these and I will be out of business. Patronage; small town. C. S. Bovee, Florence Theatre, Elk Point, South Dakota.

BLIND HEARTS. One of the season's best pictures. The whole cast was good and the plot was immense. Advertising; posters and papers. Patronage; small town. Attendance; fair. J. Carbonell, Monroe Theatre, Key West, Florida.

COURAGE. This is an extra good picture, a little bit sad at times, but O. K. and just what the public needs sometimes. Advertising; nothing extra. Patronage; A-1. Attendance; fairly good. H. C. Neale, Princess Theatre, Mayfield, Kentucky.

GOLDEN SNARE. One of the best Curwood pictures yet. Wonderful locations and scenery ideal. Good drawing card, action from the first. Advertising; billboards. Patronage; mixed. Attendance; fair. L. O. Davis, Perry Theatre, Hazard, Kentucky.

GO AND GET IT. Good picture to put over big. Pleased 90 per cent. You'll do good on this one. Advertising; ones, threes, lobby and mail list. Patronage; town people. Attendance; good. C. R. McCown, Alhambra Theatre, Cornerville, Tennessee.

HOMESPUN FOLKS. Here is a picture that no exhibitor should pass up. It is full of humor, pathos and suspense and is worthy of extra run. Advertising; thoroughly. Patronage: general. Attendance: fair. H. J. Longaker, Howard Theatre, Alexandria, Minn.

THE KID. Return engagement. Didn't draw so well. Newspaper gave it good write up. Personally we can never see Chaplin as anything but vulgar and the picture got very few laughs. Jackie Coogan saved it. Advertising; as usual. Patronage; high class. Attendance; fair. E. W. Large, Strand Theatre, Ithaca, New York.

MAMMA'S AFFAIR. A piece of cheese for me. If they don't give Constance Talmadge better pictures she's going to lose out. Advertising; regular. Patronage; average. Attendance; good. S. H. McNeil, Rideau Theatre, Smith's Falls, Canada.

MAMMA'S AFFAIR. This picture did more business here than any picture I have played in two weeks. Not as good as some of Connie's previous pictures, but pleases majority. Advertising; billboards and newspapers. Patronage; small town. Attendance; good. R. H. Hightower, Crystal Theatre, Dublin, Ga.

THE OLD SWIMMIN' HOLE. Probably the best Ray picture to date. Everybody liked it. Advertising; program, lobby and slides. Patronage; mixed. Attendance; good. W. H. Pike, Majestic Theatre, Las Vegas, Nevada.

PECK'S BAD BOY. We stepped on this one to the limit and had two good nights on it, but had to raise to double admission to come out of it. A very pleasing picture (pleased 100 per cent.), except for the price. The small exhibitor does not make anything on this kind of business. Rentals of First National are prohibitive for me. Advertising; extra newspaper, 24 sheet, six sheets and painted up every sidewalk in town. Patronage; mixed. Attendance; fair. Jno. W. Joerger, O. K. Theatre, Enterprise, Oregon.

Fox

THE RIDER OF THE PURPLE SAGE. A very wonderful picture, with a good star and a good story. Book it, you cannot disappoint your patrons. See that you get a good print on this one. Advertising; 24 sheets, six sheets, three sheets and single. Patronage; all kinds. Attendance ; extra good. F. Fera, Victory Theatre, Rossiter, Pa.

THE MOTHER HEART. Excellent and pleased 100 per cent. Star (Shirley Mason) seems to be better in every picture and draws excellent crowds. Advertising; slides, one sheets and monthly cards. Patronage; small town. Attendance; good. John C. Mape, Knights of Pythias Theatre, Chester, N. Y.

THUNDERCLAP. A real showman's picture. A picture that will please all classes. Well directed and good photography. Advertising; newspapers, programs, letters, perambulator. Patronage; all classes. Attendance; good. Theo. P. Davis. Fourth Street Theatre, Moberly, Mo.

Goldwyn

BEATING THE GAME. Dandy good picture; best thing Tom Moore ever did. Did not think it was in him. Let us have some more like it. If this fails to please, close up the shop and put out the "for rent" sign. Ned Pedigo, Pollard Theatre, Guthrie, Okla.

DANGEROUS CURVE AHEAD. A nice picture with a good lesson to everybody, however, Goldwyn wants too much money for it, for me. Everyone liked it. Advertising; posters, mailing list, heralds, window cards. Patronage; very best. Attendance; good. Herman Adam, Dixie Theatre, Durant, Miss.

THE MAN WHO HAD EVERYTHING. Excellent, good photography. Advertising; usual advertising. Patronage; best. Attendance; fair. Anna Frankle, Strand Theatre, Leon, Iowa.

PRISONERS OF LOVE. Fine picture, pleased 90%. Didn't draw but no fault of the picture, Betty Compson a real star. Advertising; cards, bills, paper advertisement. Patronage; first class. Attendance; fair. A. E. Rogers, Temple Theatre, Dexter, New York.

SONG OF THE SOUL. Wonderful work of Vivian Martin stands out in this one. One good picture; pleased everybody up here. Advertising; single sheets and banner. Patronage: manufacturing people. Attendance; good. Howard James, Union Theatre, Voluntown, Conn.

WET GOLD.—Wonderful picture. The underwater scenes were great, while the story is an interesting one. Advertising: two daily papers, heralds, window cards. Patronage: mixed. Attendance: good. G. H. Rardin, America Theatre, Longmont, Colo.

Hodkinson

EAST LYNN. Very good picture, we need more like this. Advertising; extensive, newspaper, lobby. Patronage; mixed. Attendance; fair. Mr. Solomon, Bijou Theatre, Clarksburg, West Virginia.

THE MAN OF THE FOREST. A real honest to God feature. The thrills raised them right off the seats. Contains plenty of heart interest and pleased my patrons 100%. Brother exhibitors don't let a few dollars keep you from playing this one. Advertising; played up the animal stuff, used bears and a cougar in front of the theatre. Patronage; home loving people. Attendance; wonderful, seven days. Frank Lacy, Majestic Theatre, Portland, Oregon.

Metro

CINDERELLA'S TWIN. Well liked. Advertising; as usual. Patronage; neighborhood. Attendance; fair. Edw. W. Werner, Windsor Theatre, Canton, Ohio.

CINDERELLA'S TWIN. One of the best Viola Dana has played. Pleased 100%. Advertising; list, 11x14, mail. Patronage; town people. Attendance; fair. C. R. McCown, Alhambra Theatre, Cornersville, Tenn.

FATAL HOUR. A fairly good picture, but only received about 60% of film and "only part of the film" does not please the people. Advertising; slides, 1 sheets, cards. Patronage; small town. Attendance; poor. John C. Mapes, Knights of Pythias Theatre, Chester, New York.

FOUR HORSEMEN. Indeed a wonderful picture; will please everyone. Patrons said it was the best ever run in the city. You can't lose on it. Advertising; very heavy. Patronage; general. Attendance; fair. U. G. Replogle, Grand Theatre, St. Marys, Ohio.

FOUR HORSEMEN. Best picture I have ever seen. Story, cast, settings and photography simply wonderful. Everybody highly pleased. Advertising; extensive. Patronage;

Straight from the Shoulder Reports

high class. Attendance; fair. L. M. Zug, Rialto Theatre, Jerome, Idaho.

MADAM PEACOCK. Very poor. This one is some lemon for me. Never heard one good word for it. Advertising; 1-3 photo slide, 2,000 programs. Patronage; neighborhood. Attendance; poor. T. E. Loomis, Cozy Theatre, Schenectady, New York.

THE MAN WHO. Did not please here. A shame to waste Lytell's splendid powers on so silly a theme. Advertising; usual. Patronage; high class. Attendance; poorest in weeks. E. W. Collins, Grand Theatre, Jonesboro, Ark.

POLLY WITH A PAST. A very clever little picture, gave general satisfaction. Did not draw because star (Ina Clare) was unknown. Advertising; usual. Patronage; high class. Attendance; poor. E. W. Collins, Grand Theatre, Jonesboro, Ark.

Paramount

THE BONNIE BRIAR BUSH. Very well acted picture, but somehow or other these English productions lack the punch of American productions. Advertising; regular. Patronage; mixed. Attendance; fair. Fred S. Widenor, Opera House, Belvidere, New Jersey.

BRONZE BELL. Absolutely rotten for me. Six reels too long. Mr. Zukor, if you want them to believe that "Line" stands for a good picture, you'll have to cut it out and back it up. Patronage; small town. Attendance; average. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

DECEPTION. Exceptionally good from a production standpoint. Pleased majority of patrons although some did not like it. Advertising; cards, billboards, newspapers, etc. Patronage; better class. Attendance; very poor. K. H. Sink, Wayne Theatre, Greeneville, Ohio.

ENCHANTMENT. The best Cosmpoolitan since "Humoresque" and the best picture in which Marion Davies has appeared. Don't pass this up if you don't like the star, because she is entirely different in this one. She proves she can act. The production is extravagantly produced and the photography is especially fine. A comedy-drama which pleased everybody. Advertising; lobby, slides, program and circus dodgers. Patronage; mixed. Attendance; fair. W. H. Pike, Majestic Theatre, Las Vegas, Nevada.

FORBIDDEN FRUIT. Very good picture with a good moral and will make people think. Advertising; extensive, newspapers, heralds, cutouts. Patronage; best. Attendance; fair. Mr. Solomon, Bijou Theatre, Clarksburg, W. Va.

THE GHOST IN THE GARRET. The one and only five reel comedy. Better than anything in the comedy line we have shown in a long time. You can boost this one for lots of laughs. Advertising; regular paper and bill posting. Patronage; mixed. Attendance; very poor. Orpheum Theatre, Harrisburg, Ills.

THE GREAT IMPERSONATION. An excellent picture with a real plot, something seldom seen nowadays. Kept everybody guessing and pleased them all. James Kirkwood is excellent and the supporting cast satisfactory. Advertising; lobby, cuts, posters, as usual. Patronage; high class. Attendance; good. E. W. Large, Crescent Theatre, Ithaca, New York.

THE HELL DIGGERS. Very good picture. Reid pictures always have a punch about them that puts them across. Advertising; regular. Patronage; mixed. Attendance; good. Fred S. Widenor, Opera House, Belvidere, New Jersey.

IDOLS OF CLAY. Great picture, star excellent. D. Buss, Star Theatre, Tonawanda, New York.

THE MYSTERY ROAD. Personally enjoyed it very much, but not a picture for children. The scenery grateful relief from California's much filmed beauties. The picture did not please, however. Advertising; regular, posters. Patronage; mixed. Attendance; poor, due to business conditions. O. V. Drew, Acme Theatre, Vinalhaven, Maine.

PAYING THE PIPER. A good production, but not up to Fitzgerald's standard. Did not do business expected. Advertising; newspaper. Patronage; small town. Attendance; fair. L. T. Carskadan, Music Hall Theatre, Keyser, W. Va.

SAND. Good. Bill Hart a great favorite. Advertising; large banner across building, banner on horse (delivery wagon). Patronage; mixed. Attendance; good. Anna Frankle, Strand Theatre, Leon, Iowa.

Pathe

DICE OF DESTINY. This star is rather new with our patronage, but he surely made a hit. A very good story of the crook type and H. B. Warner can handle it very cleverly. Should make money for any exhibitor. Cutting the cuss-words out of the titles would help it. Advertising; usual. Patronage; mixed. Attendance; good. Jno. W. Joerger, O. K. Theatre, Enterprise, Oregon.

Realart

TWO WEEKS WITH PAY. Good picture but poorest print I ever ran in my house. Had to put my week's program up one day and remove picture. Advertising; lobby, two newspapers. Patronage; best. Attendance; fair. H. B. Barr, Rialto Theatre, Enid, Okla.

R-C

LIVE AND LET LIVE. One of the poorest of the season. The patrons sure got tired sitting through six reels of this, waiting for Clyde Cook in "Toreador" one of the best comedies of the year. It saved the show. Advertising; regular. Patronage; mixed. Attendance; very poor. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

THE MISTRESS OF SHENSTONE. A well played picture, pleased everybody. Miss Frederick is well liked here. Advertising; lobby, newspaper, billboards. Patronage; mixed. Attendance; good. G. E. Shilkett, St. Denis Theatre, Sapulpa, Okla.

SALVAGE. Best Pauline Frederick since "Madame X" and just as good. Pleased 100%. Clyde Cook in "The Toreador" on same bill pleased fine. Advertising; usual. Patronage; high class. Attendance; good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

STING OF THE LASH. Picture very good, well liked by all that saw it. Business poor on account of conditions here. Advertising: newspaper and billboards. R. H. Hightower, Crystal Theatre, Dublin, Ga.

Selznick

AFTER MIDNIGHT. A good picture but it's very short. Pleased patrons. Advertising; average. Patronage; mixed. Attendance; fair. Chas. Kuchan, Idylhour Theatre, Canton, Illinois.

CLAY DOLLARS. A very good picture for a neighborhood house. Clean, good comedy and an interesting story. Advertising; three sheets, six sheets, 200 window cards, paper. Patronage; neighborhood. Attendance: good. J. Edw. Mitchell, Strand Theatre, Waverly, Mass.

THE GREATEST LOVE. One of the best of the year. Book it. Advertising; newspapers, weekly program, posters. Patronage; all classes. Attendance; good. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

HANDCUFFS OR KISSES. Above the average program picture. Pleased everyone who saw it. The star does good work. Advertising; lobby only. Patronage; mixed. Attendance; fair. G. E. Shilkett, St. Denis Theatre, Sapulpa, Okla.

OUT OF THE SNOWS. Very good Northern out of doors picture. Will please any audience; had many favorable comments. Advertising; lobby display, heralds newspaper. Patronage; general. Attendance; fair. Smith & Cornell, Portland Theatre, Casselton, N. D.

United Artists

THE THREE MUSKETEERS. Admittedly the best picture that ever played the city, but it hit the worst weather Halifax has ever had in November. Advertising; street car and band used for first time in exhibiting a picture. Big newspaper, billboard and novelty. Patronage; all classes. Attendance; fair. Alex A. MacDonald, Orpheum Theatre, Halifax, Canada.

THRU THE BACK DOOR. As good as anything Mary has previously done. She is superb, especially in the first four reels. This picture will please most any audience. Advertising; usual. Patronage; high class. Attendance; good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

Universal

ACTION. Pleased all. Ran two days, first day very good, second off. Most of action is in the last reel, a real fight. Advertising; used two 1 sheets, two 3 sheets, one six, one set photos, banner. Patronage; middle class. Wm. Thacher, Royal Theatre, Salina, Kansas.

CONFLICT. Log scenes equal in scenes of "Way Down East." Hats off to Laemmle for this one. Priscilla Dean does her usual wonderful work. Advertising; billboards and paper. Patronage; general. Attendance; good. G. Jenkinson, Victor Theatre. Minocqua, Wisconsin.

THE FOX. A very good picture, something new. Like old cowboy and Indian films of years ago. Very good acting and drew big, held interest throughout showing. Advertising; local newspaper. Patronage; general. Attendance; very good. Harold S. Clouse, Clouse's Hollywood Theatre, Highwood, Minn.

THE KISS. Very crude story. Carmel Myers too good an asset to spoil with a poor company. Advertising; program, newspapers and cards. Patronage; family. Attendance; good. A. G. Pearson, Pearson's Theatre, Somerville, Mass.

NO WOMAN KNOWS. Star's acting very good, theme of the story runs too much to the emotional side of life. The world needs more in the lighter vein these times. Advertising; good, heralds, sheets, posters. Patronage; small town. Attendance; good. Felix Theatre, Clive, Alta, Can.

RED COURAGE. Good Western with plenty of action. Patrons like this one very

Straight from the Shoulder Reports

much. Gibson becoming popular. Advertising; 1 sheets, 3 sheets, photos, slide, 2,000 programs, delivered at each house. Patronage; neighborhood. Attendance; good. T. E. Loomis, Cozy Theatre, Schenectady, N. Y.

Vitagraph

BRING HIM IN. Good. An excellent mounted police story. Beautiful scenery, well photographed. Advertising: lobby and newspapers. Patronage; small town. Attendance; fair. Ray Pfetcher, Isis Theatre, Roseville, Illinois.

SON OF WALLINGFORD. We have paid double the price for pictures nothing near so good as this one. It's a very clever picture with everything in it for the audience, only one way to describe a good picture for any house. Advertising; three col. 8 inch, eight col. 6 inch, two papers; regular lobby. Patronage; country town. Attendance; not good. Columbia Theatre, Columbia City, Indiana.

WHERE MEN ARE MEN. Pleased all, young and old. Good star, good story, and you cannot go wrong by booking it. Played also Larry Semon in "The Fall Guy." Very good. Advertising; 24 sheets, 6 sheets and single sheets. Patronage; all kinds. Attendance; very good. Frank Fera, Victory Theatre, Rossiter, Pa.

W'd Gunning, Inc.

OLD OAKEN BUCKET. Will please anyone who has ever been a "kid." Deserves to rank with "Humoresque," "The Old Nest" and other domestic pictures. It is a real special and can be boosted with sincerity. Advertising; mail, posters and newspaper. Patronage; best rural. Attendance; good. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

State Rights

FATAL 30. (Pacific Films). This is a fair picture and any audience that likes a little fake stuff will enjoy it. Patronage; middle class. Attendance; good. M. Oppenheimer, Empire Theatre, New Orleans, La.

FIGHTING BILL. (Western Feature Prod.) A good Western, lots of "pep." This is second picture of Wm. Fairbanks. Business increased on this one. Advertising; newspaper and billboard. Patronage; all classes. Attendance; good. W. L. Landers, Gem Theatre, Batesville, Ark.

ISOBEL. (G. H. Davis). I noticed several reports on this one which said that it was not up to Curwood standard and was afraid to boost it, however my opinion is that it's just as good as, if not better than, "Nomads." It did not need much boosting. I got the money and everybody was pleased. W. F. Harding, Princess Theatre, Mt. Doro, Fla.

LOGGERS OF HELL ROARIN' MOUNTAIN. (American Films). Excellent Western Railroad drama. Will please an audience that likes plenty of excitement. Full of suspense. Advertising; as usual. Patronage; middle class. Attendance; fair. J. A. Bailey, South Side Theatre, Greensburg, Indiana.

LONE HAND WILSON. (Federated). One of the best Westerns I have run for some time. Good story and thrills. Business poor on this. Star not known, but he's there with the goods. Patronage; middle class. Attendance; fair. Wm. Thacher, Royal Theatre, Salina, Kansas.

THE RAIDERS. (Canyon). A Western, that's all. Not enough action or incident to place it above average. Advertising; posters and local papers. Patronage; usual. Attendance; fair. Chas. W. Lewis, I. O. O. F. Theatre, Grand Gorge, N. Y.

SEALED ORDERS. (Pioneer). Good little two reel detective. Have run five of them and they are all good. You can't go wrong on these Nick Carter series. Good on any program. Everybody likes them, they are different. Wm. Thatcher, Royal Theatre, Salina, Kansas.

WESTERN ADVENTURE. (Pioneer). An exaggerated Western that patrons just ate up. They all want to see him in his next picture. Plenty of good paper on this picture. Use it. Patronage; middle class. Attendance: good. Mr. Oppenheimer, Empire Theatre, New Orleans, La.

Comedies

CLYDE COOK COMEDIES. (Fox). A number 1 good comedies all of them. Much better than average comedy. Will please 100%. You'll make no mistake in booking them. Advertising; usual. Patronage; mixed. Attendance; fair. J. A. Bailey, South Side Theatre, Greensburg, Ind.

HIGH AND DIZZY. (Pathe). Very good comic. Should draw wherever Harold Lloyd is liked. Advertising; regular. Attendance; good. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

THE KID'S PAL. (Universal. I want to go on record as saying this is the most wonderful dog I ever saw in pictures or anywhere else. It's good to see animals act like this. Only two reels but was more enjoyed by entire audience than my feature picture. Keep it up, Universal, we need more of this type of comedy. Attendance; good. W. F. Harding, Princess Theatre, Mt. Doro, Fla.

NEVER WEAKEN. (Associated Exhibitors). Cannot compare with Lloyd's other feature comedies. Lloyd only could put this picture over. Advertising: fifteen one-sheets, two 24-sheets, cutouts, lobby advertisements, two newspapers. Patronage: mixed. Attendance; fair. H. B. Barr, Rialto Theatre, Enid, Okla.

THE PLAYHOUSE. (First National). First new Keaton comedy went big. New ideas and stunts all through the two reels. Advertising; all sized posters and photos. Patronage; general. Attendance; good. R. J. Reef, Star Theatre, Decatur, Iowa.

WE'LL GET YOU YET. (Federated). Very good comedy, but have seen them make better ones. Business off, weather bad. Advertising; one-sheet, photos. Patronage; middle class. Wm. Thacher, Royal Theatre, Salina, Kansas.

PLAY HOUSE (First National). Buster Keaton good in this; all new stunts. Patronage; small town. Attendance; good. C. S. Bovee, Florence Theatre, Elk Point, South Dakota.

THE VAGRANT (Mermaid-Educational). A comedy that made them rock with laughter, from start to finish. I've found all Educational's comedies good, but these Mermaids can't be beat. Patronage; general. Attendance; fair. J. C. Rowton, Victory Theatre, Shawnee, Oklahoma.

TORCHY IN HIGH (Educational). Rotten for me, simply a vulgar attempt at comedy. Advertising; regular. Patronage; small town. Attendance; poor. A. L. Middleton, Grand Theatre, De Queen, Arkansas.

Short Subjects

BURTON HOLMES TRAVELS. (Famous Players). We have used one Burton Holmes travel reel each week for six years and regard it the best educational reel on the market. Our people demand it. Patronage; best class rural. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

EXHIBITOR'S REPORT

Title of Picture.....Producer .....

Your Own Report.....

.....

.....

How Advertised .....

Type of Patronage.....Attendance .....

☐ Good ☐ Fair ☐ Poor

Theatre .....City .....State .....

Date .....Signed .....

FILL THIS OUT, MR. EXHIBITOR, SEND IT IN, AND WE WILL MAIL YOU POSTAL CARDS FOR FUTURE REPORTS

Newest Reviews and Comments

FRITZ TIDDEN. *Editor of Reviews*

"The Little Minister"

Penrhyn Stanlaws Makes Extraordinarily Fine Picture From Barrie Material —Paramount Release

Reviewed by Fritz Tidden.

Restraint is much to be desired—in dealing with pictures as well as in the pictures themselves. But when one enters upon a consideration of such quality in motion picture production as exemplified in this instance by "The Little Minister" he runs into extreme difficulties if he wishes to keep both feet on the ground and not soar up among bursting verbal fireworks. Penrhyn Stanlaws' production for Paramount of Barrie's novel and play presents a most aggravating temptation to slop over and gush. This goes for both the artistic angle and the financial possibilities. But restraint is much to be desired.

"The Little Minister" is another masterpiece, in a season of masterpieces. It embraces all the qualities that go for the heights of effective motion picture achievement. *And,* not omitting a decidedly important viewpoint, the picture will prove a box-office attraction of value limited only by a theatre's repeated capacity.

If, for instance, a picture house has the average seating capacity of one thousand persons, it is not too much to say that the exhibitor will have one thousand enthusiastic word-of-mouth advertisers for his attraction, which will be augmented with every showing. Sight means shout. "The Little Minister" embraces the essence of what is conveniently known as "human appeal;" for the obvious reason that it plays upon the emotions of the spectator with a direct simplicity that cannot help but meet with universal response. It is this simplicity that makes the film translation of one of the world's best liked romances the great thing it is. It deals with simple people. Its humor is simple—and natural. And its drama is the simple drama of placing the emotions of its protagonists in conflict, evolving its situations therefrom. There is no straining for effects, and because the exposition of the plot presents many opportunities for lack of restraint, as much should be said for what is not done as for what is done. What more can be said than it is real Barrie on the screen?

Another difficulty arises when an attempt is made to concentrate all the individual credit due the numerous contributors to "The Little Minister's" excellence in an allotment of space that forbids the extended mention these people deserve. To omit special consideration of Penrhyn Stanlaws, who directed the picture, would be a serious oversight, however. But the result of his work upon a scenario that contains flawless dramatic construction can be expressed in one word. It is exquisite; and in the full meaning of the word. Also not to call particular attention to the performance of Betty Compson as Babbie would be inexcusable. She not only plays Babbie but is Babbie, and as the footage of the film progresses the sheer artistry of her portrayal increases apace, making her apeal crescendo. The other members of the cast are perfect types and do exceptional work, especially George Hackathorne who makes Gavin absolutely live.

The box office possibilities of the picturization of one of modern literature's most popular books that has the added advantage of having been made into one of the most popular plays in the generation need not be mentioned. It should be said, however, that the translation is as faithful as necessary and will please those drawn into a theatre because they wish to see their favorite on the screen.

The Cast

Babbie.....Betty Compson
Gavin.....George Hackathorne
Lord Rintoul.....Edwin Stevens
Capt. Halliwell.....Nigel Barrie
Dr. McQueen.....Will R. Walling
Tammas Whamond.....Guy Oliver
Peter Tosh.....Fred Huntly
Hendry Munn.....Robert Brower
John Spens.....Joseph Hazelton
Nanny Webster.....Mary Wilkinson

Adapted from Sir James Barrie's novel and play
Scenario by Edfrid Bingham
Directed by Penrhyn Stanlaws
Length, 6,031 feet.

The Story

When the weavers of Thrums, enraged by a reduction in prices for their products, rise against the manufacturers, Gavin "the little minister," intervenes with the constables in their behalf. Babbie, a supposed Gypsy girl, is suspected of having notified the rioters that the police were coming so they might be prepared to fight, and a price is placed on her capture. But when Gavin questions her, her beauty and appeal charms him and he aids her to escape. A romance between the pair impends, much to the dislike of the elders of the Scotch kirk and Gavin is about to be unfrocked when the Gypsy girl is brought into the meeting and discloses that she is in reality Lady Barbara, daughter of Lord Rintoul, the baron-magistrate of the district. In aiding the girl to escape Gavin had told the constables that she was his wife, which in Scotland constitutes legal marriage if admittance is made before witnesses.

Advertising Angles: If you can play this day and date with the Vitagraph productions, invite comparison and you both can get extra business from the patrons who will want to see both. If you play it alone sell the star, but sell her on the book and play.

IN THIS ISSUE

"The Roof Tree" (Fox).
"The Little Minister" (Paramount).
"In the Fog" (Kleine).
"Pardon My French" (Goldwyn).
"My Boy" (First National).
"Trailin'" (Fox).
"Morals" (Paramount).
"The Guttersnipe" (Universal).
"Rent Free" (Paramount).
"Shams of Society" (R-C Pictures).
"Playthings of Destiny" (First National).
"A Daughter of the Night" (L. & H.).
"Desert Blossoms" (Fox).

"Bonnets of Auvergne"

Contrary to what might be expected, this scenic which Bruce has made for Educational will have an appeal for men as well as women. The title is a misleading pleasantry, offering more amusement than fashion hints, as the picture describes some of the unique styles of headgear that prevail with French market women of the more menial class. There are a number of interesting types among the aged folk of this village and some remarkably picturesque shots of the town as a whole, from a distance. This subject would be an attractive addition to any program. M. K.

"My Boy"

Jackie Coogan Wins His Way in a Role That Has a Perfect Balance of Pathos and Humor. First National

Reviewed by Mary Kelly.

For team work, Jackie Coogan and Claude Gillingwater form one of the most efficient and picturesque combinations that we have been favored with for some time. Each one is happily fitted to accentuate the personality of the other, and in each case, what a personality. Jackie Coogan has never more indisputably asserted his right to be starred than he does in "My Boy." Regardless of any trend that the story may take, and regardless, even, of whether Jackie is right or wrong (that he happens to be right) he is possessed of so adorable a personality that he wins everyone. Claude Gillingwater has that admirable talent of staying in character. If he starts out to impersonate an embittered old sea coptain, he continues without weakening obviously as there might be a temptation to do when he comes under the ingratiating influence of the child. In due course of time, however, Jackie's presence has its effect upon him, and the change, when it does come, is real.

The first sympathetic thrill is when little Jackie, who has come over on the steerage and who is too young to realize what his mother's death on board ship will mean to him, stands alone on Ellis Island, a shabby little outsider in a preoccupied world. From then on, when he persists in following the captain home, despite all the latter's rough objections, the story has been cleverly planned to make Jackie a pathetic and ofttimes-amusing figure. If this tendency toward making him too much of a martyr is too pronounced, it is overshadowed by the child's irresistible appeal. The last scene where the policeman, the inspection officer, the old sea captain and the newly found grandmother want the boy at the same moment is an example of great drama. The direction is splendid.

The Cast

Jackie Blair.....Jackie Coogan
Cap'n Bill.....Claude Gillingwater
Mrs. Blair.....Mathilda Brundage

Directed by Victor Herman and Albert Austin.
Length, 4,967 Feet.

The Story

Jackie Blair's mother dies on the trip over to America from France and he is left an orphan. His grandmother learns of his arrival too late to meet him. Alone on Ellis Island he gets past the officers by pretending to be one of a large German family. He follows an old sea captain home, despite the latter's vigorous objections and wins a place in the old man's hovel, if not in his heart. He gets involved in a theft in trying to get food for the sick captain and is arrested and found by his grandmother all at once. The captain and he find a good home with Jackie's grandmother.

Program and Exploitation Catchlines:

A Little Lone Orphan Immigrant—Nobody Wanted Him—He Was Afraid of No One. Not Even a Policeman, and He Smiled His Way Into Good Fortune.

Exploitation Angles: Sail in and sell this story strongly, for it will make good for your praise if you do not sell it too extravagantly. But don't hang it all on Jackie, for Claude Gillingwater should get a share of this publicity. Give him a line on all the advertising. Try for some of the tie-ups, with the Jackie Coogan goods. They will help you.

Newest Reviews and Comments

"Pardon My French"

Vivian Martin Star of Goldwyn Picture That Has Irvin Cobb Titles

Reviewed by Fritz Tidden.

In "Pardon My French," an accumulation of talent has accomplished much with an almost hopeless task. It has built up an antiquated theme into a fairly acceptable farce-comedy, which has the box office advantage of Vivian Martin's name as star and Irvin Cobb's as title writer. The picture, however, has definite entertainment possibilities where the audiences are not over-critical concerning the stories that are offered them. And the fact must not be lost sight of that this particular story has been improved as far as possible by highly expert treatment.

But the original tale by Edward Childs Carpenter and called "Polly in the Pantry," from which the picture was adapted, contains one of the most banal and over-hackneyed combinations of plot and theme. The work of writing a screen script was done by Harry O. Hoyt, who has accomplished all that was humanly possible considering the material with which he had to deal. The continuity is in excellent shape and that is saying a good deal as the story calls for a skipping about of incidents that is most startling. Sidney Olcott's direction is just adequate.

The entertainment value of the production is greatly enhanced by the titles, which were written by Irvin Cobb in his best and familiar manner. What they do to the trite story is astounding. And the performances of the individual members of the cast are other gleams of inspiration, notably that of Miss Martin, who has to battle with a colorless role, which she gives life and distinct personality by her familiar ability and charm.

The Cast

Polly ..... Vivian Martin
Bunny ..... George Spink
J. Hawker.....Thomas Meegan
Mrs. Hawker.....Nadine Beresford
Zeke Hawker.....Ralph Yearsly
Countess Carstairs.....Grace Studiford
Marquis de Void.....Walter McEwen
MacGillicuddy ..... Wallace Ray

Story by Edward Childs Carpenter.
Scenario by Harry O. Hoyt.
Directed by Sidney Olcott.
Length, 5,500 Feet.

The Story

The story, in brief, is that of a young actress who, unable to obtain work, is forced to become a maid in the household of a newly-rich family. Part of her duty is to guard the etiquette of the nouveau riche household, but as she says at one point, "I was hired to teach you manners, but that is impossible." The plot is complicated by the entrance of a fake count and countess, who are after the wealth of the Hawkers, the family which Polly is serving, and the attempt also of the ill-bred son to make love to the chic Polly.

There is also an additional element in the situation in the presence of a neighbor known as Mac, a famous actor, who in the end makes Polly his leading lady for life, while the Hawkers awaken to the idiocy of their social ambitions and return ruefully, but happily, to their old home in Kansas.

Program and Exploitation Catchlines:

The Hawkers Were Blown Into Society by a Kansas Cyclone and a Texas Gusher. Their Adventures in Etiquette Under the Direction of a Masquerading French Maid Make a Jazzy Jollity of Laughter.

Exploitation Angles: Play this on names, then go on to sell what you can on the experiences of the newly rich in society, which generally is found to be an acceptable theme. Make a special play on the Irvin Cobb titles. You will recall that he wrote in the titles for "Peck's Bad Boy."

"Trailin'"

Fox Production, Starring Tom Mix; Star Puts Virile Acting Into His Role

Reviewed by T. S. daPonte.

"Trailin'," the Fox production starring Tom Mix, has a rather more intricate plot than the usual "Western" and its entertainment value is enhanced thereby. From beginning to end the spectator is kept undecided as to the certain identity of several of the chief actors in the drama, but the denouement unravels the mystery, and the plot stands out clear-cut and plausible.

Mix has unusual opportunities to demonstrate his excellent horsemanship and all-'round ability. He is quite up to his usual mark in this picture, and no chance has escaped the director to keep Mix in the forefront with his dare-devil exploits and thrilling escapes from danger. There are several scenes, too, in which the star takes desperate chances. For instance, in one he is seen to be plunged into a swirling stream astride his horse, when a bridge across which he is riding is precipitated into the water.

Eva Novak plays well the part of Sally Fortune, proprietor of a Western eating-house, and Steve Nash takes good care of a role that requires a lot of strenuous action. The whole cast, in fact, gives the star commendable support.

The Cast

William Drew.....Jay Morley
John Bard.....Cecil Van Auker
Piotto.....J. F. McDonald
Joan ..... Carol Holloway
Anthony Woodbury.....Tom Mix
Sally Fortune.....Eva Novak
John Woodbury (Name assumed by John Bard) ..... Bert Sprotte
William Drew.....James Gordon
Steve Nash.....Sid Jordan
Deputy Glendon.....William Duvall
Butch Conklin.....Duke Lee
Sandy Ferguson.....Harry Dunkinson
Lawlor ..... Al Fremont
Doctor Young.....Bert Hadley
Joan ..... Carol Holloway

Story by Max Brand.
Scenario and Direction by Lynn F. Reynolds.
Length, 4,355 Feet.

The Story

John Bard steals William Drew's infant son from his Western home and takes him to a large Eastern city. Years later Drew finds them and kills Bard. The young man, believing his rightful father has been murdered, trails the man who killed him, only to find out that he had been seeking to revenge himself upon his own father. There is a reconciliation, and the young man then marries Sally Fortune, a Western girl, with whom he had fallen in love.

Exploitation Angles: Play is all for Mix, telling that it holds its own with the others he has played. You do not have to do more than that with this star. They'll come to see what he does that is new, and won't care particularly about the story. You might get some extra pull out of the fact that this has more plot than usual, but the stunts will sell the picture.

"Chums"

There are so few short subjects distributed that have exactly the same high entertainment value for both children and grown-ups that "Chums" should be recorded as an event. It is a two-reel Century Comedy, featuring Baby Peggy and Brownie, the wonder dog, and provides some of the most delightful humor that has been seen in this sort of production in some time. The plot is so designed that the comedy seems to be natural and unforced and many of the situations the remarkable dog and the little star, who in this picture plays the role of a boy, are ingeniously contrived. But the chief feature of the comedy is the fact of its being perfectly suitable for a youthful or adult audience.—(Century)—F. T.

"The Roof Tree"

Fox Melodrama, with William Russell, Has Strong Sentimental Strain

Reviewed by Mary Kelly.

A sentimental melodrama with a number of strong situations and with unusual emphasis on the love motive for this type of subject, is "The Roof Tree." A murder offers the startling opening, and as this is left unexplained until the latter part of the picture, there is some suspense throughout. The symbol of the roof tree, which chances to mark the spot of several dramatic occurrences, is rather forced, but accomplishes the purpose for which it was no doubt introduced, in adding a touch of poetic sentiment to an otherwise pugilistic drama. More attention has been given to driving home the punch at certain big moments than toward getting a smooth effect in knitting together the scenes, and making them plausible as well as entertaining.

William Russell is successful in a romantic, rugged role, showing the type of man who will give up his home and the wife he loves so as to save his sister from a prison sentence. He has a very good supporting cast in Sylvia Breamer, Robert Daly and Arthur Morrison.

The Cast

Ken Thornton.....William Russell
Sally McTurk.....Florence Deshon
Dorothy Harper.....Sylvia Breamer
Caleb Harper.....Robert Daly
Bass Rowlett.....Arthur Morrison
Jim Rowlett.....Al Fremont

Story by Charles Neville Buck.
Scenario by Jules G. Furthman.
Directed by Jack Dillon.
Length, 4,409 Feet.

The Story

Ken Thornton, escapes after the murder of his sister's husband, and goes under the name of Cal Maggard. His close resemblance to the Thornton family is recognized by Dorothy Harper and her father, who receive him as one of the family and grow to love him. Bass Rowlett, a neighbor, is jealous of the girl's love for Maggard and attempts to have him killed. Cal is seriously wounded and challenges Bass to a good fight as soon as he is strong enough. He tells the truth about his past to Harper and marries Dorothy. Shortly after the ceremony which has disclosed Cal's real name, Bass has his history investigated and bringing the sheriff, has Thornton arrested for murder. Thronton's sister, who had killed her husband in self-defense, confesses, after her brother has been sentenced, and both of them are released. Thornton settles his score with Bass and the latter is disgraced in the eyes of all.

Program and Exploitation Catchlines:

What Scenes of Tragedy and Happiness It Had Witnessed—Under Its Boughs, Lovers Met and Married, Then Lost Their Faith In Its Symbolism When the Lightning Struck—But the Roof Tree's Greatest Mission Was to Follow.

Exploitation Angles: After you have sold the star, try to make interest in the question as to whether a sister or a wife has greater claims upon a man. Don't spill too much of the story, but give the general situation and put the question. You may be able to sell this as a contest idea.

"The Messenger"

This is the slappiest slap-stick comedy that has been exhibited in many seasons. But it is rough without being in no way vulgar, nor does it in any way contain anything objectionable. The knockabout comedy is fast and furious and the picture will meet with unqualified approval where audiences like their comedy rough and tumble.

"The Messenger" is a two-reel Vitagraph comedy, starring Jimmy Aubrey, who performs most of the hazardous didoes that go to make up the laughs.—F. T.

Newest Reviews and Comments

"Morals"

Decidedly Worth While Picture, With May McAvoy the Star—Paramount Release.

Reviewed by Fritz Tidden.

"Morals" is an especially fine picture from any angle that interests you most, but from the standpoint of the exhibitor it can be said that its chief feature is its real human appeal. It embodies this quality to such a strong degree that it is no snap judgment nor over emphasis to state unqualifiedly that "Morals" will meet with success wherever shown. It is the sort of picture that meets with general response.

The original source of the story interpreted in this Realart production distributed by Paramount is William J. Locke's eminently popular novel "The Morals of Marcus Ordeyne," which also was dramatized for the speaking stage and was a popular play. The book has been used before as the basis of a picture, which was released under the benefit of a title more nearly like the original. But comparisons are unnecessary, as the sole concern in this instance is the entertainment value of the present adaption, which is sure fire.

The qualities that go to make up this last fact embrace every department from the story all through the entire course of production to the editing. The plot resembles a silk thread, thin but thoroughly strong enough to hold up the interest; but it is the manner of treatment that has enhanced its power, just as it was in the original novel. It contains genuine sentiment without being sentimental.

William D. Taylor has staged the production with extreme good taste and an eye for all the possibilities to bring out the human appeal. However, much of the charm of the picture rests in the piquant appeal and exquisite (if such a qualification may be used) performance of Mae McAvoy in the leading role. And she receives highly efficient support from a competent cast, among which William P. Carleton should be singled out for special mention because of the prominence of his part if for nothing else. Also it should be mentioned that the dramatic construction is expert.

The Cast

Carlotta.....May McAvoy
Sir Marcus Ordeyne.....William P. Carleton
Sebastian Pasquale.....Wm. E. Lawrence
Judith Mainwaring.....Kathlyn Williams
Antoinette.....Bridgeta Clark
Stinson.....Sydney Bracey
Harry.....Starke Patterson
Hamdi.....Nicholas de Ruiz
Mrs. McMurray.....Marian Skinner

Adapted from William J. Locke's novel and play.
Scenario by Julia Crawford Ivers.
Directed by William D. Taylor.
Length, five reels.

The Story

Carlotta is an English girl who has been reared in a Turkish harem. To escape a distasteful marriage she escapes with an English adventurer, and finally reaches London. Here the man is killed and the girl is destitute. She attaches herself to Sir Marcus Ordeyne in a park and begs his protection. He takes her home out of pity and finds no way of disposing of her. Her naive charm and utter innocence soon win his staid bachelor heart and he plans to marry her. Judith Mainwaring, a woman of the world who has long loved Sir Marcus, tells Carlotta he merely pities her and is marrying her to stop unpleasant gossip. Carlotta then runs away with Pasquale, one of Sir Marcus' friends, though she loves Sir Marcus. Months later Mrs. Mainwaring meets Carlotta in Paris, and ashamed, tells the girl the truth, that Sir Marcus is distracted and still searching for her. Carlotta then goes back to the kindly benefactor who has wakened her soul and taught her what love means.

Program and Exploitation Catchlines:

The Color and Splendor of the East and the Smart Surroundings of English Society are Embodied in "Morals," Which Has Charming May McAvoy as Star.

Exploitation Angles: Sell on the book and the play production, but do most of your selling on the film, offering the gorgeous color of the harem and the glimpses at London society. Play up the oriental angle.

"Daughter of the Night"

Foreign Production Dealing With Tyrannical Russia Is Picturesque

Reviewed by Roger Ferri

L. & H. Enterprises several months ago announced the acquisition of a new foreign subject that they entitled "A Daughter of The Night." The title has box-office value, but there must be something more than a good title to satisfy the patrons of today. And in this respect this picture is not lacking, although the cutting is not quite up to the standard. However, there are numerous honest-to-goodness thrills. Dealing with a theme that recalls days when "Darkest Russia" was at the height of its popularity in America's 10-20-30-centers, this production tells a story equally as fascinating, but a trifle more up to date.

While the photography at times is blurry, as a whole this feature is picturesque and unfolds some particularly beautiful scenes. The interiors are elaborate and luxuriously furnished. We would not say that this picture was recently made, but if your audiences like good melodrama with plenty of adventure and enough romance to give the picture a heart, you can afford to overlook this, although the price asked for rental must be reasonable. It's not a high class picture, but it has good entertainment value and that is what the public wants. The players, all unknown here, do good work throughout, particularly the young woman assuming the titular role.

The Cast

The Daughter of the Night.....By Herself

Length 7 reels.

The Story

A young Russian is taken into custody by the brutal Czar's soldiers and imprisoned. In prison she makes the acquaintance of many radicals who are subjected to punishment that has crippled most of them. The girl serves as sister and mother to most of them. Finally, unable to endure the treatment any longer the prisoners conspire to escape, but this plot is discovered. In time, however, the girl is freed. She locates an old friend and meets many radicals who are planning a revolution. Her beauty attracts the attention of members of the Palace household. A Grand Duke makes love to her. She encourages him. Finally, she induces the latter to destroy warrants for the arrest of her radical friends and later learns that the Grand Duke has set a trap for the revolutionists who are about to strike.

A meeting between the girl and Grand Duke is fixed for a later date. On that day the revolutionists mobilize their forces and start their attack. As the Grand Duke is making love to the girl, the revolutionists attack the palace and demand the lives of members of the royal family. Meanwhile, the Duke is making violent love to the girl and is about to attack her when several radicals rush in. A fight results.

Outside the revolutionists mistake the inactivity of the girl as traitorous and threaten her. But it is too late for the girl, falls down dead, a suicide, as her friends tell the howling mob that only because of the patriotic work of the dead woman was the successful attack made possible and Russia freed.

Program and Exploitation Catchlines:

What Would You Do if the Friends for Whom You are Giving Your Very Life Deserted You and Turned Enemies When You Most Needed Their Help. A Melodrama of Old Russia with Adventure and Romance.

"Playthings of Destiny"

Anita Stewart in Role With Great Emotional Depth Released by First National.

Reviewed by Mary Kelly

An entertaining theme, a lavish production, and a sufficient play upon the emotions to remind one constantly that the story is intensely human, afford great selling possibilities to "Playthings of Destiny." If the appeal to the sympathies impresses some as being too poignant, too protracted, it is equally certain to find a response with the majority and particularly with women, as the subject is primarily a wonan's problem, handled with understanding.

From the standpoint of the spectacular there are many splendid effects. Two examples of this are the two storm scenes, the blinding blizzard which ushers in the drama, and the tropical hurricane which concurs with the big climax at the end. The scenes in the "Jamaica" residence are conducted with much pomp and ceremony and the settings are especially sumptuous.

Anita Stewart has probably never before sounded the depths of emotional sincerity as she does, as the unhappy mother of "Dicky," played delightfully by Richard Hedrick. At times it seems as if more minute direction might have featured her personal attractiveness with improved effect. An error regarding the parentage of the child lends such absurdness to certain situations that it is liable to criticism. The cast has been chosen with fine judgment, and no one more fittingly, than Walter McGrail who in addition to being a perfect type is a very good actor.

The Cast

Julie Laneau.....Anita Stewart
Geoffrey Arnold.....Herbert Rawlinson
Hubert Randolph.....Walter McGrail
Claire.....Grace Morse
Conklin.....William V. Mong

Drama by Jane Murphin.
Scenario by Anthony Paul Kely
Direction by Edwin Carewe
Length, 6,200 feet.

The Story

Alice who believes herself married to Geoffrey Arnold is told by some one that another woman is his wife. Hoping never to see him again, she flees from the cabin which they have been occupying while up in the Canadian woods, and is lost in a blinding snow storm. She is found and sheltered for several weeks by Hubert Randolph, a Canadian officer. He falls in love with her and when he offers to marry her and take her to Jamaica, she accepts. He grows so absorbed in his political ambitions that his wife and her small son soon become of secondary interest. Presently when he expects to entertain a celebrated guest who can assist him in becoming governor, he asks Alice's assistance in making his visit a social success. Alice learns that the guest is none other than Geoffrey and refuses. They are brought together however and she learns that she is really married to Geoffrey. Hubert accepts her explanations and gives her up.

Program and Exploitation Catchlines:

A Dramatic Story of Two Men, a Woman and a Child Who are Strangely Buffeted by Circumstances From One Misfortune to Another Until the Final Reckoning—And Understanding—Is Effected.

"The Dumb Bell"

In Harry Sweet's latest Century Comedy vehicle there is much material that is new and a generous amount that has the familiarity of an old friend. But the greater portion of it, new or old, is funny, and is suitable for presentation in any type of house. The comedy is clean, while being of the roughest, slapstick variety. It is 2,000 feet in length. (Universal.) F. T.

Newest Reviews and Comments

"Shams of Society"

An R. C. Picture of Average Interest, With a Surprise Ending.

Reviewed by C. S. Sewell

Unique and unexpected is the ending of "Shams of Society," the Walsh-Fielding production distributed by R-C Pictures Corporation. The story is a variation of the neglected wife theme, as in this case the husband is not too engrossed in business or interested in other women, but fails to provide his wife with cash although he pays the bills.

Aside from the ending, which shows in a favorable light the character previously painted as a villain, the production is of only average interest. The production is not well directed as there is in a number of scenes a lack of definite action, and considerable inconsequential matter, not of vital instance to the story, has been introduced. For instance much footage has been given to showing in detail a "bar-mitzvah" party, the ceremonial when a young Jewish boy is confirmed.

The story while teaching a moral lesson is not forcefully told and is not as all-embracing as the title would indicate, the "sham" being narrowed to practically one instance. There is considerable Jewish atmosphere to the production, and by contrast the Jewish characters are shown in a more favorable light than the others.

There is a capable cast headed by Barbara Castleton, Montagu Love and Macey Harlam, and including Lucille Lee Stewart and Julia Swayne Gordon.

The Cast

Helen Porter.....Barbara Castleton
Herbert Porter.....Montagu Love
Milton Manning.....Macey Harlam
Mrs. Crest.....Julia Swayne Gordon
"Mama" Manning.....Anne Brody
Manning Sisters.....{ Gladys Feldman / { Sallie Tysha
Lucile Lee.....Lucille Lee Stewart
Judge Harrington.....Edward Davis
Reggie Frothingham.....Victor Gilbert

Story by Walter MacNamara
Scenario by Kenneth O'Hara and Mary Murillo
Directed by Thomas Walsh
Length, Six reels.

The Story

Herbert Porter believes that if he pays the bills, his wife has no need for cash. This places his wife in an embarrassing situation with her friends and she seeks to secure ready money by visiting a gambling place. Losing, she pawns her jewels and sells some of her gowns, and finally steals a ring from a visiting Indian Prince. Milton Manning, a young Hebrew loan broker, whose wealth has admitted him to the same social set, to whose establishment she takes the ring, confronts her and agrees not to tell on her if she will accede to his wishes. He takes her to a lonely house and the surprise comes when he brings in his sisters and fiance and has Helen Porter tell them of the sham and mockery of the social circle in which they aspire to move. The husband who has followed, sees the error of his ways and all ends happily.

Program and Exploitation Catchlines:

Dramatic Story with a Surprise Ending, Wherein the Villain Proves That Villains Are Not Always as Black as They Are Painted.

See the Unique Celebration of the Jewish Ceremonial, a "Barmitzvah" Party.

Exploitation Angles: Sell on the no-cash angle. This will appeal to most wives and they will bring their husbands to be reformed. Start in early enough to get them talking, and hook up the local bank to appeals to the women to insist upon their own checking accounts.

"In the Fog"

Ingenious Detective Yarn Interpreted by Good Cast—Released by George Kleine

Reviewed by Mary Kelly

One of the most fascinating detective stories that has been screened for some time is George Kleine's "In the Fog." It gets a magnetic hold on the spectator from the start, and has an ingenious method of unfoldment, introducing and dropping various clues at the psychological moments so that the interest is profound from beginning to end. The acting is dignified and fine, and while typical of the old school in being somewhat more deliberate than the modern style carries a certain weight that adds rather than detracts.

A good example of how to handle a story within a story without losing realism, the picture has an atmospheric opening showing four unacquainted gentlemen at an English club who pass the time away listening to a thrilling detective yarn, told in two installments by two different members of the party. The reason for telling it is saved until the end when it is aptly revealed. Skillful photography and lighting add greatly to the effect of mystery.

The Cast

Raymond McKee.....
Herbert Hayes.....
Byron Russell.....
Edwin Dudley.....

Story by Richard Harding Davis
Length, three reels

The Story

Sir Andrew, one of several distinguished men present at an English Club, is in favor of a Naval Increase bill which the rest are opposing. His presence, as head of the House of Commons, at Parliament that evening will mean the passage of the bill. Lieut. Ripley Sears startles all present by relating some thrilling occurrences of the night before during which he was involved in a sensational murder. He escaped in the fog and reported what had happened to the police. From this point on, a young attorney who is present takes up the story and draws it to a thrilling close. At the unexpected moment, however, it is revealed that it was all fictitious, just a pretext to keep Sir Andrew from attending Parliament. Hereupon Sir Andrew remarks that he had already made his speech and that the bill had already passed.

Program and Exploitation Catchline: A Mysterious Murder—An Innocent Man Lost in the Fog—A Notorious Adventuress—Are Some of the Elements of This Thrilling Detective Yarn That Stops and Starts Up Again in the Most Fascinating Manner.

Exploitation Angles: Make your appeal to the lovers of the detective stories. Tell that it is something along new lines and get interest in the production from this angle.

"The Chauffeur"

Clyde Cook finds a generous outlet for his particular style of humor in this recent Fox release, "The Chauffeur." As employee of the "Put-and-Shake" Taxicab Company, he finds some difficulty in getting a passenger. The first part of the film is taken up with his attempts, violent and seductive, to inveigle some one to ride in his car. There is much spontaneous comedy in this and what follows, including primarily the antics of the flivver when he does finally get someone to occupy the back seat. As the picture progresses he contracts the usual flock of enemies that are wished upon the screen comedian, and when they assume the guise of the Ku Klux Klan, action becomes screamingly funny. "The Chauffeur" is a picture that should amuse any type of audience.—M. K.

"Country Chickens"

Louise Fazenda, Baby John Emmerich, Jr., Chester Conklin, Jack Duffy and Teddy, the Sennett Dane, all contribute toward hilarious, slapstick fun in "Country Chickens," second in the series of Punch Comedies, released by Educational, the first of which was "The Love Egg." Such a cast practically guarantees plenty of fun—and the fun is forthcoming. Without the limitations prescribed by a plot, the comedy supplies a great number of enjoyable "gags," some of them new and all amusing. Just for example, one of the most mirth-provoking is where Louise Fazenda, as cashier in a country store, works an improvised carrier consisting of clothesline and a jug. Another is where Conklin, as a nut inventor, devises a method of stealing chickens by picking them up while running his automobile at full speed. It's great fun.—S. S.

"A Movie Trip Through Filmland"

Dealing with any other subject, this would be an advertising film for the Kodak Company, but because it does deal with the making of film it is accepted and acceptable. The picture shows the manufacture of raw stock at Kodak Park, ending with the statement that the annual output of film would six times girdle the earth. Then follows a panoramic picture of the earth's surface with the six strands of film, like telegraph wires stretching eastward from Kodak Park to Los Angeles, where the panorama is interrupted to give a picture of the panorama being made. Then the trip is taken up until the park is again reached. At the Rialto Theatre, New York, the film closed to a good round of applause and should be of interest to any audience.—E. W. S.

"Torchy Takes a Chance"

Trying the lottery to win an automobile proves a good subject for continuous comedy in Educational's latest release starring Johnny Hines. Getting the lucky card only to lose it again, and to chase it through all its difficult wanderings, always being just one step behind it, the hero of this active tale is about to drown his grief in the ocean, when, behold, he finds the fateful ticket in a fish's mouth. While at no point hilarious, the subject is a good example of the type of comedy that has a plan with a definite objective. M. K.

"Out of the Inkwell"

Warner Brothers' Max Fleischer animated cartoon novelty, "Out Of The Inkwell" is one of the most vividly interesting subjects "The Fish," The Dresden Doll" and "The Mosquito"—were shown the writer and all were cleverly put together. These one-reelers entail considerable efforts in producing, for certainly the antics of the clown are realistic, even to the movements of muscles. The "stunts" are originally diversifying. They should find a happy audience at any house.—R. F.

"Willing Captives"

That wild animals are often content in captivity is evidenced in the Kineto Review, "Willing Captives," where denizens of the wilds are shown playfully amusing themselves behind bars. But among those whose temper gets the best of them in confinement are shown the gorillas, which are seen gnashing their teeth and striving to bend the bars of their cage.

However, the bears, the leopards and the lions are seen taking their imprisonment in happier mood, playfully pawing at each other with sheathed claws.—T. S. daP.

Newest Reviews and Comments

"The Guttersnipe"

Universal Production Starring Gladys Walton Combines Satire With Melodrama.

Reviewed by C. S. Sewell.

A satire on the type of romantic stories appearing in a certain type of popular magazines, combined with the love story of an Irish girl of the tenements is "The Guttersnipe," the newest Universal production starring Gladys Walton. It is a picture of ordinary program quality and its strongest appeal will be to romantic young girls, and there is a question whether it will appeal strongly to this class as the magazine story has been treated as broad satire.

There are really two parallel stories, as the magazine story is visualized, the girl picturing herself as the little milk maid and soda clerk hero as the English Lord. The two stories have the effect of dividing the interest which never rises to any great height and the manner in which the little Irish girl gets pointers from the novelist which aid her in helping her lover is not altogether convincing.

The production is of the vehicle type, presenting Gladys Walton as a tough little girl from a fighting family, who gets into several scraps herself and is always ready to fight. Although the star is cast in a congenial role and makes the most of her opportunities, the production as a whole is below the standard of several of Miss Walton's previous vehicles.

There is a well selected cast headed by Jack Perrin, who portray their roles satisfactorily.

The Cast

Maisie O'Day.....Gladys Walton
Dennis O'Day.....Walter Perr.
Mrs. O'Day.....Kate Price
Tom Gilroy.....Jack Perrin
Sam Rosen.....Sydney Franklin
Lady Clarissa.....Carmen Phillips
Lord Bart.....Ed. Cecil
Angus ..... Hugh Saxon
Red Galvin.....Seymour Zeliff
Clarence Phillips.....Eugene Corey
Sally ..... Lorraine Weiler
Gregory.....Christian J. Frank

Directed by Dallas Fitzgerald.
Story by Percival Wilde.
Scenario by Arthur Clifton.
Photography by Milton Moore.
Length, 4,225 Feet.

The Story

A shop girl of New York's "Little Ireland," Maisie by name, dashes into a street fight to aid a young man in dress clothes. Though badly beaten, she pictures him as Lord Lytton, the hero of a story which she is reading by instalments. The young man turns out to be a soda clerk. Maizie permits his attentions and together they read the yarn of English nobility. When her beau is arrested as a counterfeiter, Maizie turns to the latest episode of the tale for advice and through this step the ending of their own love epic is achieved.

Program and Exploitation Catchlines:

How a Little Girl of the Tenements Applied A Magazine Story to Bring About a Happy Ending to Her Own Romance.

She Pictures Him As a Lord, But When She Learned He Was Only a Soda Clerk, She Loved Him Just the Same.

Exploitation Angles: Concentrate upon the star, sell her as a star and let the story slide. If they like Miss Walton, they will like the story. If you sell the story they may not care so much for it.

"Pardon Me"

In this Fox feature Johnny Salvo as a romantic laundry boy and puts him through a series of slapstick stunts, not especially different from what has been seen before. The best angle for comedy is offered by "Gwendolyn," his horse, who has a jealous habit of following her master at an intimate distance while he is on his various social pursuits. Johnny makes a swift metamorphosis from wagon driver to Count, upon discovering a dress suit in his wagon, and meets the lower four hundred at a ball that evening. The affair ends when one of the guests recognizes his suit. M. K.

"Rent Free"

Wallace Reid in Lighthearted Paramount Comedy.

Reviewed by Sumner Smith.

Anxious seekers of apartments—and there are many of them these days—won't find a practical solution of the home problem in Paramount's "Rent Free" but they will find an hour's relief from their perplexities. This picture provides comedy of the sort easiest to follow, for at no time does it tax the well-known gray matter, depending on a number of highly amusing situations and the clean, wholesome good looks of the star. Wallace Reid isn't even called upon to act, it seems; he's merely a lighthearted chap taking daring chances with convention.

The picture gets under way slowly, but with such promise of the most unconventional complications that a suspense is created and maintained. In about the middle, things really begin to happen and the rising action is fast and furious until the final clinch.

There's no depth to "Rent Free," but a lot of laughter, and so it admirably fulfills its sole intention—that of amusing. The star's support is good. Lila Lee, like Reid, isn't called on to express any particular emotions and so she merely looks satisfactorily charming. Gertrude Short, a chubby person, makes the most of her comedy bits as the girl with an insatiable appetite. Lucien Littlefield scores by burlesquing a whiskered Blue Law gent persuaded to pose in an emergency as a butler. The subtitles are excellent. The picture is the first directed by Howard Higgin, for many years production manager for Cecil B. DeMille.

The Cast

Buell Arnister, Jr.....Wallace Reid
Barbara Teller.....Lila Lee
Buell Arnister, Sr.....Henry Barrows
Justine Tate.....Gertrude Short
Maria Tebbs.....Lillian Leighton
Count de Mourney.....Clarence Geldart
Countess de Mourney.....Claire McDowell
"Batty" Briggs.....Lucien Littlefield

Story by Izola Forrester and Mann Page.
Adapted by Elmer Rice.
Directed by Howard Higgin.
Photographed by Charles Schoenbaum.
Length, 4,661 Feet.

The Story

Buell Arnister, Jr., prefers poverty as an artist to the lawyer's career planned by his father. Dispossessed, he moves into an unoccupied mansion, inviting two girls, also dispossessed, to share the mansion with him. He does not know that the father of the prettiest of the two originally owned the property, but left it to her stepmother. upon his death. Arnister meets an art critic in the person of Count de Mourney and invites him to dinner at the mansion. The count is the husband of the stepmother Arrests follow, and the truth—and a new will—come out.

Program and Exploitation Catchlines:

You Home Seekers, See Wallace Reid in "Rent Free," Learn How to Baffle the Landlord and Let Laughs Drive Away Your Troubles.

If Your Rent Is Too High, Go Up to the Roof Tops to Lie, As Wallace Reid Does in "Rent Free," and Perhaps Romance Will Follow You.

Exploitation Angles: Doorknob every house in town with a "Rent Free" sign, with the house advertising in very much smaller type below. Then break into a straight sale of Reid, Miss Lee and the comedy idea, without telling too much of the story.

"Desert Blossoms"

Likable Role of the Typical American Hero Assigned to William Russell in Fox Feature.

Reviewed by Mary Kelly

Quite unlike what the title suggests, "Desert Blossoms" is a hard story of a man's battle for a successful business reputation without many romantic touches, and with scarcely any apparent relation to the title. As with most of William Russell features, it is a man's picture and has a certain strength and enough intrigue to insure its success with admirers of this star. The story of an honest man's struggle to live down a false reputation always calls for the qualities of courage and real manliness that accompany every first-rate hero, and it has been interestingly presented in this feature.

The irrigation construction works on the desert have been staged with realistic effect and another striking feature is the sand storm. This culminates in the cabin scene where the two men and the girl meet, the cabin finally being wrecked to the ground through the violence of the storm. This is good melodrama but might have been made more credible if the violence of the storm in other quarters had prepared for this final smash. As it is, the collapse of this particular shack seems a little far-fetched. The acting is convincing, the star as usual dominating the scene, and attractively assisted by Helen Ferguson.

The Cast

Stephen Brent.....William Russell
Mary Ralston.....Helen Ferguson
James Thornton.....W. J. Higby
Henry Ralston.....Willis Robards
Mrs. Thornton.....Margaret Mann
Lucy Thornton.....Dulcy Cooper
Bert Thornton.....Charles Spere
Mr. Joyce.....Gerald Pring

Story by Kate Corbaley
Scenario by Arthur J. Zellner
Directed by Arthur Rosson
Length, 4,500 feet.

The Story

Steve Brent. an ambitious construction engineer, loses his position because of being blamed for using some inferior cement in a bridge which collapses. He does not divulge the truth because it would expose the son of his employer, Bert Thornton. He goes out West and is put to work on an irrigation project. Mary Ralston the daughter of the manager, recognizes him despite an assumed name but agrees not to tell her father that he was connected with the bridge catastrophe. Ralston is told by an enemy of Steve's however but Mary who knows the truth helps to protect Steve's name until he forces his antagonist to tell the truth which clears him (Steve), and leaves him free to marry Mary

Program and Exploitation Catchlines:

The Reputation of Failure as an Engineer Was His Cross. He Sought New Friends, New Surroundings, a New Position but The Old Unjust Charge Returned. He Met a Girl Who Believed Him and Found Success Through Her.

"The Original Golfer"

The gentle art of swatting the golf ball as it was supposedly demonstrated by very old-timers is cleverly and laughably illustrated by Tony Sarg in his Almanac, "The Original Golfer." The artist goes back to the days of dinosaurus and other such mammals, and we see them serving as caddies and wavers of the flag on the greens. Modern followers of the pastime will learn from the picture that, while styles in golf clubs have changed, human nature hasn't so much, for Sarg shows the "golf widow" and, oh dear, the nineteenth hole. The animated drawings are extremely effective—some of the most artistic the artist has yet shown. There's novelty in every scene.—S. S.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus of reviews appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. Unless otherwise specified, all subjects are five-reel dramas. For pictures previously released refer to Bi-Monthly Index in last issues for February, April, June, August and October.

ARROW

Features

The Star Reporter.
The Stranger in Canyon Valley.
Dangerous Paths (Neva Gerber). R-948.
The Yankee Go-Getter (Neva Gerber).
God's Country and the Law (Curwood Productions).
Screenart Series.
The Broken Spur (Jack Hoxie). R-321.
Five Westerns starring Roy Stewart and Marjorie Daw.
Six Jack Hoxie Features.
Five Society Dramas starring Neva Gerber.
Nan of the North (Ann Little).
Fifty-two two-reel Comedies.
Love, Hate and a Woman (Grace Davison). R-587. Dec. 3.
The Girl from Porcupine (Six Reels). R-712. Dec. 10. (C-849. Dec. 17).
Dead or Alive (Jack Hoxie). (C-1120. Dec. 31)

Serials

The Blue Fox (Anna Little). R-539.
Thunderbolt Jack (Jack Hoxie).

Comedies

Eighteen Single Reel Spotlights (Violet Joy and Billy Fletcher).
Fourteen Two-Reel Broadway (Eddie Barry, Harry Gribbon, Helen Darling).
Twelve Two-Reel Cruelywed (Lillie Leslie, Paul Wiegel).
Twelve Two-Reel Speed (Neely Edwards, Charlotte Merriam).
Fourteen Two-Reel Mirthquakes (Bobby Burns).

ASSO. EXHIBITORS

FEATURES

The Devil (George Arliss).
What Women Will Do (Anna Q. Nilsson).
The Rider of King Log (Special). C-495.
The Road to London (Bryant Washburn). R-642; C-47.

HAROLD LLOYD COMEDIES
(Two Reels Each)

Now or Never.
Among Those Present.
Never Weaken. R-946.
A Sailor Made Man. R-590. Dec. 3. C-705. Dec. 10.

PLAYGOERS' PICTURES

Women Who Wait.
They Shall Pay. R-208.
Home-Keeping Hearts. R-693; C-1023.
The Family Closet.
Discontented Wives.

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).
Battle of Jutland (Three Reels). R-586. Dec. 3.

Selig-Rork
(Two Reels Each)

The Ne'er to Return Road. R-808.
The White Mouse. R-96.

Christie Comedies
(Two Reels)

Kiss and Make Up.
No Parking (R-853. Dec. 17).

Torchy Comedies

Torchy's Frame-up. R-335.
Torchy Takes a Chance.

Mermaid Comedies

The Adviser. R-456. Nov. 26.
Free and Easy.
Rolling Stones. (R-1126. Dec. 31).

Vanity Comedies

Eat and Be Happy.
Paying Patients.

Robert C. Bruce Series

Old and New England. R-456. Nov. 26.
As Old as the Hills (R-853. Dec. 17).
Unknown Switzerland (R-1129. Dec31).

Chester Outing Scenics

Save Your Carfare.
No More Gasoline.

Gayety Comedies

Oh! Brothe[illegible] a
Say Uncle.(R-

Chester Screenics

From Dear to Dam.
Buzz-z-.
New Wine in Old Bottles.
Old Moose Trails.

Miscellaneous.

The Crater of Mt. Katmai.
Could Columbus Discover An American.

Punch

Country Chickens.
A Rural Cindarella. R-217.

Chester Comedies

Snooky's Fresh Heir.
The Last Hops.

Sketchografs

Eve's Leaves.
Seeing Greenwich Village.
What's the Limit? (One Reel).

Cinal (Slow Speed)

Annette Kellerman in High Diving.
The Manly Art of Self Defense.

Campbell Comedies

The Stork's Mistake.
Stolen Glory.
Assorted Heroes (R-853. Dec. 17).

Toonerville Comedies

The Skipper's Last Resort (Two Reels).

World Wanderings

Let's Go—to the South Seas (One Reel).

FAMOUS PLAYERS-LASKY

September

The Great Moment (Gloria Swanson). 6,372 Ft. R-635; C-695.
At the End of the World (Betty Compson). 5,729 Ft. R-929; C-49.
Dangerous Lies (Paul Powell-British Prod.). 5,355 Ft.
The Golem (Special). 5,398 Ft. R-116; C-291.
The Affairs of Anatol (Cecil DeMille Prod.). 8,806 Ft. R-446; C-529.

October

Footlights (Elsie Ferguson). 7,078 Ft. R-808; C-895.
Cappy Ricks (Thomas Meighan). R-96; C-163. 5,926 Ft.
The Great Impersonation (George Melford Prod.). 6,658 Ft. R-693; C-759.
Experience (George Fitzmaurice Prod.). 6,560 Ft. R-827; C-49.
After the Show (Wm. DeMille Prod.). 5,884 Ft. R-810; C-895.
Beyond (Ethel Clayton). 5,248 Ft. R-219; C-397.
Three Word Brand (W. S. Hart). 6,638 Ft. R-694; C-759.
Peter Ibbetson (Wallace Reid and Elsie Ferguson). R-1074; C-159.

November

Ladies Must Live (Tucker Prod.). 7,482 Ft. R-714. Dec. 10. (C-849. Dec. 17).
The Bonnie Brier Bush (Crisp Prod.). 4,622 Ft.
The Sheik (Melford Prod.). 6,579 Ft. R-336. Vol. 53, P. 397.
The Call of the North (Jack Holt). 4,823 Ft. R-715. Dec. 10. (C-849. Dec. 17).
Enchantment (Marion Davies). 6,982 Ft. R-219; C-289.

December

Exit—the Vamp (Ethel Clayton). 4,545 Ft.
Get-Rich-Quick Wallingford (Cosmopolitan Prod.). 7,381 Ft. (R-855. Dec. 17).
Don't Tell Everything (Reid-Swanson-Dexter). 4,939 feet. R-981. Dec. 24. (C-1120. Dec. 31).
Just Around the Corner (Cosmopolitan Prod.).
White Oak (Wm. S. Hart). R-1,077; C-289. 6,208 Ft.
The Little Minister (Betty Compson).
Under the Lash (Gloria Swanson). R-218; C-289. 5,675 Ft.
A Prince There Was (Thomas Meighan). R-587; C-705. Dec. 10.
The Bonnie Brier Bush (Donald Crisp Prod.). R-714. Dec. 10. (C-849. Dec. 17).
Fool's Paradise (DeMille Prod.) R-982. Dec. 24. (C-1120. Dec. 31).
Miss Lula Bett (DeMille Prod.) (R-1126. Dec. 31).

BURTON HOLMES
(One Reel Each)

Rural Java.
Santa Fe—The City Different.
Seeing San Marino.
Watching the Wayands. (R-1128. Dec. 31).
In Old Granada.
A Fairy Foreland.

MACK SENNETT

Watch Your Neighbor (Two Reels).
It Pays to Advertise (Two Reels).

PARAMOUNT MAGAZINE

Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).

FEDERATED EXCHANGES

Screen Snapshots.

SPECIALS

Dangerous Toys. R; Vol. 49, P. 989.
Good-Bad Wife.
Heidi of the Alps. (Prizma).

MONTE BANKS COMEDIES

Squirrel Food. R-692.
Fresh Air. R-811.
Cleaned and Dry. R-219.

HALLROOM COMEDIES
(Two Reels)

Put and Take. R-808.
Start Something. R-588. Dec. 3.
Stars and Stripes. R-219.
Beach Nuts.
At Your Service.
Matinee Idols.

Serial

Miracles of the Jungle.

CHESTER COMEDIES

Snooky's Twin Troubles (Two Reels). R-830.
Snooky's Labor Lost. (2 reels).

FIRST NATIONAL

Stranger Than Fiction (Katherine MacDonald).
Salvation Nell (Pauline Stark). R-234; C-395.
The Sign on the Door (Norma Talmadge). R-541; C-789.
Nobody (Jewel Carmen-Roland West Prod.). R-636; C-695.
A Midnight Bell (Charles Ray). R-831; C-885.
Toonerville's Fire Brigade (Two Reels). R-880.
Wedding Bells (Constance Talmadge). R-930; C-397.
Serenade (R. A. Walsh Prod.). R-320; C-397.
Wife Against Wife (Whitman Bennett Prod.).
One Arabian Night (Pola Negri). R-574; C-759.
The Playhouse (Buster Keaton).
Bits of Life (Marshall Neilan Special). C-1076; C-47.
The Idle Class (Two Reels—Chaplin). R-574; C-895.
The Child Thou Gavest Me (Stahl Prod.). 6,091 Ft. R-943.
Woman's Place (Constance Talmadge). 5,645 Ft. R-1075; C-47.
Two Minutes to Go (Charles Ray). R-96; C-159.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48, P-391; C-R, P-668.
The Oath (R. A. Walsh Prod.)
The Wonderful Thing (Norma Talmadge). R-458. Nov. 26. C-581. Dec. 3.
Tol'able David (Richard Bathelmess). R-589. Dec. 3. (C-849. Dec. 17).
Stranger Than Fiction (Katherine MacDonald). R-705. Dec. 10. C-976. Dec. 24.
The Lotus Eater (John Barrymore). R-715, Dec. 10. (C-849. Dec. 17).
All for a Woman (Foreign Film). (R-855. Dec. 17). C-1120, Dec. 31).
Love Never Dies. R-854. Dec. 17. C-976. Dec. 24.
R. S. V. P. (Charles Ray). R-982. Dec. 24. C-1120. Dec. 31).
Stardust (Hope Hampton). (R-1126. Dec. 31).

ASSOCIATED PRODUCERS
RELEASED THROUGH FIRST NATIONAL

Blind Hearts (Hobart Bosworth). R-1076; C-159.
Devotion. R-340; C-493.
The Silent Call. R-549. Nov. 26. C-581. Dec. 3.

THOMAS H. INCE PRODUCTIONS.

Mother O' Mine. R-747; C-47.
Cup of Life. R-318; C-397.

Note—Refer to top of page for explanation of reference marks

CURRENT FILM RELEASE DATES

J. PARKER READ, JR.

A Thousand to One (Hobart Bosworth)—Six Reels). R; Vol. 47, P-1082; C-R, Vol. 43, P-164.
I am Guilty (Louise Glaum). R-85; C-149.
Greater Than Love. R-829; C-885.

ALLAN DWAN PRODUCTIONS.

A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
A Broken Doll. R-751.
The Sin of Martha Queed (Six Reels). R-710; Dec.10. (C-1120, Dec. 31).

MAURICE TOURNEUR PRODUCTIONS.

The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons. R-114; C-189.

MACK SENNETT PRODUCTIONS.

Call a Cop (Two Reels).
Love's Outcast (Two Reels—Ben Turpin). R-729.
Molly O (Mabel Normand). R-587. Dec. 3. C-705; Dec. 10.

J. L. FROTHINGHAM.

The Ten Dollar Raise. R-323; C-387.
Pilgrims of the Night. R-831; C-385.

FOX FILM CORP.

SPECIAL.

Over the Hill. 10,700 Ft. R; Vol. 46, P-623.
A Connecticut Yankee in King Arthur's Court. 7,600 Ft. R, Vol. 48, P-805; C; Vol. 49, P-135.
Thunderclap. 6,700 Ft. R-730.
Shame. 8,200 Ft. R-789; C-885.
Perjury. 7,400 Ft. R-932; C-273.
Footfalls (Tyrone Power). R-448; C-649.
The Last Trail.
The Queen of Sheba. 9,559 Ft. Vol. 49. R-879; C-947.

WILLIAM FARNUM.

His Greatest Sacrifice. R-205; C-267. 6,500 Ft.

PEARL WHITE.

Beyond Price. R-326.

TOM MIX.

Trailin'.
The Rough Diamond. R-217; C-289.
Sky High (R-1126. Dec. 31).

DUSTIN FARNUM.

The Primal Law. R-575; C-759.
The Devil Within. 5,997 Ft. R-588. Dec. 3. C-705; Dec. 10.

BUCK JONES.

Bar Nothing. 4,311 Ft. R-809.
Riding With Death. R-456. Nov. 26. C-581. Dec. 3.

WILLIAM RUSSELL.

Singing River. R-731; C-163.
The Lady from Longacre.

SHIRLEY MASON.

Queenie. 5,174 Ft. R-693; C-759.
Jackie. (R-1128. Dec. 31).

TWENTIETH CENTURY BRAND.

Little Miss Hawkshaw (Eileen Percy). R-807; C-1023.
While the Devil Laughs. C-273.
Cinderella of the Hills (Barbara Bedford). R-95; C-159.
Bucking the Line (Maurice Flynn). R-336; C-397. Nov. 26.
The Jolt (Murphy-Walker). R-456. Nov. 26. (C-1120. Dec. 31).
Whatever She Wants (Eileen Percy). R-981. Dec. 24. (C-1120. Dec. 31).

SERIALS.

Fantomas (Twenty Episodes). R; Vol. 48, P-215.

CLYDE COOK.
(Two Reels Each).

The Sailor.
The Toreador. R-446.
The Chauffeur.

AL ST. JOHN SERIES.
(Two Reels Each).

Small Town Stuff.
The Happy Pest.
The Indian.
Fool Days. R-980. Dec 24.

MUTT AND JEFF CARTOONS.
(One Reel Each).

Fast Freight.
The Stolen Snooze.
Getting Ahead.
Bony Parts.

SUNSHINE COMEDIES.
(Two Reels Each).

One Moment, Please.
A Perfect Villain.
Love and War.
The Big Mystery.
Long Live the King.

GOLDWYN

A Tale of Two Worlds (Gouverneur Morris Prod.). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Ft. Vol. 49; C-R, 323.
Snowblind (All Star). R-542.
Made in Heaven (Tom Moore). R; Vol. 49, P-995; C-149.
Wet Gold (Williamson Prod). R-437; R-439.
Head Over Heels (Mabel Normand).
Boys Will Be Boys (Will Rogers). R-208.
An Unwilling Hero (Will Rogers). C-739; R-440.
Beating the Game (Tom Moore). 5,053 Ft. R-448; C-529.
The Man from Lost River.

SEASON 1921-1922.

Theodora (Italian Spectacle). 10,000 Ft. R-1073. R-47.
All's Fair in Love (4,979 Ft.) C-397. Nov. 26.
Ace of Hearts (5,884 Ft.). R-94; C-705. Dec. 10.
For Those We Love (5,752 Ft.). (R-853. Dec. 17. C-976. Dec. 24.
Invisible Power (6,613 Ft.). R-694; C-759.
Dangerous Curve Ahead 5,551 Ft. R-810; C-895.
The Old Nest (7,899 Ft.).
From the Ground Up (Tom Moore). R-948; C-47.
Doubling for Romeo (Will Rogers). R-95; C-159.
Pardon My French (Vivian Martin). 5,620 Ft.
The Grim Comedian (Rita Weiwam). 5,509 Ft.
Poverty of Riches (Leroy Scott). 5,641 Ft. R-589. Dec. 3. (C-849. Dec. 17).
The Man from Lost River (Katherine N. Burt). 5,693 Ft.
A Poor Relation (Will Rogers). 4,609 Ft.
From the Ground Up (Tom Moore). 4,495 Ft.
The Night Rose (Leroy Scott). 5,630 Ft.
Be My Wife (Max Linder). 4,470 Ft. R-760; C-163.

W·W·HODKINSON

WARD LASCELLE

Rip Van Winkle (Thomas Jefferson). R-1074. C-397. Nov. 26.

WINNIPEG PRODUCTIONS.

God's Crucible (All Star). R-319; C-529.

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.
A Certain Rich Man. R-809; C-895.

ZANE GREY PICTURES, INC.

The Man of the Forest. R-434. C-603.
The Mysterious Rider. R-1075; C-47.

J. PARKER READ, JR., PRODUCTIONS.

Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47; C-R; P-852.

ROBERT BRUNTON PRODUCTIONS.

The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

IRVIN V. WILLAT PRODUCTIONS.

Partners of the Tide. R; Vol. 49, P-515; C-R, P-581.
The Face of the World. R-538; C-539.
Fifty Candles. R-980. Dec. 24.

J. L. FROTHINGHAM PRODUCTIONS.

The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

ROCKETT FILM CORPORATION.

The Truant Husband.
Keeping Up with Lizzie (Enid Bennett). R-324; C-387.

HUGO BALLIN.

The Journey's End. R-113; C-589.
Jane Eyre. R-948; C-47.

RENCO FILM CORPORATION.

Lavender and Old Lace. R-92; C-149.

TRIART PRODUCTIONS

The Beggar Maid (Mary A stor—Two Reels).
The Bashful Suitor (R-1127. Dec. 31).

DIAL FILM CORP.

The Light in the Clearing (7,000 Ft.). C-715. Dec. 10. (C-849. Dec. 17).

METRO

Over the Wire (Alice Lake). R-116; C-943.
The Man Who (Bert Lytell). R-438; C-589.
Life's Darn Funny (Viola Dana). R-634; C-695.
Big Game (May Allison—6 Reels). R-829; C-49.
A Trip to Paradise (Bert Lytell). 6 Reels. R-92.
The Match Breaker (Viola Dana). R-92; C-163.
The Infamous Miss Revell (Alice Lake). R-209; C-529.
There Are No Villains (Viola Dana). R-94; C-163.
Alias Ladyfingers (Bert Lytell). R-944; C-1023.
The Hole in the Wall (Alice Lake). R-588. Dec. 3. (C-849. Dec. 17).
The Idle Rich (Bert Lytell).
Fightin' Mad (Six Reels). R-588. Dec. 3. C-705. Dec. 10.
The Fourteenth Lover (Viola Dana). C-705. Dec. 10.
The Golden Gift (Alice Lake). R-711. Dec. 10. (C-1120. Dec. 31).
Glass Houses (Viola Dana).
The Right That Failed (Bert Lytell) (R-854. Dec. 17). C-976. Dec. 24.

NAZIMOVA PRODUCTIONS.

Camille. R-446; C-539.

S-L PRODUCTIONS.

Garments of Truth (Gareth Hughes—Six Reels). R-209. C-397.
The Hunch (Gareth Hughes—Six Reels). R-944; C-1023.
Little Eva Ascends (Gareth Hughes). R-713. Dec. 10. (C-849. Dec. 17).
Stay Home (Gareth Hughes).

REX INGRAM PRODUCTIONS.

The Conquering Power. R-339; C-493.
Turn to the Right.
The Prisoner of Zenda.

TIFFANY PRODUCTIONS.

Peacock Alley (Mae Murray), (R-714. Dec. 3); (C-849. Dec. 17).

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison is star of "Hurricane Hutch." Ruth Roland is star of "The White Eagle."

Week of November 27.

No. 10 of Hurricane Hutch (The Show Down).
The Joy Rider (Snub Pollard—One-Reel Comedy). R-589. Dec. 3.
The Frogs That Wanted a King (2/3 Reel—Cartoon Comedy).
Back to the Woods (Lloyd Reissue—One-Reel Comedy).

Week of December 4.

No. 11 of Hurricane Hutch (Hare and Hounds).
The Hustler (Pollard—1 Reel Comedy). R-590. Dec. 3.
The Fly and the Ants (2-3 Reel Cartoon Comedy). R-587. Dec. 3.
The Pickaninny (Sunshine Sammy—2 Reel Comedy). R-589. Dec. 3.
Somewhere in Turkey (Harold Lloyd Reissue—1 Reel). R-590. Dec. 3.

Week of December 11.

No. 12 of Hurricane Hutch (Red Courage).
Trapping the Weasel (Bob and Bill—One Reel). R-715. Dec. 10.
Look Pleasant. Please (Lloyd Reissue—1 Reel). R-710. Dec. 10.
Sink or Swim (Snub Pollard—One Reel).
The Conceited Donkey (2-3 Reel Cartoon Fable. R-715. Dec. 10.

Week of December 18

No. 13 of Hurricane Hutch (Neck and Neck).
Two Gun Gussie (Lloyd Re-issue—One Reel). R-856. Dec. 17).
The Wolf and the Kid (2/3 Reel Cartoon Fable). (R-855. Dec. 17).
Shake 'Em Up (Pollard—One-Reel Comedy). (R-856. Dec. 17).
Stick Around (Truex—Two-Reel Comedy). (R-856. Dec. 17).
The Power Within (Six-Reel Drama).

Week of December 25

No. 14 of Hurricane Hutch, "The Secret in the Flame."
Fireman Save My Child (Lloyd—1 reel—Reissue).
The Wayward Dog (2-3 reel Cartoon Fable). R-980. Dec. 24.
The Corner Pocket (1 reel—Pollard Comedy). R-980. Dec. 24.

Note—Refer to page 117 for explanation of reference marks

CURRENT FILM RELEASE DATES

Week of January 1, 1922

No. 15 of Hurricane Hutch (The Last Duel).
No. 1 of The White Eagle.
Try and Try Again. (1 Reel Comedy).
The Cat and the Mice. 2-3 Reel Cartoon Comedy).
Beauty Contest (Two Reel All Negro Comedy).
Before Breakfast (One Reel Lloyd Reissue).

Week of January 8

No. 2 of White Eagle (The Red Men's Menace)
The Dog and the Mosquito (2-3 reel Cartoon Fable).
Lose No Time (Pollard—One Reel Comedy).
The Canadian Lynx (Box and Bill Series—One Reel).
Take a Chance (Lloyd—One Reel Reissue).

PIONEER FILM CORP.

Sonny Series.
A Western Adventurer (William Fairbanks). R-540.
The Mystery Mind (15 Episode Serial).
Oh, Mary, Be Careful! (Madge Kennedy). R-321; C-759.
The Forgotten Woman (Pauline Stark).
A Millionaire for a Day (Arthur Guy Empey).
In Society (Edith Roberts).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-reelers).
His Brother's Keeper (Martha Mansfield).

REALART PICTURES

A Kiss in Time (Wanda Hawley). R-846; C-291.
The Land of Hope (Alice Brady). R-114; R-236.
Such a Little Queen (Constance Binney). C-589.
Moonlight and Honeysuckle (Mary Miles Minter). R-830; C-885.
Don't Call Me Little Girl (Mary Miles Minter). R-113; C-291.
A Private Scandal (May McAvoy). R-847; C-291.
The March Hare (Bebe Daniels). R-538; C-695.
A Heart to Let (Justine Johnstone). R-636; C-695.
Little Italy (Alice Brady). R-539; C-695.
Her Sturdy Oak (Wanda Hawley). R-828; C-885.
One Wild Week (Bebe Daniels). R-451.
The Land of Hope (Alice Brady). R-114. C-695.

SEASON 1921-1922.

Room and Board (Constance Binney). R-319; C-273.
Her Winning Way (Mary Miles Minter). R-576; C-649.
Everything for Sale (May McAvoy). R-945; C-1023.
Dawn of the East (Alice Brady). R-945; C-1023.
The Case of Becky (Constance Binney). R-947; C-1023.
The Speed Girl (Bebe Daniels). R-457 Nov. 26. C-581. Dec. 3.

R-C-PICTURES

Cold Steel (Six Reels). R-538; C-699.
Live and Let Live (Cabanne Production—Six Reels). R-537; C-47.
The Greater Profit (Edith Storey). R-115; C-695.
When Lights Are Low (6 Parts). (Sessue Hayakawa). R-236; C-789.
The Sting of the Lash (Pauline Frederick). Six Reels. R-931; C-397.
Shams of Society (Walsh-Fielding Prod.). Six Parts.
A Wife's Awakening (Gasnier Prod.). Six Parts. R-94; C-397.
The Swamp (Sessue Hayakawa). Six Reels. R-94; C-159.
The Barricade (Cabanne Prod.). Six Reels. R-807; C-159.
The Foolish Age (Doris May). R-1073; C-47.
Possession. R-218; C-397. Nov. 26.
The Lure of Jade (Pauline Frederick). R-335; C-397. Nov. 26. (6 Reels).
Silent Years (6 Reels). R-586. Dec. 3. C-705. Dec. 10.
The Duke of Chimney Butte (Fred Stone—Six Reels).
At the Stage Door (Cabanne Prod.—Six Reels). R-981. Dec. 24. (C-1120. Dec. 31).
Eden and Return (Doris May—Six Reels). (R-1127. Dec. 31).

SELZNICK

ELAINE HAMMERSTEIN STAR SERIES.

Remorseless Love. R-827; C-49.
Handcuffs or Kisses. R-944; C-1023.
The Way of a Maid.

EUGENE O'BRIEN STAR SERIES.

Is Life Worth Living? R-541; C-49.
Clay Dollars.
Chivalorus Charles. (R-1127. Dec 31)

OWEN MOORE STAR SERIES.

The Chicken in the Case. L-5,261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience. R-639; C-163.

CONWAY TEARLE STAR SERIES.

Bucking the Tiger. R-206; C-387.
The Fighter. R-830; C-163.
After Midnight. R-575; C-895.
The Man of Stone. R-457. Nov. 26. (C-849. Dec. 17).

SPECIAL PRODUCTIONS.

Who Am I? R-440; C-49.
Conceit (All Star). (C-856. Dec. 17). (C-1120. Dec. 31).
A Man's Home (All Star). R-649; C-759.
The Greatest Love (Vera Gordon).

REPUBLIC.

Man's Plaything (Grace Davidson and Montague Love).
Mountain Madness (Ed Coxen and Ora Carew).
The Gift Supreme (Bernard Burning).
Children of Destiny (Edith Hallor).

SHORT SUBJECTS.

William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

REVIVALS.

Scandal (Constance Talmadge).
The Lone Wolf (Hazel Dawn and Bert Lytell).
The Iron Trail (Rex Beach Prod.). C-397. Nov. 26.

UNITED ARTISTS

Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.
Carnival (Harley Knoles Prod.). 6,000 Ft. R-113; C-395.
The Three Musketeers (Douglas Fairbanks). R-211; C-397.
Disraeli (George Arliss). R-96; C-163.
Little Lord Fauntleroy (Mary Pickford). 9,984 Ft. R-573; C-649.
The Iron Trail (Rex Beach Prod.). C-397. Nov. 26.

UNIVERSAL

JEWELS.

Outside the Law Six Reels—Priscilla Dean). R, Vol. 48-465.
Reputation (Eight Reels—Priscilla Dean). R-205; C-267.
No Woman Knows (7 Reels). R-447; C-529.
Conflict (Priscilla Dean). R-95; C-159.
The Fox (Harry Carey. R-590. Dec 3 C-705. Dec. 10. (7 Reels).

JEWEL COMEDIES.

A Monkey Movie Star (Joe Martin).
Robinson's Trouseau (Lee Moran).
P. D. Q. (Lee Moran).
A Monkey Schoolmaster (Joe Martin).

SPECIAL ATTRACTIONS.

Nobody's Fool (Marie Prevost). 4,640 Ft. R-1076; C-47.
The Millionaire (Herbert Rawlinson). R-217; C-289.
Sure Fire (Hoot Gibson). R-93; C-159.
False Kisses (Miss Du Pont). R-457. Nov. 26. C-581. Dec. 3.
Dr. Jim (Frank Mayo). R-458. Nov. 26. C-581. Dec. 3.
A Parisian Scandal (Marie Prevost). 4,739 Ft. R-586. Dec. 3. C-705. Dec. 10.
Cheated Hearts (Herbert Rawlinson). 4,415 Ft. R-712. Dec. 10. (C-849. Dec. 17).
Shattered Dreams (Miss Du Pont) (R-853. Dec. 17). (C-1120. Dec. 31).
Playing with Fire R-982. Dec. 24). (C-1120. Dec. 31).
The Fire Eater (Hoot Gibson). (R-1129. Dec. 31).

SERIALS.

The Terror Trail (Eileen Sedgwick).
Winners of the West (Art Acord). R-575; C-649.
The Secret Four (Eddie Polo).

WESTERN DRAMAS.

(Two Reels Each)

The Call of Duty (George Larkin).
Fair Fighting (Art Acord).
A Woman's Wit (Eileen Sedgwick).
Old Dynamite.
The Brand of Courage.
The Dream Girl.
Ned of the News. (Percy Pemroke).
A Battle of Wits (Eileen Sedgwick).

CENTURY COMEDIES.

(Two Reels Each)

A Nervy Dentist (Charles Dorety).
Around Corners (Brownie).
Playing Possum (Harry Sweet).
Teddy's Goat (Teddy, the Dog) (R-854. Dec. 17).
Get Rich Quick Peggy (Baby Peggy).
A Family Affair (Charles Dorety).
The Dumb-Bell. (Harry Sweet).
Chums (Baby Peggie and Brownie).

STAR COMEDIES.

(One Reel Each).

Back Stage.
Noiseless Valley.
Line's Busy.
Ice Box Pirates.
Heart Breakers.
Show Me Your Samples.
Fur Coats and Pants.
Oh Nursie!

SERIES.

The Return of Cyclone Smith (2 Reels Each).

VITAGRAPH

SPECIAL PRODUCTIONS.

The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.
The Son of Wallingford. R-943; C-47.
The Flower of the North.

ALICE JOYCE.

The Scarab Ring.
The Inner Chamber (Six Parts). R-94; C-273.

CORRINE GRIFFITH.

Moral Fibre. R-945; C-159.
Received Payment.

EARLE WILLIAMS.

Bring Him In. R-1074; C-289.
It Can Be Done.

ANTONIO MORENO PRODUCTIONS.

Three Sevens. R; Vol. 49, P-991; C-49.
The Secret of the Hills.

ALICE CALHOUN'S PRODUCTIONS.

The Rainbow.
The Matrimonial Web. R-220; C-289.
The Little Minister. (R-1129. Dec. 31).

WILLIAM DUNCAN.

Steelheart. R-450; C-529.
No Defense.

LARRY SEMON COMEDIES.

The Bell Hop.
The Sawmill.

JIMMY AUBREY COMEDIES.

The Riot.
The Mysterious Stranger.

SERIAL.

Breaking Through (Carmel Myers and Wallace McDonald).

WID GUNNING, INC.

The Blot (Lois Weber Production). 7,121 Ft. R-930; C-163.
Quo Vadis (Reissue) (6 Reels). 5,884 Ft. F-95; C-397.
Good and Evil (Lucy Doraine). 4,951 Ft. R-447; C-649.
Girl from God's Country (Nell Shipman). 6,957 Ft. R-448; C-529.
The Old Oaken Bucket. 5,098 Ft. R-217. (C-1120. Dec. 31).
Moongold (Will Bradley). 3,175 Ft.
Post Nature Pictures (Twenty-six Single reels).
What Do Men Want? R-459. Nov. 26. (6,141 feet.
Our Mutual Friend (English Prod.—6 reels). R-712. Dec. 10. C-976. Dec. 24. 7,698 feet).
White Hands., (Hobart Bosworth). (5,654 feet).
Bear, Boy and Dog. (2,053 feet).
Puppy Days. (959 feet).
Robinson Crusoe Hours. (966 feet).

Note—Refer to page 117 for explanation of reference marks

CURRENT FILM RELEASE DATES

STATE RIGHT RELEASES

ADVENTURES OF TARZAN
Adventures of Tarzan (Serial—Fifteen Episodes) (Elmo Lincoln-Star).

AFFILIATED DISTRIBUTORS
The Lonely Heart (Kay Laurell).

ASSOCIATED PHOTOPLAYS
Ghost City (Helen Holmes).
Crossing Trails (Pete Morrison).
Too Much Married (Mary Anderson).

AYWON FILM CORP.
The Vengeance Trail (Big Boy Williams). R-451; R-335; C-289.
The Shadow of Lightning Ridge (Snowy Baker). R-451; C-397. Nov. 26.
The Better Man (Snowy Baker). R-459. Nov. 26. (C-1120. Dec. 31).
Western Firebrands (Big Boy Williams). R-458. Nov. 26.
Fidelity (All-Star Cast).
Lure of the Orient (Jack Conway-Frances Nelson).

BLANCHFIELD
A Knight of the West. R-93; C-159.

C. C. BURR
Burn 'Em Up Barnes (Johnny Hines). R-211.

DU MAHAUT-KLEIN
Monty Works the Wires (Monty—A Dog). R-713. Dec. 10.

EQUITY PICTURES
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Charge It (Clara Kimball Young). R-848; C-163.
Heedless Moths (Audrey Munson). R-748.
What No Man Knows (Clara Kimball Young). R-1077.

EXPORT AND IMPORT
Wild Animal Serial (15 Episodes—Selig Productions).

C. B. C.
Dangsrous Love.
The Victim.
Captivating Mary Carstairs.
Star Ranch Westerns (Two-reels. bi-monthly).

GEORGE H. DAVIS
The Heart of the North (Roy Stewart). R-208; C-649.

THE FILM MARKET
The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

PHIL GOLDSTONE
The Unknown (Dick Talmadge). (R-1128. Dec. 31).

GRAPHIC
Mother Eternal (Vivian Martin — Seven Reels). R; Vol. 49, P-990; C-45.

HOWELL SALES CO.
Vendetta (Pola Negri). (R-1125. Dec. 24).

JANS PICTURES
Man and Woman. R-447; C-529.
The Amazing Lovers. R-946.

J. W. FILM CORP.
Road to Arcady. (R-1129. Dec. 31).

LEE-BRADFORD
The Unconquered Woman (Rubye DeRemer).

VICTOR KREMER
I Am the Woman (Texas Guinan).
Where Love Is Young (Zena Keefe).
Winding Trail (Buck Manning).

PACIFIC FILM COMPANY
The Able Minded Lady (H. B. Walthall).
The Call from the Wild. R-323.
The Fatal Thirty.
The Impossible Boy.
Folly Comedies (George Ovey—Single Reels).
Folly Comedies (Vernon Dent—Single Reels).

PHOTOCRAFT PRODUCTIONS
Oh, Mabel Behave (Four Stars) (R-855. Dec. 17).

PRODUCERS' SECURITY
Diane of Star Hollow. R-880; C-47.
Mr. Bingle (Daddy Dumplins).
The Soul of Man (Six Reels).
Mr. Potter of Texas.
Cissy Fitzgerald Comedies (Two Reels).
The Right Way. R-218; C-397. Nov. 26.
Squire Phinn.
Welcome to Our City.
Trail of the Law.
The Man Who Paid.
Irving Cummings Series (Two Reels).

REELCRAFT PICTURES
Sun-Lite Comedies
Scream Street.
Lion Liars.

Mirth Comedies
(Two Reels Each)
Chick Chick. R-634.
Vacation.

RIALTO PRODUCTIONS
Holy Smoke (Funnyface). R-810.
Funny Face Comedies.
Windsor McCay Animated Drawings.
Tony Sarg Almanac.
Charley Cartoons.
Lee Kid Comedies.
Four Eileen Sedgwick Features.
Body and Soul. (Anna Luther).
Silks and Saddles.
Power of the Borgias.
Six Clara Kimball Young Reissues.

RAINBOW FILM CORPORATION
A Girl's Decision. R-93; C-397.

RUSSELL PRODUCTIONS
Shadows of Conscience (Russell Simpson). 7 Reels. R-1075; C-47.

STOREY PICTURES, INC.
Shadowland Screen Review (Every two weeks).
Burlesque Photoplays (Elsie Davenport) (Once a Month). (2 Reels Each).

WILLIAM STEINER
Tangler Trails (Neal Hart). R-980. Dec. 24. (C-1120. Dec. 31).

SWEDISH BIOGRAPH
Sir Arnes Treasure. 6,500 Ft. R-711. Dec. 10. C-976. Dec. 24.

TEXAS GUINAN PRODUCTIONS
Texas of the Mounted. R-1073.
Code of the West R-94.
Across the Border (2 Reels). R-590. Dec. 3.
The Spitfire (2 Reels). R-590. Dec. 3.

WESTERN PICTURES EXPLOITATION
A Dangerous Pastime.
That Something. R-758.
Scattergood Stories (Two Reel Comedies).
The Masked Avenger (Lester Cuneo).

WESTERN PICTURES CORP.
Partners of the Sunset (Allene Ray).
Lady Luck (Allene Ray).

WORLD FILM CORPORATION
Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757; C-49.

WESTERN FEATURES PRODUCTIONS, INC.
(Featuring "Bill" Fairbanks)
Go Get Him.
A Western Demon (William Fairbanks). R-96.
Hell's Border.
Fighting Heart.
Daredevil of the Range.

WARNER BROS.
Why Girls Leave Home (Anna Q. Nilsson). R-210; C-273.
Parted Curtains (H. B. Walthall and Mary Alden). R-94; C-397. Nov. 26.
School Days (Wesley Barry) (R-856. Dec. 17). C-976. Dec. 24.
Ashamed of Parents. (R-1128. Dec. 31).

WESTERN CLASSIC SALES
(Two-Reel Dramas)
Bullets and Justice.
The Heart of Texas Pat.
The Unbroken Trail.

MISCELLANEOUS

AMERICAN FILM COMPANY
Quick Action (William Russell).
Sally Shows the Way (Mary Miles Minter).
The Moonshine Menace (Helen Holmes).
High-Gear Jeffrey (William Russell).
Youth's Melting Pot (Mary Miles Minter).
A Crook's Romance (Helen Holmes).
A Rough-shod Fighter (William Russell).
The Loggers of Hell-Roarin's Mountain (Helen Holmes).
Silent Shelby (Frank Borzage).

ASTA FILMS, INC.
Hamlet (Asta Neilson). R-336.

CAPITAL FILM COMPANY
Fritzi Ridgeway Series (Two Reel Westerns).
Neal Hart Series (Two Reel Westerns).
Helen Gibson Series (Two Reel Westerns).
Al Jennings Series (Two Reel Westerns).
Capital Two Reel Comedies.
Witches Lure (All Star Cast).

EMERSON-LOOS
Red Hot Romance. R-713. Dec. 10.

D. W. GRIFFITH
Orphans of the Storm. (R-1125. Dec. 31).

FEDERATION PRODUCERS SERVICE
The New Disciple. (R-1127. Dec. 31).

KINETO COMPANY OF AMERICA, INC.
The Four Seasons (4 Reels). R-694; C-159.

Kineto Reviews
(Released Through National Exchanges, Inc.)
(One Reel)
(Third Series)
Kentucky Thoroughbreds.
Hiking the Alps With the Boy Scouts.
Manhattan Life.
Eccentricities of the Wasp and Bee.
Fur and Feathers.
My Adirondacks Outing.
The Chemistry of Combustion.
The Victory Pageants.
The Delta of the Nile.
A Glimpse of the Animal Kingdom.
Better Milk. R-587. Dec. 3.
Permanent Peace. R-586. Dec. 3.

Urban's Movie Chats
(Released Through State Rights Exchanges)
First Series from No 1 to 26, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

EXCEPTIONAL PICTURES CORP.
January—Martin Johnson's "Jungle Adventures." R-449; C-649.
January—His Nibs (Chic Sale). R-947; C-1023.

W. KURTZ & CO.
Shattered (Foreign Film). R-460. Nov. 26.

NATIONAL EXCHANGES, INC.
Shadows of the West (Hedda Nova).
The Lotus Blossom. R-809; C-159.
The Great Reward (Serial—Francis Ford and Ella Hall).
Kineto Reviews (One-Reel Educational).
Rainbow Comedies (Edna Shipman and John Junior) (Two Reels Each).

WILL ROGERS
The Ropin' Fool (Two Reels). R-335.

ROMAYNE SUPERFILM CO.
The Toreador (3,600 Feet).
Rigoletto (6,000 Feet).

SACRED FILMS
The Bible. R-219.

Note—Refer to page 117 for explanation of reference marks

PROJECTION

By F. H. RICHARDSON

The Transverter

About six years ago this department made the first announcement of the Transverter, manufactured by the Hertner Electric Company, Cleveland, Ohio, which appeared in any trade paper. It was then a good machine, and we said so. Its operating plan was a new one, as applied to projection, and a good one and we said so. Since that time its manufacturers have gone to great pains in perfecting the machine, and with such effect that the demand has steadily grown through the years until it is now but justice to say they are used in theatres scattered all over the United States and Canada, and very many are used in other countries.

Since the introduction of the Transverter, we have, from time to time, described various changes and improvements, but it seems to us, a general re-description of the whole machine would now be of at least sufficient interest to justify the use of space, so here goes.

When the Transverter first came into the field there was a strong demand for a single arc machine. This was because of the fact that at that time the general practice was to operate, or rather to connect, the two projector arcs in multiple, "stealing over" at the time of change-over.

This was an undesirable practice, because almost always there was some evidence of the act on the screen, and many times the dimming and discolorations were very bad indeed.

True a double arc motor generator was being used, but until the advent of the Transverter the double arc machine of the series type was unknown, at least in motion picture work. Another objection to the double arc machines previously used was that they generated at from 70 to 110 volts (mostly 70), and resistance had to be employed to reduce the voltage, which meant waste.

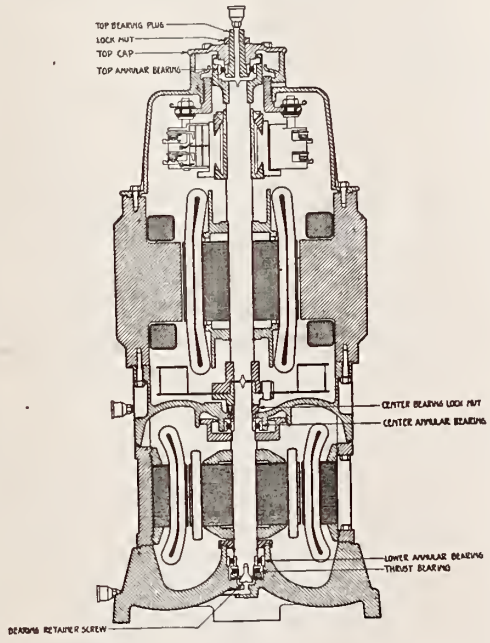
In Response to Strong Demand

The Transverter appeared in response to what was a very strong demand for a double arc machine which would carry two arcs during the period of change over, and do it economically. The Hertner folks thought the series type was the answer—the Transverter was evolved, and be it said that its general design and construction remains unaltered after six years of existence, which speaks well for the knowledge of its designer.

The machine is of the vertical type, meaning that the unit comprising the bipolar D. C. generator, its commutator at the upper end, is mounted above the A. C. motor, the two shafts being joined by a coupling having a limited capacity for self alignment.

Ball bearings are used throughout. Instead of the armatures being mounted on, or carried by two bearings, one at either end, as is the case with most close-coupled machines, there are three, all annular ball bearings. Two of them are on the motor shaft and the third at the upper end of the generator shaft. The lower end of the combined shafts rides on a ball thrust bearing, which carries both armatures and their shafts—in fact the entire rotating elements of the machine.

There can be no question as to the excellence of the ball bearing. That it will stand tremendous overload and abuse is amply proven by even the most superficial examination of automobile bearing practices. They are perhaps the most, and certainly are one of the most efficient mechanical devices yet evolved.



HERTNER TRANSVERTER
Illustration shows structural details

Proper mounting demands that the inner ball race be held rigidly in place on the shaft, but that the outer race be so mounted that while it permits of no radial play, still does allow the race to slide sidewise on the shaft to compensate for unequal expansion, vibration etc. This allows of the outer race to so position itself with relation to the inner race that all possibility of end thrust is avoided. The outer race being a free, or "sucking" fit, it will also creep, or slowly revolve, which has a beneficial effect on the life of the bearing.

A Big Advantage

To best accomplish these desirable results the inner race, instead of depending on friction with the shaft, is held between a shoulder on the shaft on one side and a collar or nut on the other, the race being tightly clamped between the two. Another advantage found in this construction is that the average repair man outside the construction factory will be better able to handle a bearing mounted in this way, than a bearing which depends on a fit which must be accurate within two to three ten thousandths of an inch.

As will be seen by examining the illustration, the bearings are all well protected from dust and dirt.

In the bottom of the motor shaft a screw is set, which serves to hold the various parts of the ball thrust bearing loosely in their correct position in assembling, and until the shaft is finally set into position in the bearing, whereupon the bearing will rest on its seat and relieve the screw of all pressure.

A Panel With Each Machine

A panel goes with each machine, and if it be a "panel A" it carries a voltmeter and an ammeter, also a field regulator with which to control amperage at the arc. The ammeter and voltmeter are connected to D. C., hence show arc voltage and amperage. The field regulator has sufficient range to enable the projectionist to reduce arc amperage down to as low as one half normal flow.

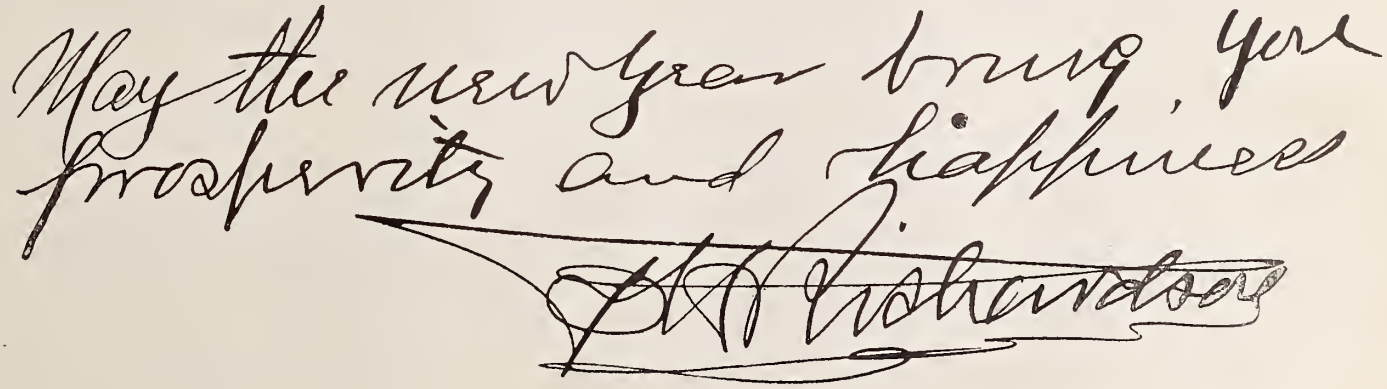
Panel B, in addition to the regulator, the voltmeter and ammeter, also carries a pair of special quick-break switches with which to open the arc lamp circuits.

Reverting to structural matters, examining the illustration you will see that the top bearing is seated on a steel plug, the upper end of which carries a grease cup. This plug is hollow and is threaded so that the bearing is held in place by firmly tightening down the nut above.

The center bearing is held between a shoulder on the armature shaft and a nut above the bearing. The bottom bearing is held between a similar shoulder on the rotor shaft and the thrust bearing below, so that the weight of the rotating elements (armature and rotor) secures the annular bearing. Grease cups for each of these bearings will be found on the side of the machine.

Centrifugal Type Fan

The propeller type of ventilation fan has been replaced by a fan of centrifugal type, which has greatly increased the air circulation; also instead of drawing the air through the machine



from top to bottom, it is drawn in at top and bottom and exhausted at the sides. This has the advantage of drawing fresh cool air through both motor and generater.

Electrically the machine design has not been changed. The generator is shunt wound and fitted with interpole fields for commutation. The brushes are rocked to a position where the magnetic effect of the armature on the field is such that the current will remain practically constant over the entire working range of voltage, and that is a very wide range too. The interlopers can be shifted, and are so located as to secure sparkless commutation once the brushes are set for proper performance. These adjustments are, of course, made at the factory, and are permanent. THEY SHOULD NEVER BE THEREAFTER ALTERED.

After the Transverter had been introduced, the growth of theatres brought about a demand for increased projection current. The general demand was for 75 amperes, with many asking 100 and a few even as much as 125 amperes, the filling of which demand was arranged for by the manufacturer.

The Transverter today is an unqualifiedly successful machine of the motor generator type. It has stood the test of time, and this department is glad to again give it its indorsement and approval, just as we are glad to give approval and indorsement to any piece of theatre equipment which is of PROVEN WORTH.

Genuine merit is what counts with this department and its editor. Adverse criticism is always an unpleasant, though sometimes a necessary task, and the approval of worthy things a real pleasure.

In the Game

Dabney C. Jones, Projectionist Capitan Theatre, Roswell, New Mexico, writes:

Dear Mr. Richardson: For some time I have been wanting to write a few lines concerning the theatre of which I am Chief Projectionist.

Have been in the game nearly a year, and like the work fine. Our theatre is not very large. Only seats 500.

We have had a lot of trouble with our screen. It has spots all over it which show up badly. It was installed last July. We want your advice concerning it. Mr. Trieb, the Managing Director, has written the manufacturer about it. They want him to send it in to be repaired, but it is up in a way that would require much labor and time to take it down.

What we want to know, is there not some way we can work it over without taking it down?

I am using two Powers 6B projectors. Just got through installing a Martin converter, which is working fine and giving plenty of light. My distance of projection is 131 feet, with a 12 foot picture. We have a photoplayer, which was installed after the theatre had opened. Have one of your handbooks, which has helped me out several times. We take the Moving Picture World and I always look at the Projection Department for something which will help me. Have had trouble with glass in lamphouse port holes. Smoked a piece of clear mica with a match and my troubles are all over. This, I believe is a little trick which may help others.

Thanks for Mica Hint

Backing up on your remarks, on the principle that the last shall be first and the first shall be last, many thanks for the smoked mica hint. It is passed along for others to consider.

As to the blank you sent in, it is none of mine, and I most emphatically do NOT believe in it. That a projectionist should take the best possible care of film he receives—yes. That he should pledge himself to do exchange inspection work free of charge—NO.

As to the screen: No, there is no way you can get a satisfactory job by trying to renew the surface in your theatre—and get the same type of surface, I mean. What I would advise might not suit you at all. If you do try it, do so absolutely on your own responsibility, and NOT because of my advice.

Under the circumstances, were the screen mine I would have a painter there when the show closes at night, with a ladder so constructed that he can reach the screen surface without leaning the ladder against it. I would have him previously examine the surface and determine whether it should be seized with shellac. In fact I think I would take no chances, but would so size it. I would then give a tolerably heavy coat of paint mixed as follows: white lead and white zinc half and half, mixed to a consistency which will "cover" fairly well, with one third boiled linseed oil and two thirds turpentine, adding just enough ultramarine or cobalt blue to give it a slight shade of blue when in the pot.

Keep Theatre Warm

Keep the theatre warm and the paint should be dry enough to allow of a second coat before the show opens next day, though it will be better to wait one day if you think you can get by with the screen in that shape.

Next coat should be one third white lead and two thirds zinc, and one quarter boiled linseed oil and three quarters turpentine, with the same tint of blue. This will be dry enough for a third coat in twelve hours. The third coat should be all white zinc and very nearly all turpentine—just a dash of boiled oil for a binder. Some tint of blue.

Probably three coats will be plenty. If a fourth is needed, give it, but that should be decided before the third coat is put on, because if there is to be a fourth coat the third should have a bit more oil, though not much.

There, friend Jones. That is what I would do, under the circumstances, if the screen and theatre were MINE. You made a mistake in installing a screen in that way. No screen is a permanant institution, insofar as its surface is concerned. They must all be renewed after a time. The surface I have described will give you a better difusion than your present surface, which will be desirable if your theatre is wide and not so desirable if it be a narrow house. The surface should be thoroughly scrubbed and re-painted at least once a year. If it were mine I would do it once every six months. A DULL SCREEN SURFACE IS NOT GOOD. It does not pay to have one. The necessary expense of sharpening the screen surface is, in my opinion, far more than justified, and once in six months is about right for most surfaces.

Very likely the Managing Director will not feel inclined to view my advice with favor. Well, it don't cost him one blooming cent, and he can therefore feel perfectly free to—take the screen down and send it to the factory to be resurfaced. That is THE alternative.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up ot date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

Duluth Men Do Well

Some time ago I said that inasmuch as Duluth local union, 509, was composed of progressive men who had done what they could to advance themselves in knowledge of their profession, I would watch what, if any effect it might have on conditions in Duluth when it came to making a new contract with the exhibitors.

I also said that if it had no effect there and in some other places I named, I would be obliged to agree that the exhibitor did not appreciate an endeavor of men to fit themselves to give high-class service.

The following letter comes from Local 509:

Brother Richardson: At our last regular meeting it was the wish of the men that you be informed how Local 509 made out with the 1921-1922 wage scale, so I am sending you the facts. Our reason for sending it was the article in the department in which you said you would watch our local.

The scale for 1920-1921 was as follows: In ten and fifteen cent houses, $42.50 for seven hours. For 17 and 25 cent houses, $45.00 for seven hours. For vaudeville houses, and all houses charging more than 25 cents, $47.50 for seven hours. For suburban houses running six or seven nights and not to exceed two matinees, $37.50. All overtime pro rata.

The 1921-1922 scale is forty-five dollars ($45.00) for all houses, seven hours a day. Overtime 92 cents per hour.

Well, Duluth, considering that you have obtained this, and obtained it without a fight, in times when bread lines are long and suffering more or less acute all over the land, certainly you have done well. Just how much the progressiveness of your local, or its members, rather, had to do with the matter, I do not know, but surely and certainly the facts that you have been progressive, and that the exhibitors of Duluth know you have, helped your cause. To deny this would be, it seems to me, equivalent to disputing the fact that water is wet.

I am obliged to you for sending the scale. I would appreciate a statement from your local as to exactly what you believe the effect of progressiveness was. May be hard to estimate, but surely you have some views on the matter. May I be favored?

Not New

R. O. Hardin, projectionist, Bijou Theatre, Greenville, South Carolina, arises to say:

Have read with considerable interest the discussions in the department regarding signals for change-over. We have a projectionist here in Greenville, named George Bohlen, who has worked out an idea, which to my notion has solved the problem of change-over signal. His play will be effective and will not in any way damage the film.

The instrument, or device is a small affair. It consists of a single cell dry battery, a "buzzer" and a hard steel roller, all of which are attached to a compact base. It is attached as a whole, to the magazine. on the left side, with the roller in posltio.1 on the back side of the film, between the sprocket and the magazine valve rollers. The electric buzzer is made to sound at the proper time by affixing a strip of contact tape to the edge of the film, which makes electric contact between the roller before named and the magazine valve rollers. The contact strip is cemented on the film before the run.

I have written because I am sure you will be interested in this new idea, which I regard as excellent.

Yes, but, Brother Hardin, that is just it. It is NOT new. If I had time to search the department files I could find it described therein as long ago as eight years—or maybe even a year earlier than that.

Also it has been described once or twice thereafter. It works, yes, but was not popular. One objection is that the inspectors will not, as a rule, approve of any make and break contact at the magazines—or approve of any sort of electrical connection with the magazines at all, for that matter.

Sorry, Friend Hardin, but while I thank you sincerely for the good intent in sending it in, those are the facts in the case.

Ready—

EASTMAN FILM CEMENT

Cut where you will, splice with Eastman Film Cement and for all practical purposes the reel's original resistance to strain both in projection and re-wind is restored. The splice is secure against break or buckle.

Eastman-made and Eastman-tested as the presence of this seal on the container testifies:

Eastman Film Cement is the only cement that may be used successfully with either Regular or Safety film. It may be obtained in 1 oz. and 16 oz. bottles, and gallon containers.

EASTMAN KODAK COMPANY

Motion Picture Film Department Rochester, N. Y.

Better Equipment

Conducted by E. T. KEYSER

St. Louis Contemplates Expending Over $12,000,000 for New Picture Theatres

WITH General Prosperity in the wings awaiting his cue to take the spotlight, a building survey of St. Louis indicates there are picture and vaudeville theatres and other buildings for the film industry in contemplation valued at from $12,000,000 to $15,500,000. The majority of these structures will be started when construction costs reach a near-normal basis and general industrial conditions improve.

In the Greater St. Louis region, including East St. Louis, Edwardsville, Granite City, Clayton, Kirkwood and St. Charles, there are other structures under consideration valued at almost $1,000,000.

$2,500,000 *Since October, 1920*

Since October, 1920, picture theatre improvements costing $2,500,000 have been made in St. Louis, including the Missouri, Delmonte, Criterion, New Capitol and Wellston Theatres, while in Greater St. Louis there was such handsome additions as the Grand Theatre, Alton; Erber's Theatre, East St. Louis; New Lincoln, Belleville; Oh Gee, Edwardsville, and the Ozark, Webster Groves, representing an investment of $775,000.

St. Louis, a city of more diversified industries than any in the country, has already shown distinct signs of recovering from the industrial depression.

The development of the Mississippi River as a great inland canal, the Roberts process of converting Illinois soft coal into metalurgical coke, and the "discovery" of St. Louis by the automobile industry, indicates a phenomenal development in the Mound City within the next few years. With hundreds of thousands of new inhabitants the city naturally will need new amusement places, as it is already short of high class picture, vaudeville and dramatic theatres.

The Shubert interests contemplate two new theatres for St. Louis. On a recent visit Lee Shubert announced that he would open a new vaudeville house here next year. If present plans are completed it would cost $1,250,000 and adjoin the Jefferson Hotel, across Locust street from the Shubert-Jefferson Theatre. It is an open secret the Shuberts are considering a $750,000, 3,500-seat theatre for the Grand avenue-Olive street district. The downtown place would seat 4,000 persons.

Recently the Orpheum Circuit management announced that the Mississippi, a 4,000-seat house costing $1,500,000, would be erected on a downtown site already selected. It is stated on good authority that a Junior Orpheum house may grace an ideal corner not far from Grand and Olive street. This house would seat 3,500 and cost $1,000,000 to $1,250,000.

Recently Charles H. Thimmig, owner of the Mid Way Theatre, Grand and Washington avenues, announced plans for a theatre-office-apartment structure costing upwards of $1,250,000 to occupy the Mid Way Theatre site. If plans mature, a picture house with accommodations for 4,000 persons would be operated in Thimmig's structure by a local company affiliated with a leading eastern producer.

For a Million-Dollar House

Marcus Loew many months ago purchased a site at Eighth street and Washington avenue for his State Theatre, to cost not less than $1,000,000 and seat 4,400 persons. Several days ago, on a visit here, Loew stated this building would not start until construction costs come down.

The Famous Players Missouri Corporation plans to go forward with the completion of the Missouri Theatre building, a thirteen-story hotel-apartment structure. Work was stopped shortly after the Missouri opened because of high wages and materials.

Other structures under consideration include, a film exchange building at Beaumont and Olive streets, costing upwards of $500,000 by Isaac Hedges of Washington University, a 2,500-seat house on the south side of Chestnut near Eighteenth street, costing $500,000, Central Union Amusement Company, owners; and John Karzin's new 2,400-seat house near Sixteenth and Market streets, to cost $225,000. Karzin announced his plans several months ago.

The Trocadero, modeled after the famed amusement palace, will be erected on the Delmar Theatre site at Delmar and Euclid avenues if Hector M. E. Pasmezoglu's plans are carried out. It would cost $1,000,000 to $1,200,000. He already owns the Congress, Delmar and Criterion Theatres.

William H. Green recently requested the City Plan Commission to permit a twenty-story film exchange office building on the triangle at Olive, Lindell, Channing and Theresa avenues. He plans to spend $1,000,000.

Koplar to Build Big House

West End houses contemplated include a $100,000 house by Sol and Nat Koplar near Hamilton and Easton avenues, seating 1,600; another house in the same vicinity to be owned by a syndicate headed by George R. Hart of the Hamilton Airdome, to cost $150,000 and seat 2,000; also a house for 1,500 persons costing $100,000 by Sam C. Gossom, president of the Hodiamont Bank, at Bartmer and Hodiamont avenues, and the Aubert Theatre, Aubert and Waston avenues, adjoining the Aubert Airdome. The Aubert Photo Play Company plans to spend $250,000 on this theatre. It would seat 3,000 in a balcony and parquet floor.

It is rumored that Universal may erect a $250,000 first run house in the Grand avenue district. William Sacks, a local banker, represents an eastern picture concern that plans a downtown house to cost upwards of $600,000. Business men in the vicinity of Grand and Meramec street have $100,000 to spend on a theatre there when costs come down. Plans for the Highpointe Theatre, Clayton and Skinner avenues, to cost $100,000, have been announced.

$70,000 *for Improvements*

Recently minority stockholders in the company owning the Hippodrome informed the Circuit Court they had an offer of $12,000 annual rental for that showhouse, which has been dark for several years. The prospective tenant plans to spend $70,000 in improvements.

Construction of the Manchester Theatre, Arco and Manchester avenues, and Sam Hamburg's new film exchange building near Leonard avenue and Olive street, are progressing rapidly. The Manchester will seat 1,700 and cost $100,000. The film structure will represent an investment of about $100,000.

New theatres are also planned for East St. Louis, Clayton, University City, Kirkwood, Edwardsville and Granite City.

MAKE THIS NEW YEAR'S RESOLUTION

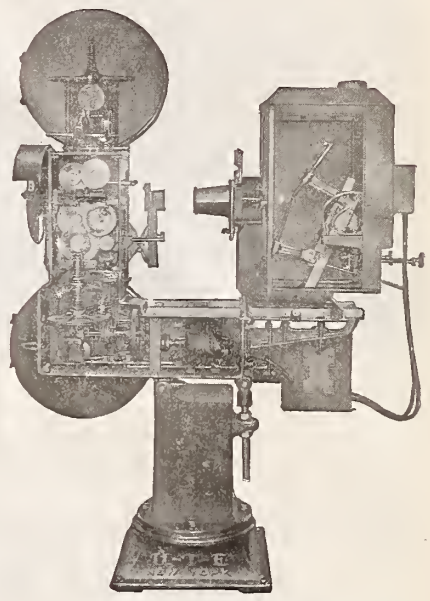
And the Resolution Will Be the Making of YOU

I hereby resolve—

to give my patrons henceforth the best in projection.

to do this easily, economically and with certainty by installing the ultimate in projectors—the *U-T-E* - **Proctor Automatic Projector** and its co-related equipment—the **Hallberg Motor Generator, Hallberg Speed Recorders** and **Indicators** and the **Hallberg Arc Control.**

To write NOW for Bulletin P.W., which will tell me how my projection room troubles can be banished.

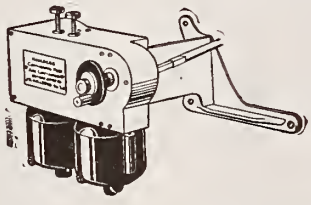


U. T. E.-PROCTOR AUTOMATIC PROJECTOR

HALLBERG FILM SPEED INDICATOR AND RECORDER

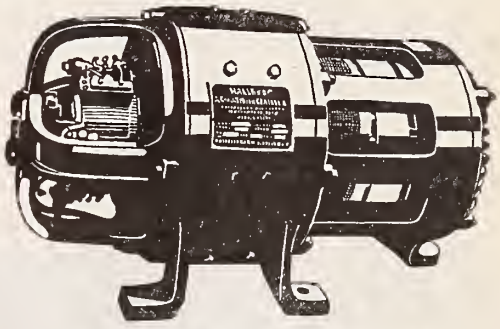
Keeps picture and music in harmony and time's the projection

There are no out-of-date relics in the *U-T-E* line. Each item of equipment represents the latest ideas in the science of projection as developed by the world's foremost and most successful projection engineers.



HALLBERG CONTINUOUS FEED ARC CONTROLLER

Ensures a perfect arc under all conditions



HALLBERG MOTOR GENERATOR

For all circuits, single and double arc. 25 to 125 amperes

Why bother, shop around and worry when *U-T-E* stamped on projection apparatus guarantees that it is the BEST of its kind? Specify *U-T-E* equipment and be absolutely safe.

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EVERYTHING FOR THE MOTION PICTURE THEATRE EXCEPT THE FILM

SEND FOR FREE BULLETINS

REST ROOM OF BILLINGS' LIBERTY

Wicker furniture, bird cages and a fountain filled with gold fish renders this room uniquely comfortable

Two Simplexes Furnish the Projection of Billing's Fine New Liberty Theatre

THE new Liberty Theatre recently opened in Billings, Montana, is the pride of the city, and contains many features which Jensen and Von Herberg, the owners, consider improvements over those of any of their fine theatres in Seattle, Portland, Tacoma, or Yakima.

The architect of the house was H. Ryan, who plans all of Jensen and Von Herberg houses and who drew the plans for the Blue Mouse, John Hamrick's Seattle theatre.

All in Good Taste

The building is finished in gray brick trimmed with ornamental tile, and the flatness of the facade is artistically relieved by windows cut in the Roman style. A huge marquee extends the full length of the building, and above it is the "Liberty" sign, which operates on a flash system. At either end of the marquee is an announcement sign.

The foyer is broad and extends the entire width of the building. It is decorated with plastic relief work and mirrors. Two ramps lead to the balcony and the cove and retiring rooms.

The auditorium is finished in Louis XVI style. Greek columns in old ivory has relief from panels on the walls, which are decorated in rose tapestry with a medallion at the top of each. Rose and fawn are the predominating colors in the decorative scheme. Carpets and hangings are fawn.

There are two stage curtains, the outer one rose, the inner one fawn. The former drapes, the latter disappears by the barn door effect.

There are 1,535 Heywood-Wakefield opera chairs of mahogany with cherry end standards and with full upholstering in red muleskin. A feature of these chairs is the Marshall No. 9 special spring seat. The loge chairs, 480 of them, are of wicker with gray velour upholstery. The aisle carpets are in tile effect, fawn with a brown line making the squares.

Gay with Wicker

The cove or general rest room, which is just back of the balcony, is gay with wicker furniture upholstered in cretonne and with singing birds. In the center on a carved marble standard a fountain bubbles over green ferns. At one end of this room is the men's smoking room and at the other the women's dressing room. The former is furnished in wicker, the

LIBERTY THEATRE, BILLINGS, MONTANA

Above, a corner of ladies' dressing room. Below, the orchestra, facing screen, and the house as viewed from the front

CLOG DANCING

without a teacher. You can easily learn from "The Clog Dance Book" by Helen Frost of Columbia Univ. Music with each of the 26 dances. Illustrations showing the steps. Cloth bound. Price $2.50 delivered. Catalogue free. A. S. Barnes and Co., 30 Irving Place, New York.

latter in wooden furniture of a mottled burnished gold finish.

A Fountain and Goldfish

The fountain idea is amplified in a nook off one of the ramps. The base is of old Dutch design, and the water trickles over cascades of rocks and ferns into a pool in which goldfish disport themselves. Colored lights showing through the water add to its beauty, and a series of mirrors are so placed as to extend the vista, thus giving the effect of a large waterfall seen at a distance.

The lighting of the entire house is controlled by one master switch in the operating room. Every light is on dimmers, and the house is wired for three different colors so arranged that by blending them almost any color effect may be obtained. The stage is equipped with a special lighting equipment for blending in different stage settings to harmonize with the picture on the screen, the effect being heightened by the black velour border for the screen.

The projection room equipment consists of two Simplexes, an automatic rewind cabinet, W. T. E. Company's special stereopticon and stereopticon spot, W. T. E. arc controls, two double 75 ampere Hertner transverters. A velvet gold fibre screen and an Automaticet machine completes the equipment.

The Western Theatre Equipment Company, of Seattle, furnished all the equipment and the furniture, which William Hartford, the company's installation engineer, installed in the record time of three days.

Ed. Myrick, formerly manager of one of Jensen and Von Herberg's Portland houses, is manager of the Liberty, and he features the fine projection in his advertising.

The projection room is in charge of Bert Jollef, who made a special trip into Seattle to obtain instruction from the Western Theatre Equipment Company in handling the different lighting effects, controls, etc.

Seattle's Four Hundred and Fifty Seat Paramount Uses Two Powers

A HEALTHFUL indication of the attention which projection receives today from the progressive exhibitor is the frequent notice given in this department of the installations of batteries of two or even three projectors in houses where a few years ago, one would have been considered ample.

And these signs of progress are not confined to theatres of large seating capacities. One of the most recent examples of this is furnished by a four hundred and fifty seat house of the Northwest, in which two Power's projectors are features of the projection room.

One of Seattle's handsomest neighborhood theatres is W. F. Code's Paramount Theatre, at Forty-sixth avenue and Meridian street, in the University district. The building is of fireproof construction finished in concrete. Its dimensions are forty by ninety feet, and it seats four hundred and twenty-five.

The interior walls are finished in gray with four scenic panels painted on either side. The draperies are rose colored, and the chairs are of gray wood, upholstered in rose leather.

A Distinctive Lighting Feature

The lighting system is a distinctive feature of the house. All light is distributed in the auditorium from a central dome so sunken into the ceiling that it is impossible for any of its rays to reach the screen, and yet the auditorium is fairly well lighted throughout the showing of the picture. The system of dimmers and colored lights makes it possible to throw the house into any color desired.

The architect was George Purvis, of Seattle, who has also just completed the Dixon Theatre in Ellensburg.

The house boasts a women's rest room and a men's smoking room, which heretofore proprietors of local neighborhood houses seem to have considered unnecessary.

The heating and ventilating system is that regularly installed by the Washington Sheet Metal Works and consists of a hot air furnace and a big fan, which drives the fresh air through the furnace and into the house through grilles just over the exit doors on either side of the stage. The foul air is forced by a slight pressure constantly maintained in the house through grilles in the walls near the floor.

Mr. Code is very proud of his organ, and many of his patrons have voiced their appreciation of it.

Two Power's Projectors

Projection is furnished by two Power's machines, and the screen is a velvet gold fibre. The Western Theatre Equipment Company, of Seattle, sold Mr. Code the screen and the Heywood-Wakefield, chairs.

Mr. Code has long been a well-known figure in motion picture circles in Seattle, having operated the Code Theatre in Nome, Alaska, for the past eight years. He still retains his Nome house, but felt that he needed something to do while spending his winters in Seattle.

He goes to Nome each summer, and in the winter his interests are looked after by his partner, N. H. Clark.

Mr. Code is also associated with Capt. A. A. Lathrop, of Anchorage and Cordova, in buying film for Southeastern Alaska and the interior

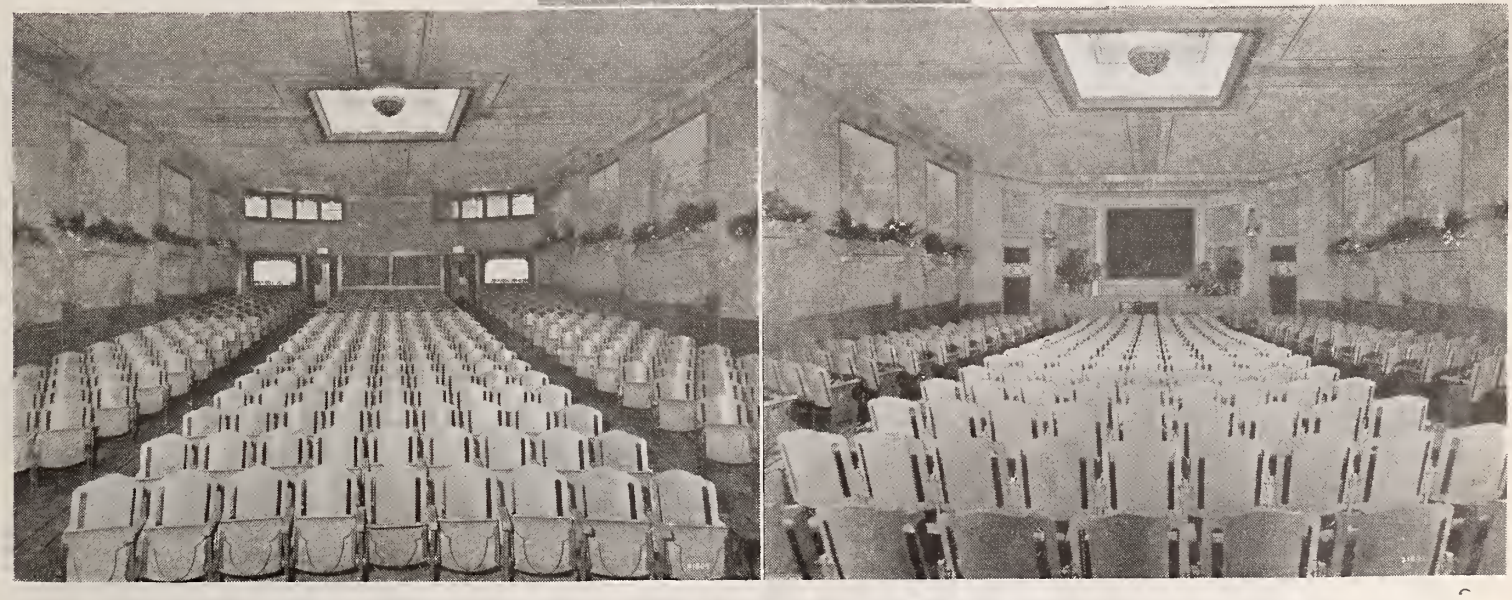
Northwestern Notes

Missoula, Mont.—Northwest Theatres Company has sold all its Idaho houses to W. A. Simons, former president of company. This gives Simons control of houses in Wallace, Mullen, Kellogg and Cocur d'Alene. Northwest Theatres Company retains control of Missoula houses, the Liberty and the Empress. E. K. Taylor is manager.

Ellensburg, Wash.—The Isis Theatre, closed for some time, has been re-opened by Ed. Whitesel.

Walla Walla, Wash.—R. W. Cram, former owner of the Arcade, and more recently manager of the Colonial, Seattle, is now manager of the Liberty.

Billings, Mont.—Strand taken over by O'Keefe and Duncan. E. C. O'Keefe will be manager.



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Exterior and interior views of W. F. Code's four hundred and fifty seat house

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Philadelphia Regent Opened December 21

The opening on December 21 of Pete Magero's new Regent Theatre, a handsome structure, was attended by a large Philadelphia contingent of prominent motion picture men headed by Jules E. Mastbaum, Al Boyd, Frank W. Buhler, Wm. Heenon, Felix M Mendelssohn, Robert Lynch, John Clark, George Dembow, Max Milder, Charles Henchell, Ben Amsterdam and John Bethell.

The Regent has a seating capacity of 1,800 and is built of stone and brick with a main floor of solid concrete. The building is 50 by 200 feet. The interior is finished in Adam style, in old ivory and gold with silk damask hung on the walls. There are two beautiful marble staircases that lead to the balcony where retiring rooms handsomely furnished, are located.

The floors are carpeted with azure blue velvet, furnished by Lit Brothers, and have leather seats furnished by the American Seating Company.

Indirect lighting system and the Typhoon blower ventilating system have been installed. The stage is fully equipped and a large organ will supply the music. A handsome marble booth stands in front of the theatre. The projection room is equipped with two Power's B machines installed by the Motion Picture Equipment Corporation.

Two More Baltimore Houses Simplexized

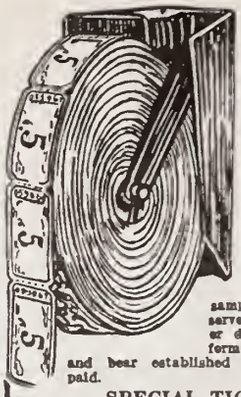
N. C. Haefele & Company, of Baltimore, dealers in Simplex projectors and a complete line of projection equipment, recently removed from 412 East Lexington street to more extensive quarters at 228 North Gay street.

They report the opening of the new 1,200 seat Columbia Theatre, 709 Columbia avenue, Baltimore, of which The Eureka Amusement Company is the owner.

The Columbia projection room measures fifteen by sixteen feet and is equipped with a General Electric motor generator set of seventy ampere capacity, arc controls, Safe-T-First enclosed film cabinet, motor rewinder and two Type "S" Simplex projectors, which are in charge of Harry Schanne, projectionist.

A sixteen foot picture is projected with Snaplite lenses on a Minusa screen, at a distance of one hundred and ten feet.

Haefele and Company also recently equipped the Lyceum Theatre, Sparrows Point, Baltimore, which has a ten by twelve foot projection room. The Lyceum equipment, which is in charge of B. Gregory, projectionist, consists of a General Electric generator set and two Type "S" Simplex projectors which project a twelve foot picture with Snaplite lenses on a Minusa screen at one hundred and ten feet.



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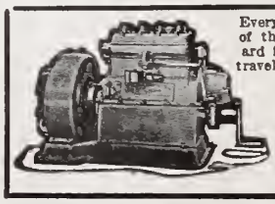

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FOR SALE—Two Power's 6A motor-driven, 110-volt, A. C. 60-cycle moving picture machines; in good condition; $148.00 each. A bargain. Webster Electric Company, 719 9th Street, N. W., Washington, D. C.

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Changes in Management

CARIO, ILL.—I. W. Rogers has purchased Bijou Theatre.

CASEY, ILL.—Harry F. and George F. Stout, Marshall, have purchased New Lyric Theatre. Charles E. Bowles will be manager.

DECATUR, ILL.—E. L. Harris has purchased Crescent Theatre at 1460 East William street. Will be conducted under management Lloyd Harris.

QUINCY, ILL.—Bijou Theatre will reopen under management of M. H. Potter.

ROCK FALLS, ILL.—A. E. Berlin, Jr., has taken over Lyric Theatre. Also new one under construction.

PERU, IND.—Liberty Theatre will open under management of Dale Loomis.

BELLEVUE, IA.—J. E. Grimm, Dyersville, has purchased Cozy Theatre.

BURLINGTON, IA.—Princess Theatre Company, Clinton, has purchased Garrick Theatre. New owners will remodel and redecorate house.

TOLEDO, IA.—D. R. Inman, Aplington, has purchased Cozy Theatre.

WATERLOO, IA.—C. W. Davis and J. M. Schultz have purchased Plaza Theatre.

NEWTON, KAN.—J. O. Kelly and K. B. Stephanson, both of Pratt, have purchased Liberty Theatre.

NEW ORLEANS, LA.—Berry & Patterson have purchased Laurel Theatre at Laurel and Austerlitz streets.

BIG RAPIDS, MICH.—New theatre will open on Michigan avenue under management of Earl Bender.

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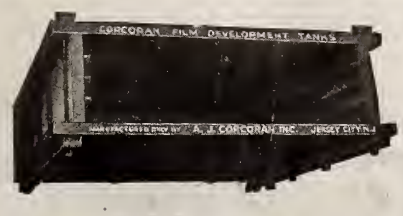

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   Hand drive $175.00
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4. Power's 6, complete with lenses. Hand drive $100.00
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5. Motiograph De Luxe, complete with lenses. Motor drive only....$425.00
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MOVING PICTURE

World

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"Stories of this kind are unusual and rarely presented to the screen... They sure do put this one on right... Title offers unusual advantages."
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Scenario by
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Nazimova's first United Artists production — a supreme picture, by far the greatest in her career — a masterpiece from a masterpiece — a picture every woman will be sure to see

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From the play by
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New York Times:
There are really some irresistible scenes in "A Connecticut Yankee." The picture has been made on a lavish scale, and, incidentally, it achieves some striking scenic effects.

London Daily Graphic:
All lovers of Mark Twain—and I should advise all who love a good humorous story to do likewise—will be in their element at the Alhambra. For the cinema season there the picture is "A Yankee at the Court of King Arthur." It is a wonderful production worthy of the book.

Los Angeles Express:
Retaining all the satire and subtle humor that made Mark Twain the prince of American humorists, embellished by sets so stupendous as to be almost bewildering.

NEW YORK · LONDON · LOS ANGELES
ALL HAVE ACCLAIMED

MARK TWAIN'S A CONNECTICUT YANKEE

IN KING ARTHUR'S COURT

A WILLIAM FOX
SUPER-PRODUCTION

New York Commercial:
The cleverest picture yet shown in New York. All the dry humor, the quaint charm of the Twain story has been captured for the film. The characters live anew and the result is an exquisite photoplay.

Alan Dale in the New York American:
Certainly a lively picture. Something doing every minute, and something worth doing, too. I never closed an eye—which is a record for me. In fact acute insomnia seized me as I sat through the long film, that didn't seem a bit too long.

Birmingham (Eng.) Mercury
All of you are going to laugh at "A Yankee at the Court of King Arthur," adapted from Mark Twain's famous novel. The scenery and costumes are exceptionally magnificent.

London Pall Mall Globe:
Magnificent production of Mark Twain's masterpiece. All who desire to see kinematography at its very best make a point of seeing this film.
It will not matter whether one has read Mark Twain's book or not, the result will be the same—i. e., two hours cram full of interest and mirth.

New York Evening Telegram:
William Fox has outdone himself in the production of the much heralded film. The play is stupendous. Hardened movie goers paused between laughs last night to applaud willingly and spontaneously. The scenes are marvels.

New York Evening Journal:
The picture is hilariously funny. You begin to grin, then when the gay Yank puts his slang into high, you laugh, and before the picture is much more than half through you are roaring with the rest of the people.

New York Sun:
It has some great big scenes, some very effective ensembles and a couple of thrillers. It has an abundance of clever comedy work. Kept the audience in a merry uproar most of the evening.

FOX
INDEPENDENCE & STRENGTH

Wid Gunning's Next Big Money Maker

A Drama of White Heat Passion

Exhibitors right now are combing the market for big pictures that enable them to clean up a nest-egg and wipe off losses from others that didn't "go over."

"White Hands" will do it. It is the story of a woman alone in a nest of crime on the edge of Sahara. Romance, mystery, melodrama, thrills and red-blooded action in every reel—the very elements that draw dollars at the box-office and bring wild bursts of applause from every class of patron.

"White Hands" is a melodramatic triumph! A big picture for big handling by big showmen! See it at the nearest Wid Gunning exchange now! It's the biggest clean-up on the New Year's calendar.

C. Gardner Sullivan wrote it.
Lambert Hillyer directed it.

Hobart Bosworth heading an all-star cast of box-office magnets, including Robert McKim, Elinor Fair, Freeman Wood and Baby Muriel.

A Graf Production

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CINCINNATI . . . . Pioneer St. and Broadway
DALLAS . . . . . 1913 Commerce St.
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DETROIT . . . . . 143 East Elizabeth St.

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WEST COAST PRODUCTION HEADQUARTERS, 6411 HOLLYWOOD BOULEVARD, LOS ANGELES

Carl Laemmle presents

The Year's Big Spectacle

"The FOX"

I WANT to tell you that Harry Carey in "The Fox" is, without a doubt, the biggest, cleanest, most thrilling Western picture ever produced. It was the talk of my patrons—every one was pleased, and expressed themselves in the most complimentary manner. IT IS A WESTERN SUPER SPECIAL IN A CLASS ALL BY ITSELF. The exhibitor that books it and doesn't make good is suffering from sleeping sickness and should consult a specialist, or get out of the exhibitor game.

WILLIAM C. McINTIRE, Mgr.,
Crystal Theatre, Burlington, N. C.

Directed by Robert Thornby

The Year's Big Heart Picture

"NO WOMAN KNOWS"

I AM glad to tell you that I could not have picked a greater attraction than "No Woman Knows" to open my new theatre with. It created motion picture history in this city. THE FIRST TWO DAYS OF THE WEEK'S ENGAGEMENT RESULTED IN TOTAL RECEIPTS EXCEEDING BY SEVERAL HUNDREDS OF DOLLARS WHAT I EVER DID WITH A WEEK'S RUN ON ANY OTHER PICTURE. That's going some you'll agree. Congratulations to Universal for producing such a virile, inspiring picture.

GUS KEROSATES, Mgr.,
New Strand Theatre, Springfield, Ill.

Featuring Mabel Julienne Scott with Stuart Holmes
Made by Tod Browning from Edna Ferber's Novel, "Fanny Herself"

UNIVERSAL-JEWEL

PRODUCTIONS DE LUXE

Carl Laemmle
presents

"The LEATHER PUSHERS"

H.C. WITWER'S
famous stories originally published in
Collier's, *the* National Weekly
Directed by Harry Pollard
featuring
REGINALD DENNY

Something absolutely unique! Exciting, amusing, clean as a whistle, suited to any house of any kind anywhere in the world. A Series of Twelve Two-Reelers, with the settings of a Feature and the dramatic punch of a Jewel production. Inimitably directed so as to bring out all the chuckles and thrills of Witwer's deservedly popular stories. Book this whole Series now and you'll have the short-subject hits of the year.

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In Twelve Smashing Knockouts of Two Rounds Each

State Rights

The most marvellous wild animal jungle-serial ever produced

Col. Wm. N. Selig

offers

"The Jungle Goddess"

with ELINOR FIELD & TRUMAN VAN DYKE

Directed by JAMES CONWAY, *Scenario by* AGNES JOHNSTON & FRANK DAZEY

Col. Selig's Serial Masterpiece

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A SUPER-DREADNAUGHT COMEDY

WITH NO LIMITATIONS ON LAUGHTER

HAL ROACH
presents
THROUGH ASSOCIATED EXHIBITORS

HAROLD LLOYD
in A SAILOR-MADE MAN

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Distributors

A HAROLD LLOYD SPECIAL

HAROLD LLOYD
in A SAILOR-MADE MAN

"Lloyd is always good for several brand new stunts and he does not disappoint in this one. His comedy is straight, clean and decent."

Wids.

"It is very likely to result in an avalanche of dollars at the box office and will widen the smile on the face of the wise exhibitor."

Exhibitors Trade Review.

"All's well in this rollicking comedy. A sure laugh-getter. Fresh, novel, mirthful innovations and an honest-to-goodness story background. Certainly a gem."

Motion Picture News.

"The picture is expensively made and looks it. It is continuous fun, well presented, most amusing and a thorough, complete and satisfying entertainment."

Moving Picture World.

Pathe
Distributors

White Hands

Will Set New Box-Office Records

A nest of vice on the edge of Sahara, a beautiful girl surrounded by leering men who rule friend and foe by the power of an iron hand, and a pretty little desert waif—the saviour of all.

This—in a nutshell—is the telegraphic story of "White Hands," the next big Wid Gunning special that will break many box-office records in the New Year.

"White Hands" is "exhibitor's meat"—a clean-up picture that combines every big element that makes for box-office success. To neglect booking it *now* is to pass up one of the biggest money-makers ever produced. Seven good reasons why "White Hands" will be a sensational success are listed right here. Read 'em carefully:

Story by C. Gardner Sullivan.
Directed by Lambert Hillyer.
A Graf Production.

Featuring Hobart Bosworth with these Screen Favorites that mean bigger business:

ROBERT McKIM, ELINOR FAIR, FREEMAN WOOD and BABY MURIEL.

Prints of "White Hands" are in the Gunning exchanges now. Arrange for a screening without delay. Once you've seen it, we know you'll book it for immediate play dates. It's a big picture—another example of Wid Gunning determination to make money for exhibitors.

Ride along!

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Exceptional Pictures

announces

CHARLES (CHIC) SALE

America's foremost delineator
of rural characters

in

"HIS NIBS"

quaintest and most delightful
comedy of the season

booked by the

CAPITOL, NEW YORK

World's Largest Theatre

an

S. L. ROTHAFEL

presentation

Premier of the nation-wide first-run
showings that are destined to
create a new standard of entertainment

EXCEPTIONAL PICTURES

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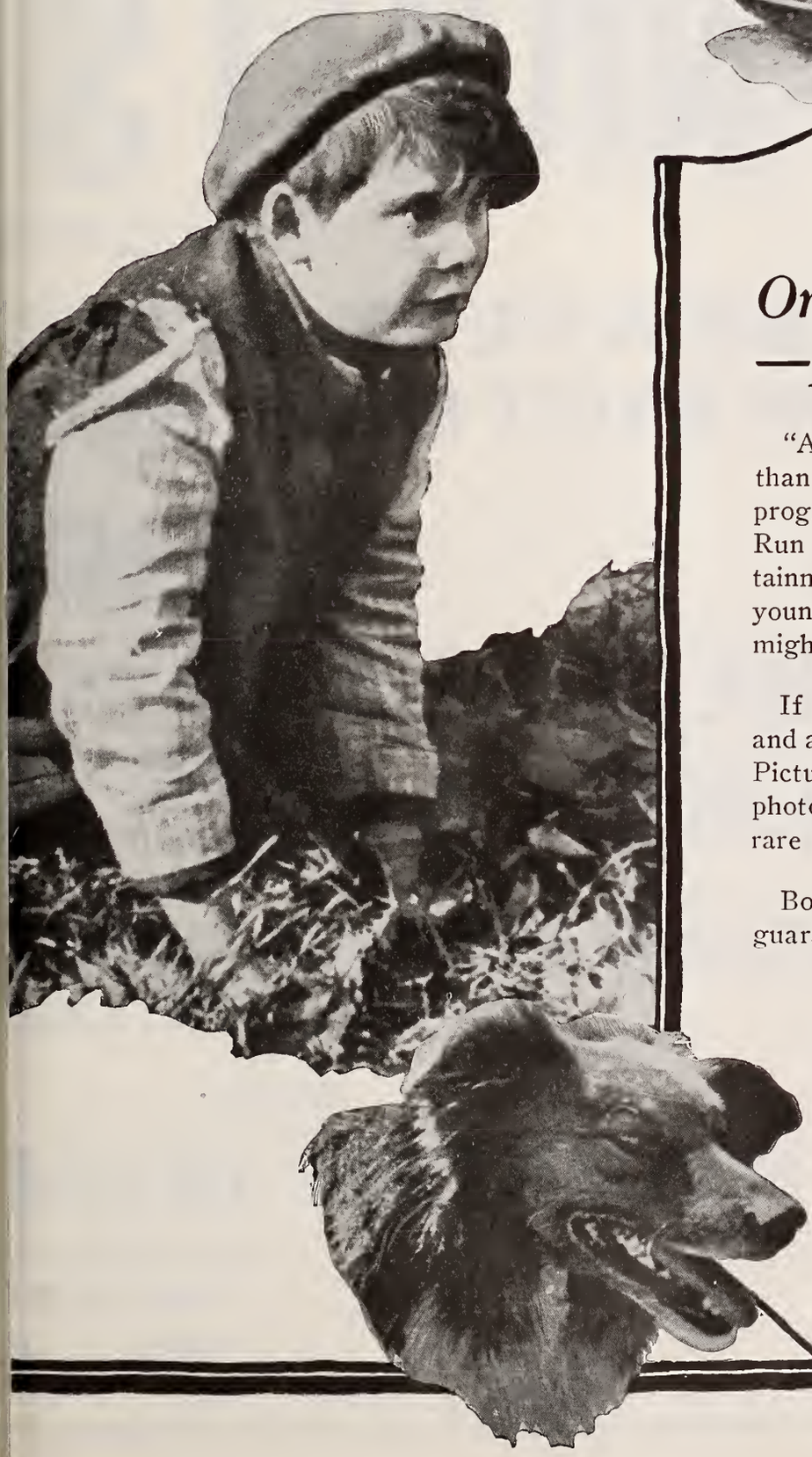
New York City

A BEAR A BOY and A DOG



Only Two Reels But —My! How It Pulls

"A Bear, a Boy and a Dog" is more than a filler-in; it's one of the strongest program pictures released this season. Run with a feature, it provides entertainment of a wholesome character for youngsters and grown-ups and yields a mighty good return at the box-office.

If you haven't seen "A Bear, a Boy and a Dog" arrange for a screening now. Pictures that combine such excellent photography with real entertainment are rare indeed.

Book this one to make that show a guaranteed, sure-fire success.

SALES-SERVICE EXPLOITATION
Wid GUNNING INC
CO-OPERATION

L. CASE

SCREE

"TEN NIGHTS

IN EIGHT ST

IS THE GREATEST ROAD
MOTION PICTURE BUS

THE

ALL RECORDS
BROKEN AT

NOW AVAILABLE FOR BOOKING
IN THE

WRITE

ARROW FILM

W. E. SHALLE
220 WEST
NEW YOR

RUSSELL'S

VERSION

N A BARROOM"

ENDOUS REELS

HOW ATTRACTION THE NESS HAS EVER SEEN

PROOF

Providence, R. I., B. F. Keith's Victory
Woonsocket, R. I., B. F. Keith's Bijou
Pawtucket, R. I., B. F. Keith's Bijou

N FIRST RUN THEATRES EVERYWHERE UNITED STATES

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CORPORATION

ERGER, President
2d STREET
N. Y.

Now You Can Get In

NEW PRINTS—NEW PAPER!

All New Advertising

Harry R. Raver presents

A Splendid New Edition of Gabrielle D'Annunzio's Stupendous Production

CAB

Exclusively Distributed by Associated First National Pictures, Inc.

American Rights Controlled by Torino Films, Inc.

The New York and Brooklyn Strand Theatres Have Just Cleaned Up On It!

Still the Eighth

On a Great Revival!

IRIS

A WRECKER OF BOX OFFICE RECORDS

It has proved it; it will do it again.

Millions have never seen it! Those who have will be eager to see it again!

A DRAMA THAT NEVER GROWS OLD

Wonder of the World!

"It's A Big Box Office Drama With Most Ex

That's the unanimous verdict of the trade experts on viewing this picture.

ONE OF SEASON'S FINEST PICTURES

"We are sold on 'Stardust.' It is one of the season's fine contributions to the screen. It does not require a great deal of credulity to accept the characters and their environment that we see pictured so faithfully. We've met these folks in our own home town, many of us. The people who pay admissions to motion picture theatres, strangely enough, like to pay to see themselves on the screen. The romance of talent that is at last recognized overshadows the romance of two lovers, occasionally it is refreshing to see something that does not begin with an introduction and end with a wedding ring.

"The realism of situations and characters is accentuated by the faithful reproduction of an old horse car such as they used to run on the old 'Belt Line' in Manhattan and the furnishings of the home in the opening episodes of the film.

"In order to make this review of proper length it is not possible to expatiate on the merits of all the players. Little Edna Ross as the pigtailed musical prodigy is true to the life. Hope Hampton, the mature, lonesome girl of later years, who eventually blossoms forth into a member of the Cosmopolitan Opera, is not only beautiful, but she really acts. If she registers a real success in the story, she must also be credited with a sublime portrayal on the screen. James Rennie, playing opposite Miss Hampton, and arriving late in the sequence of the tale, makes his character live and talk."—*Exhibitors' Trade Review.*

SPLENDID DRAMA AND EXCELLENTLY CONSTRUCTED

"'Stardust' commences to shine in a small town the author has named 'Paradise.' Its successful terminal is Broadway.

"A delightful photoplay, designed especially to bring the versatile abilities of a comparatively new star, to the foreground. In viewing 'Stardust,' it is interesting to note that it is but the fourth picture in which Hope Hampton has appeared in the leading feminine role. In 'Stardust' she has been given an opportunity to command recognition and to score in a difficult undertaking. Her improvement over anything she has ever done is most emphatic.

"Obviously, in the construction of 'Stardust,' no expense has been spared. It required costly sets, an unusual number of interiors necessitating accurate detail, the consideration of which register noticeably. The cast are to be congratulated upon excellent interpretations of their several roles. Indeed, the 'types' are artistic characterizations, which could not be improved upon. Superiority of the photography earns commendation. A completely satisfactory production is 'Stardust.' Anthony Paul Kelly can write the kind of scenarios that makes them.

"Among the highlights—the scene of the wedding, close-ups of Miss Hampton being exceedingly beautiful, and the train wreck which eliminates the masculine obstacle so that there may come a happy ending."—*Motion Picture News.*

FIRST NATIONAL PICTURES

Hobart Henley Productions present

HOPE HAMPTON in

There'll be a Franchise everywhere

Attraction—A Splendid

ellent Construction!"

Newspaper critics in every town in which the picture played all unite in its praise.

SHOULD PROVE BIG BOX OFFICE PICTURE

"An excellent picture from every angle. Well acted, well directed, and given a good production. 'Stardust' should prove a big box-office attraction. Miss Hampton again proves that she is capable of really good screen work.

"Adapted from Fannie Hurst's novel of the same name, this Hope Hampton-First National production offers pictorial entertainment of the highest class.

"It was written with fine understanding and Miss Hampton imbues the character of Lily with a sympathetic appeal that is free from mawkish sentimentality or obtrusiveness. Certain liberties have been taken with Fannie Hurst's story, but these make for a clearer understanding of the plot and reduce the number of characters involved to the minimum. The characters are all well drawn.

"Hobart Henley's direction is well nigh faultless and he has made the most of his artistes and the possibilities of every scene. There is a rich vein of humor and sentiment running through the story, but the sentiment is never stressed for effect."—*Exhibitors' Herald.*

IT WILL ENJOY GREAT SUCCESS

"The popular angle of sympathy has been so well pointed in 'Stardust' that the picture will undoubtedly enjoy great success. A serious theme, developed seriously on the whole but relieved by touches of the most welcome sort of humor, the production relies for its appeal on the situation of a young girl's struggle for self-expression. The subject of parental tyranny and its detrimental effect on the development of children has had enough agitation recently to awaken an interest whenever it comes up.

"There is a keen human interest and a smooth construction that will insure its hearty acceptance. Hope Hampton has a role which calls for real acting in its demand for self-expression, an impassive exterior which is only a cloak for a truly emotional nature and her personality is a great factor in establishing this desired impression. The small town types offer an interesting study and delightful humor. James Rennie is attractive in a romantic leading role."—*Moving Picture World.*

A First National Attraction

"STARDUST"

Suggested by Fannie Hurst's Famous Story

There'll be a Franchise everywhere

A tale more thrilling ne'er was told
Than this wild tale—where the tramp-ship rolls
Inthe icy spume that whips her bows,
And the bull whale flumes to the look-out's roar
Of "There she blows."

A Whaling Big Picture!

with thrills and wild adventure on the seven seas — with love, romance and heart interest.

Hobart Bosworth Productions, Inc., presents

HOBART BOSWORTH

in the kind of a tale in which he is liked best

"THE SEA LION"

By Emilie Johnson

Scenario by Joseph Franklin Poland;
Directed by Roland V. Lee;
Photographed by J. O. Taylor

Distributed by
Associated First National Pictures, Inc.

FIRST NATIONAL PICTURES

Released on the Open Market: Available to All Exhibitors

MOVING PICTURE
World

ARTHUR JAMES
Editor-in-Chief

JANUARY 14
1 9 2 2

Co-operation Has Been Achieved

TO the Theatre Owners' Chamber of Commerce of New York and the F. I. L. M. Club of the same city we extend the hearty hand of congratulation. They, each and severally, have committed themselves to a program of sane, sound business in their mutual dealings, and the agreement which provides for the arbitration of all differences is now in effect. The board of six voting members, three from each organization, and a chairman, who is without a vote, save in the event of a tie, has set an example for the entire industry, and the example, we are informed, is to be followed wherever organizations are functioning in the business centers.

The arbitration board already has begun its work, sitting as a business tribunal and dispatching business with celerity and satisfaction to all concerned. One of the first problems with which it had to deal involved a sum approximating $8,000, and the matter was settled to the entire comfort of of the exhibitor and the exchange manager in something like fifteen minutes. Other cases of similar importance but of different financial size were gone through with and adjusted fairly, calmly, with no fireworks, no bitterness, no unseemly personalities and no accusations of bad faith from either side.

So important is this agreement that we reproduce it in full in this issue for the information and consideration of all the industry.

We are advised that the document was jointly drawn by the exhibitor organization's representatives, led by William Brandt, president of the Chamber, and the F. I. L. M. Club members headed by I. E. Chadwick, their president. Concerning its several provisions, time will demonstrate their practical value, and if any of the clauses prove unworkable it is to be assumed that they will be changed in the interest of fair play.

The great and important principle of co-operation has been established. For many months this publication has been urging practical business cooperation along the very lines followed by this agreement. We felt that the best interests of the exhibitors would thus be served and that trials by uproar and propaganda and oratory would profit the exhibitor least of all and work harm to the industry as a whole.

To have this confidence justified so early is a source of profound satisfaction to us and to all others who have the best interests of the exhibitor and all the industry at heart. William Brandt and his able associates have worked on facts, while other less wise leaders have gone in for the picturesque and the sensational. Mr. Chadwick and his associates have met their problems face to face and the result is the greatest step toward stabilizing our business that has been taken in ten years.

No fancy salaried attorneys, no politics, no red fire, no class hatreds and no misrepresentations found place in the deliberations. Those concerned, acting as grown men, men of business, men of affairs, and realizing their opportunity for service to themselves and their brethren, sat down, talked the problems over, drew their agreement, discussed it, revised it and signed it. After it was signed it was put into effect and the result is bright with promise for all save the hoorah hobgoblins who will be disappointed in not being able to claim credit for this really notable achievement.

Although dated in the final week of the old year, the agreement practically begins a new year. It is in effect for six months and even if changes are made later and a new agreement drawn to cover new conditions, the great big get-together step has been taken. We regard this as a real start for the new year, and the industry, all of the industry, should be glad.

Arthur James

Rupert Hughes Sits Up with the Critics

Holds Their Pulse, Notes Fever and Diagnoses Their Unhappy Malady— Incidentally the Movies Do Move

(That which follows is a talk by Rupert Hughes at a luncheon given by Samuel Goldwyn in Keen's Chop House, Friday, December 30, 1921, on "The Critics of the Motion Picture." It is in our opinion the finest analysis, or shall we say vivisection, of the critics that has been made. We commend it to the entire industry.—Editor's Note.)

THE best definition of a gentleman that I have ever seen was Beerbohm Tree's statement that "a gentleman is a man who doesn't care whether he is a gentleman or not." And I think that this is true of a true artist since he is so much interested in expressing what is in his heart that he doesn't care whether he is an artist or not.

The moving pictures should not be frightened or humiliated or bullied by those critics who say that the moving pictures are not an art. One fanatic recently wrote a ferocious attack in which he made the final announcement that the moving pictures are an industry and not an art, and that the censorship could do them no harm as they had nothing important or artistic to deliver. Even if he had known the difference or had been qualified to decide just what an art is, what difference does it make whether you call moving pictures an art, an industry, an amusement, a merchandise? The main thing is that they fascinate almost everybody. Their first duty is to make their own rules, to be moving pictures, to be pictures and to move.

There are two schools of critics: one that thinks a thing is a great art because it appeals to very few people; another that art is greatest when it comes from the great common people. So some musical critics admire only the new and eccentric and some admire the folk-songs.

What differences does it all make? When Shakespeare was writing his plays there were numberless critics who bewailed the fact that the English drama was limited in merit and that there were no first class English poets. There were plenty of people who said that Shakespeare was only a commercial manager who appealed to the low-brow public. An English critic has recently declared that "Romeo and Juliette" is pure movie stuff. "Hamlet" is also a blood-curdling melodrama and many of Shakespeare's comedies are pure Pollyanna stuff. This does not prove that Shakespeare was an artist; it proves that melodrama and pink romance are as good art as anything else.

Doing Big Things

Three centuries from now a certain kind of critic will be roasting the life out of the moving picture producers of his time and referring to today as the golden age of motion pictures when people devoted themselves to high art of principles and wrote the great successes of the screen.

I think that the motion pictures are doing marvellous things; that there are great geniuses at work producing, writing and acting magnificent pictures.

I think that Tom Mix is a heroic figure. Cowboy exploits in which he rides a horse down the side of a mountain or dashes across the desert contain epic qualities as glorious as the adventures of Homer's heroes or the heroes of the picaresque novels that literary critics praise so highly. They also contain landscape art of the noblest beauty.

Critics Late As Usual

The tide is about to turn and is already turning. A number of critics who a few years ago used the name of Charlie Chaplin as a by-word of contempt are now speaking of him with reverence as the greatest artist of his time. It is amusing to realize that these critics do not realize that the great public found out Chaplin's genius for itself years ago without being told. Charlie Chaplin is no greater artist now than he was then. *The critics are simply too late as usual.* There are other artists on the screen who will one day be similarly greeted by high-brow critics as classics and as great personalities, whom the public has been for years flocking to enjoy.

I predict that in a few years there will be critics thinking themselves the most artistic of the artistic who will make fun of novels and plays and poems and essays and sculptures and paintings as cheap and clumsy devices in comparison with the magnificent charms of the motion picture.

What Critics Will Criticize

They will laugh at the sculptor who pounds away at a block of marble trying to chop out a beautiful image; and they will point to the motion picture director who can select from thousands of beautiful women and reveal them in motion; posing them and lighting them at his divine pleasure; grouping them in friezes and giving them all the magic of life.

There will be critics who will laugh at the novelist who ransacks his thesaurus and his dictionary hunting for unusual adjectives, which anybody can find who will look for them, and pitifully trying to express with stupid words the beauty of a youthful face; the pity of a lip that trembles with grief; the ache in a heavy heart; when the moving picture geniuses can make all of these emotions live and breathe with a vividness that brings forth real tears, real laughter and real sobs and present them to the public with a vividness that cannot be resisted.

These critics will laugh at the poor little author-dramatist who makes a few actors parrot the same lines night after night in the same narrow quarters, with the same cheap make-shifts of scenery.

Critics Wrong Again

Of course these critics will be wrong and cruel and futile; but they will be no wronger, no crueler and no more futile than these peculiar persons who despise the moving picture and despise it because they do not understand what the moving pictures are really trying to do and really succeeding in doing.

The moving picture of today is at its best not only great drama and fiction and landscape art but also living sculpture, living painting, psychology of the most searching importance, philosophy, history of manners, everything in fact that any other art is, and some things that no other art can be.

When I praise the motion picture as an art or whatever you want to call it, I do not mean that all pictures are good, or that I like all of them. I hate lots of them and lots of them bore me to death. But that may be my fault, not theirs.

Nobody is expected to like every line in "Hamlet," every line in "Paradise Lost" or in "Vanity Fair," and nobody should be expected to like every moment of every moving picture. But I maintain that if a six-reel picture contains one great moment, one flash of extraordinary beauty or emotion, that picture is thereby a great work of art. I maintain that Wild West pictures are of the epic school; that the pictures of the underworld have great traditional authority; that pictures of young love with their kissing fade-outs have the very highest right to exist.

I wonder what some of these critics of today would say of Shakespeare and his "As You Like It" or his "Twelfth Night." They have all the qualities of the so much despised cheerful happy-ending school of fiction and film.

and Tells Our Case Better Than Before

We All of Us of the Movies Will Read, Remember and in Turn Tell Others of it

Many of the critics do not do the motion picture justice because they do not really know what motion pictures are all about. These critics may know something about novels and essays and poetry, but they may know nothing of the film. The man who has no acquaintance with sculpture or with music or with painting has little value as a critic.

One great trouble with the motion pictures is that they are being harassed and bullied by any number of critics whose advice it would be futile to follow and whose ignorance is as profound as their own contempt.

They say frankly that they don't like them and don't go to them. But that proves only their own narrowness.

Above all things the motion picture people should not be scared to death or driven out of their senses by the use of this terrible word "art." Nobody knows what art is. No two people agree on the definition. What difference does it make?

Among those who admit the right of the pictures to exist as an art, there are the usual differences of opinion.

In the matter of titles there is great debate. Some people think that a picture is the better the fewer its titles. This school reminds me of the school of critics that believes in "absolute music" and finds something divinely superior in the symphony to a great opera because the grand opera has scenery and words, acting, calcium lights and a lot of things that do not belong to music.

The only answer to these people is to say that if their advice were followed the masterpieces of Wagner and the other great opera composers would never exist. The soliloquy in "Hamlet" could easily be cut out and never missed. The soliloquy is considered nowadays bad dramatic art, but the world would be much the poorer if Shakespeare had been scared off.

A title is of value only when it is of value. This is also true of any scene in any picture. Theoretically, nothing should appear in any picture that has no value. There are things that titles can get across which cannot be otherwise given to the public. To ban the titles altogether would be to deny the motion picture all comment on character, all philosophy, all delicious terms, all dialogue and dialect and all the beauty that words alone can convey. I believe in cutting titles down to the minimum; but I believe also in cutting pictures down to the minimum.

My main feeling is, in short, that we movie people should not be afraid of what people will say of our work. We should not allow a word or a theory to drive us into anything or away from anything without some strong inner reason. Most of all, we should not be afraid of popularity and of financial success. Success is like posterity brought within our immediate vicinity. *To have pleased millions of people with comedy, pathos or a well-constructed story is to have done a glorious thing.* You can call it art, merchandise, trash or wooden nutmegs, but you cannot rob it of its noble mission—to cast light into dark places.

Roach Pays Brunet Annual Visit; Says Studio Resources Utilized to Limit to Keep Pace with Pathe Distribution

HIGHLY encouraging reports of picture production activity arrive from the Pacific Coast with Hal Roach, who is in New York on his annual visit to Paul Brunet. Accompanying Mr. Roach are Mrs. Roach, Harold Lloyd, and Mildred Davis and her mother. The visit will be a brief one, Mr. Roach said, owing to pressure of work involved in keeping pace with Pathe distribution. Lloyd and Hal Roach comedies and the new Ruth Roland serial are calling upon all the resources of the Hal Roach Studios, although they have been much expanded during the last year and supplied throughout with the latest and best equipment and accessories.

"While in some instances," said Mr. Roach, "some remaining signs of over-production may be apparent, nothing of the kind affects us. On the contrary, we are, and have been constantly, kept on the jump in order not to be caught lagging behind our schedule. The degree of public favor extended to all of our productions never was greater than at the present time. I can't conceive of any better augury for the new year, either regarding pictures or general business."

Mr. Roach's expectations of the new Ruth Roland serial, at present called "The Timber Queen," bear out Pathe home office impressions gained from projections of the first three episodes. He believes it will prove to be the finest and most appealing picture in this form ever distributed by "the house of serials," that is to say, Pathe.

Harold Lloyd's trip, and the days spent in New York, afford him little relaxation from the star's responsibilities in connection with the Lloyd comedy that is to follow "A Sailor Made Man." The new production, now under way, shows a sharp departure from elements which have given its immediate predecessor such prompt and generous public acceptance.

As the Roach party left the Culver City studios, the one hundred and fourth comedy featuring Harry "Snub" Pollard was in production. Harold Lloyd's old partner in one-reel comedies which insistent exhibitor demands have caused Pathe to re-issue with results quite transcending anticipations, is reported to have started on his second "century" filled to the brim with "pep."

The only members of the Hal Roach visiting party who apparently have not brought their picture studio activities with them are Mrs. Roach, Mildred Davis and her mother.

Bill of Particulars in Smith-Chadwick Suit

A bill of particulars secured on an order of the court by Isaac E. Chadwick has been filed in the New York County Clerks' Office by Guy Croswell Smith. Suit has been brought in the New York Supreme Court by Smith against Chadwick for alleged damages sustained by Smith in a transaction concerning the production of the motion picture "The Chastened Woman." Smith alleged Chadwick, as vice-president of the Rialto de Luxe Productions contracted to assign to him the exclusive right to exploit and distribute the production for a period of five years. Smith charges that the rights to the picture were not owned by the Rialto concern at the time the deal was made.

Proctor-Stoll Suit to Go Before a Trial Jury

The Appellate Division of the Supreme Court has handed down a decision sustaining a decision of Justice Vernon M. Davis of the New York Supreme Court, which denied the motion of Ralph O. Proctor, that certain chapters of the answer of the Stoll Film Corporation of America to his suit for breach of contract be stricken out, and that the court decide the action on the briefs of both sides to the controversy. This means that Proctor will now have to go to the trial of his suit before a jury, which will decide the contentions on their merits and evidence adduced.

Censorship, Alleged Bribes and Attempt to Bar Minister Cause Excitement as Legislature Opens

MOTION picture censorship, alleged attempts at bribes and an effort to bar the Rev. O. R. Miller of Albany, of the New York Civic League, who has fought for censorship in this state for years, were outstanding features at the opening on January 4 of the New York State Legislature. A spade was called a spade. Senator James J. Walker, who fought tooth and nail in the fight to prevent censorship last spring, came out today and asked first whether or not Clayton R. Lusk, Republican leader of the Senate, had ever been offered the sum of $100,000 if he would reverse his stand on censorship, and secondly, that the Rev. Miller be barred from the legislative chambers.

The whole thing got under way within thirty minutes after the session had opened. Senator Walker started by saying that the Rev. Miller was marked today in the records of the Senate as a liar and a bad sport. He said that the Rev. Miller had not had a congregation since 1905. Reading then from a copy of the Reform Bulletin, of which Mr. Miller is one of the editors, Senator Walker said:

Miller's Article

"The underworld elements of the state are making frantic efforts to drive Clayton R. Lusk out of public life. He introduced a moving picture censorship bill and pushed it through the Senate, notwithstanding all the tremendous influence and money of the movie men against it. Senator Lusk has been most bitterly opposed by all the wet newspapers and the moving picture men. The movie men were unable to buy him although they apparently bought everything else in sight. Undoubtedly Senator Lusk could have sold out to the movie men for $100,000 or more, not to have pushed this movie censorship bill through the Senate. He knew this as well as anyone, but he is not for sale."

Calling upon Senator Lusk to tell his associates whether or not he had ever received any offer from the motion picture interests of $100,000 or more, for which he would relax his efforts, Senator Walker declared that he hoped that there would be found some method that would for all time silence what he termed as charlatans and fakirs and who came dressed up in God's livery to prey upon men.

Senator Lusk's Reply

To this Senator Lusk replied:

"I was never asked to conduct myself in other way than I did, and whether I could have got $100,000 or any other amount of money, I do not know. It is not necessary for me to state here that no one ever offered me anything to influence my vote on censorship, because if they had, you would have known it at the time."

Senator Walker called upon the sergeant-at-arms to remove the Rev. Miller from the floor and to deny him the privilege of the floor at future sessions. It was finally agreed to let the matter rest for the time being.

That session was the first time that any mention of any bribe in connection with the passage of the censorship bill last spring, was ever made. Whether or not Mr. Miller will be called to the Senate chamber and asked to explain his editorial and the slur upon the motion picture interests, will be determined later on. There is no one in the Senate who believes that any attempt was made at any time during the session to influence by money either Senator Lusk or anyone else, in taking a different attitude on the censorship bill.

PROMINENT IN METRO SALES FORCE

Who were in New York to witness "Peacock Alley" and "Turn to the Right." Seated: Robert Lynch, of Philadelphia Exchange; E. M. Saunders, general sales manager; T. J. Connors, his assistant, and E. A. Golden, district manager, Boston. Standing are District Managers W. C. Bachmeyer, of Cincinnati, C. E. Kessnich, of Atlanta, H. Lusty, of Los Angeles, and S. A. Shirley, of Chicago

The Daddy of Them All

Wanette, Okla.,
Dec. 27, 1921

Arthur James, Editor Moving Picture World:

Do Moving Picture World ads produce results? They don't do anything else!

Last week I had a forlorn little ad stuck over in the classified section, yet it was seen and read by many, judging from the answers I have received. The ad in question was an application for a position as theatre manager or for a theatre to lease with purchase privilege.

Do Moving Picture World ads produce results? Obviously they do! World subscribers have a world of confidence in World advertisers!

Therefore, there can be only one verdict regarding trade publications—the Moving Picture World is the daddy of them all!

With all good wishes, I remain

Cordially yours,

L. E. BREWER.

New York Capitol to Show "His Nibs"

Sam Rothapfel, of the New York Capitol Theatre, this week closed a deal with Alexander Beyfuss, president of Excetpion Pictures Corporation, whereby the Charles (Chic) Sale special production, "His Nibs," will be shown at that house in the very near future. L. L. Hiller, president of "His Nibs" Syndicate, Inc., which is distributing the feature, co-operated with Mr. Beyfuss in closing the deal.

In selecting "His Nibs" for a showing at the world's largest picture theatre Managing Director Rothapfel has paid a distinct honor to the art of Chic Sale. The Capitol showing will mark the world premiere of the picture.

Prejudices and Customs of Old World Make U. S. Best Locale for Producing

Rome, Italy, Dec. 9.

By W. STEPHEN BUSH

A SCRUTINY of film productions on this side of the water and a comparison with American pictures has long been needed. Such a survey and comparison has a very definite practical value. We have been hearing much of late concerning the coming competition of foreign films with our own product, and considerable attention has been given to a plan of producing in European countries for the American market. It has been pointed out that the cost of production in Europe is lower than it ever was, and easily from ten to twenty times lower than in the States.

It has been claimed that with an American director, with an American cast and with an American play, pictures may be made in Europe with which the American made production can be undersold. In theory, and far away—say, at a prolonged luncheon on Broadway — the scheme sounds plausible enough. The difficulties begin to appear when you start to translate your theories into action on this side of the water. Everywhere you run up against deeply rooted prejudices and practices in European studios. It is next to impossible to build a bridge of international understanding. You may have your American director and even your American cast all ready to set up their tents either in England or France or Italy or Germany, but you cannot create the American atmosphere, you cannot transplant American conceptions and American traditions into the unresponsive soil of the Old World.

Made Best at Home

An American scenario does not work well anywhere outside the U. S. A. A thousand trifles betray the alien atmosphere and displease the American audience. The American picture is made best on American soil. The reasons for all this go rather deep and I only wish that our high-beat critics of the motion picture would come over here and study conditions as they exist on this side of the water.

Perhaps we are a good distance away from the millennium of the screen, but I will say we are appreciably closer to it than the producers of Europe. The magazine writers and amateur philosophers, who speak unkindly of our pictures and even more unkindly of our audiences, may not know that American pictures supply a new and better standard of art and ethics to Europe, and if given the proper range and sweep will make for better taste and cleaner and more wholesome ways of living.

The Morbid Note

A morbid note pervades the average film here. Among the many pictures I have seen in Northern Italy and in Rome, there was just one which might have passed muster on our screen, a short comedy called "The Lost Woman," the sort of picture of which we have an abundant supply at home and which it would be folly to import. I only mention the picture here because it has a lighter touch and a bit of subtelty which as a rule are not found on European screens.

In the dramatic productions the plot, the "motif," the characterization, and the atmosphere are unhealthy and unnatural. Humor, either in what we call "comedy relief," or humor for its own sake, are really unknown. Melancholia of various grades and types and often degeneracy saturates their film plays from beginning to end. The silly optimism of Pollyanna has here found its counterpart in the silliest sort of pessimism. Everybody in the dramatic films is profoundly—one might say aggressively and provokingly —unhappy.

Weak Acting and Horror

The actors and actresses do nothing but pose from one scene into another, and hard, heavy breathing passes for emotional acting. There is so much needless cruelty shown, so much gratuitous horror. Crime, crime, crime and human depravity wind their shiny trails across these screens. Even the men who aim at the higher things are under strange spells and delusions—they seek what we would consider the horrible and repellant things of life, delving into sewers and exploring the hideous sides of human nature. Their characters look and act as if they had been picked out of sanitariums and penal institutions.

Let me cite a few instances. Thus, in a recent release, in which that able artist, Franasca Bertini, is featured and which is called "The Last Dream," the two principal characters commit suicide within a few feet of each other. In another picture bearing the title, "The Critical Age," one man commits suicide, another man goes blind and the rest of the cast have nothing to live for when the last title is flashed on the screen. Another popular film based on a recent stage success ends with the suicide of the only fairly decent person in the play, while the wanton and the villain marry each other in the last act. A sickly, fetid atmosphere envelops film productions in Italy, or at least a great deal of it.

Open Worship of the Male

Another feature in all European films which is decidedly offensive to American tastes is the open worship of the male of the species. And the male of the day, let it be remembered, does not always remind one of those glorious statues of Apollo and Antinous one finds in the Vatican Museum. If there is any Italian hero who can graduate into even the second class of our matinee idols, he is being kept under cover. Nevertheless, woman here accepts the lowly part assigned to her on the screen with meekness and humility.

Americans who go to see motion pictures may be too optimistic, they may exhibit an undue fondness for the lighter vein, they may reject the unhappy ending, their wayward taste may even incline toward the melodramatic, but their notions and feelings are sound and wholesome indeed compared to European or at least Continental audiences.

It has been said that Italy furnishes marvelous historic and scenic backgrounds, and that judiciously used this advantage is very important, other things being equal. True, there can be no doubt about the glorious historic and scenic backgrounds of this country. Indeed, no one is more thoroughly aware of the fact than the Italian producers and directors. They play it "for all it is worth." The finest backgrounds, however, can after all be never more than an incident. The faults of plot and acting are never cured by charming scenery or historic monuments or beautiful churches. I think our directors made some such discovery long before the war.

Failure of Censorship

And what about censorship How can all these films exist under censorship? Evidently our friends the censors will suggest censorship for Italy. They are late. Censorship flourishes in Italy. They have two varieties of censorship here—a preventive and a repressive censorship. The producer really has to consult the censors before he starts on his picture. He must get a censorial opinion on the subject he desires to film, and if the censors do not think the subject is filmable from an ethical point of view, he has to look around for another subject.

In other words, there is a censorship of scenario, such as one advocate of national censorship proposed some years ago. If the censors approve of the subject the producer may go ahead and when he is through he must show the finished picture to the censors, who then get busy with their scissors. The censors, when their attention is called to the morbid and criminal films, say they never sit in judgment on mere matters of taste—— And there you have the complete failure of all kinds of legalized censorship in a nutshell. At best a censor can do no more

(*Continued on page* 160)

Editor Boynton, or The Curse of An Aching Heart

WE appreciate the hearty words of praise from the emotional lips of Mr. Boynton, of the Trade Review. If we were of the other of the two well known sexes we would hesitate to meet him for fear he might want to give us a kiss.

We have a native modesty which makes us decline his appointment as a tutor for his primary editorial development. We realize that the job is one for a corps of journalists who are also good bone specialists. We couldn't make an editor out of Boynton any more than he could make a lawyer out of us. We're not half smart enough to be a lawyer. But we want to be helpful, especially to those who need it most, so we'll draw out of the drawer of experience a few homespun things for Boynton to paste in his hat—provided there is room.

Be no man's office boy either to gain circulation or to secure advertising.

Don't wait until starvation stares you in the box office before deciding that honesty is the best editorial equipment.

Don't put on a lion's skin unless you are prepared to fight a lion's battles.

Don't figure that the moving picture business is ripe to be plucked by outsiders who know nothing about it and who care less. Remember that the only worthwhile editorial success comes from square, unselfish service, backed up with the courage to tell the truth as you see it without dictation from any man.

Don't write funny stories when the Lord never builded you for a comedian.

Don't charge advertising rates to print the other side of a controversy even if you need the money.

Don't try to straddle issues. There's only one editor in the field who can do it and he's had years of experience and was born to the role. His name is Bill.

And above all don't let the green chemical of jealousy corrode your editorial pen.

Be of stout heart. If the moving picture industry does not respond to you remember there are many other attractive fields. A man of your physique, for instance, would make an excellent brick layer.

ARTHUR JAMES.

F. I. L. M. Club and Exhibitor Body Sign Amended Agreement to Hold Six Months

MOVING PICTURE WORLD herewith presents the amended text of the agreement between the New York City F. I. L. M. Club and the Theatre Owners' Chamber of Commerce:

It is mutually agreed between the F. I. L. M. Club of the City of New York and the Theatre Owners' Chamber of Commerce of the City of New York, that a Joint Arbitration Board shall be created to hear and determine disputes between exchanges, members of the F. I. L. M. Club of the City of New York, and exhibitors in the Metropolitan District; that is, Greater New York, Long Island, Northern New Jersey, Western Connecticut and that part of the State of New York served by New York exchanges.

The Joint Arbitration Board shall be composed of seven; three members and a chairman appointed by the F. I. L. M. Club of the City of New York and three members appointed by the Theatre Owners' Chamber of Commerce. The chairman, however, shall have no vote except in case of a tie. But any case decided after such vote by such chairman, shall, *ipso facto,* be submitted to the Appeal Board hereinafter described.

Rules of Board

The following rules and principles shall govern the Joint Arbitration Board:

The right of the home office or office of the exchange to reject any application for a contract, or a contract, within fourteen days, shall not be abridged or denied.

The terms of a written contract shall be binding on all parties as to protection and as to price, but oral evidence may be introduced and considered by the committee in all cases where the committee finds that oral evidence is necessary to explain the terms of the contract, but not to change the price of protection, except in case of fraud or duress, and except that the Board of Arbitration may accept the principle that the clause with respect to protection specified in a contract may be deemed to cover any new theatre erected after the date of the contract and which is situated at a distance not further than is the distance of any theatre listed in the protection clause.

Any involuntary breach of a contract with respect to one picture in a contract for several pictures, shall not be deemed to constitute a breach of the entire contract.

Breaches of Contract

The Board of Arbitration shall not deem it a breach of contract for an exchange to fail to deliver a motion picture to any exhibitor in the event said exhibitor has failed to comply with the demand of an exchange made pursuant to the terms of its contract, and to the rule of the F. I. L. M. Club of the City of New York, for additional security not exceeding the sum of $250 to insure the safe return of its film. The F. I. L. M. Club of the City of New York agrees, however, that the enforcement of this provision shall only follow a judgment of the Joint Arbitration Board, rendered after a hearing of the parties or after a default by one of the parties.

It is agreed that the F. I. L. M. Club of the City of New York, on behalf of its members, and the Theatre Owners' Chamber of Commerce, on behalf of its members, guarantees that the decisions of the Joint Arbitration Board shall be carried out, but that an appeal allowed to the Board of Appeals under the rule hereinbefore specified, or allowed by the action of the Joint Arbitration Board, shall act as a stay in any case determined.

Exhibitor to Have Copy

The Board of Arbitration shall deem existing contracts and unpaid accounts binding upon the new owners, assignees of lease or purchasers of stock in a new corporation, operating a theatre, but shall not be binding upon the new owner of a theatre where such sale, assignment of lease or transfer of stock has not been made by the former operator of the theatre.

That the exchange shall leave an exact copy of the application with the exhibitor at the time it is signed.

When an application for film service is rejected in part or as to several of the pictures by the exchange, the exhibitor may at his option accept or reject the balance on such individual application.

Any application for film service which authorizes the exchange, or its officers as the attorney in fact or for an exhibitor, to separate the individual portions of his application into as many applications as there are pictures, shall be deemed, for the purpose of this cause, not to be a single application. This reservation is necessary, owing to the clause contained in the contract of Famous-Players Lasky Corporation, to which specific attention of all exhibitors is drawn.

Six in Board of Appeals

There shall be created a Board of Appearls of six; three of the members to represent the F. I. L. M. Club of the City of New York, and three of the members of which shall represent the Theatre Owners' Chamber of Commerce. The Board of Appeals shall hear and determine all appeals submitted to it by the Joint Arbitration Board, or because the original hearing before said board was determined after a tie vote. The principles herein set forth for the guidance of the Joint Arbitration Board, shall be binding upon the Board of Appeals, and its decisions shall be made by a majority vote. In the event no majority vote is obtainable, the Board of Appeals shall have authority to nominate a disinterested umpire.

This agreement shall be binding upon all parties for a period of six months from the date hereof, subject to renewal from time to time as the parties hereto agree. The principles and rules herein recited shall be subject to amendment or addition or elimination when all parties to this agreement, after a hearing, determine to accept any suggested change, and such suggested change be ratified by the respective organizations, signatory hereto.

In witness whereof, this agreement has been signed and sealed in triplicate, this 27th day of December, 1921.

Attest:

F. I. L. M. CLUB OF NEW YORK,
By I. E. Chadwick,
President.

Henry Seigel,
Secretary.

THEATRE OWNERS' CHAMBER OF COMMERCE,
By William Brandt,
President.

Attest:
S. A. Moross,
Secretary.

ROY S. SMITH

Executive Manager, Albany Chamber of Commerce, who is cooperating with the Albany Managers' Association in perfecting details of the coming New York State convention of exhibitors

Melford Discusses Alluring Titles; to Use "The Cat That Walked Alone"

SPEAKING of the title that carries a lure, how's this 'The Cat that Walked Alone'?" said Director George Melford, who paid New York a short visit over the holidays. "This is the title of one of Sidney Colvin's best known famous poems, and it has always been considered largely responsible for the popularity of that particular work. 'The Cat That Walked Alone' is a title that has everything. It has rhythm, humor, originality and, best of all, a touch of the wierd and fantastic that will grab hold of anyone's imagination. We are going to use it as a name for my next production for Famous players, which will be started soon after I return to the West Coast."

Mr. Melford, in explaining the applicability of the title, stated that it referred to a young woman who is married to a man much older than herself and who discovers that his constant jealousy is insufferable. She decides to lose him and from that moment she becomes "The Cat That Walks Alone." The early part of the story is laid in London and the rest of it in Africa. There are many locations in California that will make beautiful and characteristic "African" settings, the director explained.

"The comedy with a touch of melodrama is the picture of the hour," was one of the interesting generalizations which Mr. Melford made. "The success of 'The Sheik' has been largely attributed to the melodramatic splashes which are found all the way through it. Call it 'hokum' or whatever you will, it is the type of action that will always go over, because it is always understandable. A far better example of this than 'The Sheik,' even, is 'The Moran of the Lady Letty' which has some tremendous climaxes on board ship. This is the latest Dorothy Dalton feature, and it has just been completed."

Snap of Sigrid Holmquist, made in the South during the filming of Pyramid's big production, "My Old Kentucky Home"

Suit Discontinued

Agreeable to a stipulation signed by the attorneys representing both sides to the controversy, Justice Robert F. Wagner of the New York Supreme Court has signed an order discontinuing the suit brought by the National Film Comporation of America against David P. Howell, well known in motion picture circles. The suit was for an alleged breach of contract.

U. S. is Best Locale

(*Continued from page* 157)

than reflect the tastes and the public opinion of his country. Public opinion never needing an official reflector, there is no need for censorship. Effective public opinion is embodied in the preventive and repressive laws of a country, which leave no room for arbitrary individual opinions and rulings, and which are enforced in accordance with public opinion.

German Film Makes Debut

Last night at the end of a holiday the Romans love to celebrate, I attended the first performance in Italy of a so-called super-feature, "Lady Hamilton," a German-made film in seven reels. The showing occurred in the Teatro Constanza, at once the most modern, the most fashionable and the largest theatre in Rome. Heretofore this house confined its programs to the classic in the spoken drama and in grand opera. Its audiences were always made up of the best society in the Eternal City.

The owners of the film had conducted a very clever and intensive advertising campaign, and had announced that the proceeds of the sale of tickets would go to the War Orphans' Fund. The show opened at 21.30 p. m.—or in other words. at half-past nine—following the example of all high-class entertainments in Italy. Prices ranged from 250 lire to 40 lire ($10 to $1.50).

Poor Attendance

The response of the general public, for whom the high prices were impossible, was far from gratifying. The boxes and lodges were filled with fashionable people and with the glitter of military uniforms, but the popular sections of the theatre were very poorly attended. The patriotic object of the show, which had the indorsement of the King, accounted for the members in the $5 and $10 seats.

No American exhibitor would have permitted the way the picture was presented. The orchestra was a blaze of light directly in front of the curtain. There was a short intermission after every reel and a long intermission between the fourth and fifth reel. The projection seemed to be in the hands of amateurs.

Direction Jerky, Story Sordid

"Lady Hamilton," made by the S. I. A. C. of Germany, directed by Richard Oswald, had come to Italy after a short and highly successful run in Germany, where it had been shown at advanced prices in the big theatres. The film represents an earnest attempt to reach the standards of production typified in the Du Barry and Anne Boleyn pictures. The attempt is only moderately successful. Here and there one finds splendid work in the spectacular scenes and there are a few strong dramatic moments. Above all, one misses the smooth, swift flow of action, the direction being jerky and uncertain.

The story of the film deals with the love affairs between Lady Hamilton and Admiral Nelson. Lady Hamilton, a girl who began life in most unfavorable circumstances, has completely lost the sympathy of the audience when she encounters Nelson for the first time. According to the story, she had a very sordid past. Indeed, compared with her, Anne Boleyn was nothing less than a blessed saint and the Du Barry just a gay hearted little girl with unconventional notions as to morality. By the time this woman really becomes a factor in Nelson's life, somewhere along the fourth reel, she has been the mistress of half a dozen men.

Obviously German

The details as to her various meretricious adventures are brought out at considerable length and might be offensive to American taste. The woman playing the part of Lady Hamilton is remarkably pretty but wholly innocent of any ability to act. The man who impersonates Nelson is the Armand, who may be remembered by Americans for his good work in the Du Barry film. His work in this picture is good. The rest of the cast is fair enough.

It must be pointed out, however, that the German origin of the film asserts itself with great distinctness. This must be considered a severe handicap, not because of the war, which is over, but because of the inability of these Germans to give a convincing rendition of a British subject with Italian variations. Lord Hamilton, the Prince of Wales, indeed all the British characters are unreal and amusingly unconvincing. The same is true of the Italian characters, notably of the King of Naples and his court. The picture ends with an anti-climax after the death of Nelson. The last named scene, made after a famous painting, is one of the best in the picture. There is an abundance of fine backgrounds but the photography does not always register 100 per cent.

The race between the Italian picture "La Nave," described above, and the American film "Joan of Arc," both still running here, is a walk-over for the Yankee production.

Salesmen Hail Realart Absorption as Example of Economy in Whole Industry

AN example in economy for the whole industry." That's the way the trade is now interpreting the absorption of Realart by the Famous Players-Lasky Corporation. This is the idea even of those most directly affected by the Realart officers and managers. Several of the latter have been in New York during the past few days and are unanimous in classifying the merger as one of the most spectacular and daring strokes in the new campaign for greater economy.

"As outstanding as a lighthouse in a fog," said one of the former managers. "Honestly, now, why should Famous maintain two separate organizations to sell the output of one production department? The marvel to me, since the thing's been done, is that it wasn't done sooner.

"Times are tight and the past extravagances of the industry—exhibitor as well as producer—are being felt. They've wasted money everywhere—in production, in distribution and in exhibition. They're getting back to sanity. Isn't it natural, therefore, that such a marked tax on distribution as Realart represented should be eliminated?

"I don't know how much money this merger is going to save, but you can bet it will be a barrel. Distribution alone probably cost $1,000,000 and that item is now entirely eliminated. But selling hasn't stopped. That's the beauty of it. Famous can go right ahead with this work because it has an organization that's ample and there will be fewer pictures to market, even counting in the Realarts, than the same organization sold last season."

Zukor's Letter

The manager quoted was in possession of a farewell letter from President Morris Kohn of Realart to which was attached a copy of a letter from Adolph Zukor, explaining the cause of Realart's absorption. Mr. Zukor wrote:

"Because of the general unsatisfactory conditions existing in the motion picture industry at the present time, and in the interest of every possible economy, we have decided to combine the distribution of Realart and Paramount Pictures for the future, effective at once.

"In closing the Realart organization, I want to express to yourself, Mr. Woody, your loyal aides, and the entire personnel of the Realart institution, my deep personal gratitude for the splendid work you have done and for the loyalty and effort you have put behind the successful building up of the Realart organization.

"It is a matter of keen regret to myself and my associates that this step was necessary, and the abandonment of the Realart organization is in no sense a reflection on those who have loyally striven to make of it the splendid institution it developed into, from a managerial as well as a financial standpoint. Would you be kind enough to transmit my personal thanks to each member of your organization for his loyal support in the past?"

Quitting Big Business

According to J. S. Woody, general manager, Realart closed shop with assurances from its managers that January rentals would exceed expectations. February business, on a basis of reports, he says, promises well. "And for all of this we are indebted wholly to the hearty co-operation given by Realart exhibitors."

Mr. Woody sees much to the advantage of Realart customers in the consolidation with Famous. "We are quitting a healthy, profitable business," he says, "but it is quite clear to us that the large value represented by this business can be increased by the economies which eliminate a whole distributing organization. The saving will be large and cannot fail to result to the general benefit of exhibitors. The distributor's alternative in times like the present parallels that of the exhibitor. He either must reduce expenses or increase prices.

A Question of Economy

"It was not a question at all of Realart's profits. It was a matter solely of how much could be saved by consolidation. The revenues we have insured will continue to come in, but the expense we have been incurring will cease. In other words, our rentals will be turned from gross income into net profit. Realart Pictures will be merged with those of Famous and service will continue under even better conditions than have prevailed in the past, because the other organization is larger than ours, has more branch offices, more employes and better distribution facilities than we had been able to provide.

"The finale was one of the quickest in motion picture history. But in spite of this fact I understand that most of the boys have made new connections. And that this is particularly true of the managers and salesmen speaks very eloquently for the ability and reputation of the men in Realart's employ. The co-operation which home office and branch office employes have given Famous Players-Lasky has been a very large and important factor in effecting speedy and orderly transfer. This in itself is an unusual condition, quite different from the customary scurrying from a sinking ship.

Praise for Sales Force

"I know that the elimination of Realart is not going to delay long the resumption of personal friendships which universally existed between exhibitors and our boys in the field. Most of the latter will again come in touch with their old customers as the representatives of other concerns. For all of them, however lined up, I bespeak continued confidence. They are men of high ideals.

"I owe personal acknowledgement to exhibitors as a result of the many favors and courtesies which they have extended to me and to the Realart staff during the existence of this organization. And I speak on behalf of all of us, from president down, when I say that no men ever have had more encouragement and real co-operation from their customers than has been given to us by the buyers of the industry."

Executives' Plans

Plans for the future, it is understood, have not been completed by any of the Realart executives. Mr. Kohn is quoted as saying he probably will continue his identification with motion pictures, but has not yet given serious thought to the future.

Rumor has connected Mr. Woody's name with several prospective deals, but the report most commonly credited is that he has formed a motion picture brokerage partnership with Fred Quimby and will open offices in the film district within the near future. The formal announcement that was expected to have been made this week has been delayed by illness which confined Mr. Woody to his home for several days last week.

Visitors Here

Dario L. Faralla, assistant treasurer of Realart, probably will be busy for several weeks closing the books of the corporation. He states that his plans are undecided. Jay A. Gove, assistant general manager, is making arrangements this week which will continue his identification with sales supervision work in the industry.

W. R. Scates, Boston; Harry E. Lotz, Buffalo; Harry W. Willard, Chicago; James B. Reilly, Cleveland; James S. Hommel, Pittsburgh; Floyd Lewis, St. Louis, and Louis Reichert, Washington, are among the Realart managers who have visited New York within the last few days. All of them are reported to have made satisfactory arrangements for the future.

Canadian Customs Revise Regulations Covering Imported Film and Accessories

THE N. A. M. P. I. has received word that the Canadian Department of Customs has revised its instructions regarding the designation of country of origin which must be indicated upon all film and film accessories shipped into Canada. Section 13 of the "Country of Origin" regulations now reads: "The name of a manufacturer or his trade mark, accompanied by the name of the country or a place in a province, state or other division of a country where the goods have been manufactured or produced, will be accepted as sufficient indication of the country of origin."

The Chief Clerk of the Customs Office at Ottawa advises that insofar as lithographs are concerned, the name of the maker and the city in which they are made on the lithograph itself will be sufficient indication of the country of origin; further, that: "Imported films will be required to be marked with an indication of the country of origin on each reel."

The situation is uncertain as regards printed matter. It would appear, however, that the words. "Printed in U. S. A." or "Made in U. S. A." on each copy will be acceptable; also that under Paragraph 13 a marking such as "Printed by Jones Press, Philadelphia, Pa.," will be acceptable, without leaving the importer liable to the 10 per cent. surtax.

It is believed by the N. A. M. P. I. that the regulations will be rather more liberally interpreted than was at first intended, although it is apparent that the wishes of the Canadian manufacturers will ultimately prevail and all imported goods will have to be marked with the country of origin according to the regulations laid down.

Coroner Blames A. S. Black for Rialto Blaze, But No Arrests Are Expected

ALFRED S. BLACK, president of the Connecticut Theatres Corporation, one of New England's leading exhibitors, was one of the three men held criminally responsible for the death of nine persons at the burning of the Rialto Theatre in New Haven two weeks ago. Mr. Black heads the company which owned the theatre. The others blamed for the blaze by Coroner Eli Mix, following his inquest, are City Building Inspector Joseph E. Austin and Lawrence W. Carroll, manager of the Rialto. City officials of New Haven stated late this week that no warrants for any arrest would be issued until after the findings had been completely investi the findings of the Coroner had been completely investigated by City Attorney Whitaker's office.

The report of the Coroner contained 18,000 words and while it held the three above mentioned persons responsible for the fire, it also contained a bitter arraignment of New Haven authorities, among them being Chief of Police Philip T. Smith and Censor Frank Callahan. The report created a sensation in theatrical circles in New England, as it had been generally believed that the theatre men would be exonerated by the coroner. While the report has been submitted, in circles believed to be close to the municipal authorities the belief prevailed that no arrests would be made, although the findings did pave the way for the institution of civil suits for damages against Mr. Black and his company.

Motion picture and legitimate theatres in New Haven have since the fire been operating without a license. Immediately after the Rialto fire the city authorities revoked the licenses of all theatres, but have permitted them to operate on a weekly permit issued by the police authorities. However, it is believed in political circles that at least one theatre will be closed as the result of the rigid investigation of the theatre structures that is now being conducted. The theatre in question, however, is not a motion picture house.

Taxes Indicate Greater Theatrical Attendance

Increased theatrical attendance throughout the country in November is indicated by reports to Washington, the tax collections for the month of November showing a decided advance over those for the preceding month.

A total of $6,995,338 was collected from the admission tax in November, according to figures just made public by the Bureau of Internal Revenue, as compared with $6,413,426 in October. The November collections from this source, however, were considerably below those of the same month of last year, when $7,982,248 was reported.

The film tax, repealed on January 1, totaled $567,055 in November, as compared with $388,616 in October, while the receipts from the seating capacity tax were $49,933, as compared with $77,178.

Tax collections from all sources during November aggregated $164,684,916, as compared with $153,176,499 in October, and $187,165,985 in November of last year. In addition to the direct taxes on the industry, the producers and exhibitors of the country contributed material to a number of other taxes, reports to the bureau showing that a total of $11,114,999 was collected from the tax on freight shipments, $1,325,695 from express packages, $6,812,548 from personal transportation, $811,546 from seats, berths and staterooms, and $2,326,377 from telegraph and long-distance telephone messages. With the exception of the levy on telegraph and telephone messages, these taxes were all repealed on January 1.

Conservation Needed, Says Crawford

CONSERVATISM is the keynote of success," says Roy Crawford, treasurer of Associated Exhibitors. "Banks and all big-going corporations follow it. There seems to me to be a great deal of waste in the picture business, particularly in the producing end. When this waste is eliminated, and more conservatism shown in this end of the industry, greater profits will pile up both for the distributor and the producer, and it will make for easier financing for future productions.

"The producer who can meet the payments of his notes at the bank is the one who is conservative in his production cost. Likewise, the distributing organization, operating on the same principles, is the one who can give the independent producer quick returns. Banks will be more free and ready to give their financial assistance to producers and distributing organizations when they know that conservative methods are being used."

Mr. Crawford has interests in a number of theatres in the Middle West, and states that he and his associates have always used conservatism in the operation of their theatres. And the result has been that during the period of depression their theatres all operated at a profit. They did not let the cost of operation of their theatres during wartimes pile up to such an extent that when business began to slacken it had any material effect.

Invaluable Co-operation Characterizes Arrangements for the Albany Convention

NO convention of New York State exhibitors has ever brought forth the co-operation which is characterizing arrangements for the one which will be held in Albany on February 14, 15 and 16. Headed by Charles M. Winchester, former president of the Albany Chamber of Commerce and one of the biggest men in the Capital City, a committee has been named by the chamber to co-operate with the Albany Theatrical Managers' Association. On this committee are a dozen of the leading business men of the city.

The New York Central Railroad has come forward and promised reduced fares to all delegates attending the convention. It also has volunteered to use a large number of 24-sheets on all billboards within a radius of fifty miles from Albany. These will advertise both the convention and the ball, which is expected to be one of the leading social affairs of the winter at Albany.

From the top of Capitol Hill a huge electric sign at night will carry a message to all that the convention is in progress. A huge welcome sign, donated by the Albany Chamber of Commerce, will adorn the front of the Hotel Ten Eyck, headquarters of the convention.

George Roberts, president of the Albany Theatrical Managers' Association, and Samuel Suckno, treasurer, spent a portion of last week in New York and returned to Albany brimful of enthusiasm and ideas.

Producers have promised that their stars in the East in February will personally appear at the ball. The contract for decorating the huge State armory for this feature of the convention has been let to a New York concern. Thousands of electric lights will be used in securing the desired decorative effects.

Although the convention is still a matter of six weeks distant, requests for reservations are already beginning to reach Samuel Suckno, who has charge of this part of the arrangements. When Mr. Suckno returned from New York his pockets bulged with requests.

There will be twenty booths for the exchanges. Many of these have already been taken. The booths will be of uniform size, each to contain forty-eight square feet. They will be arranged around the three sides of the room, leaving a large center space available for the crowds which are sure to throng the room. There has probably never been a better arrangement for the exchanges at any convention.

President Roberts has sent letters to all exhibitors and exchanges in New York State, calling attention to the coming convention. In this letter he says:

"You know what organization has accomplished for the exhibitors. You also realize that there is nothing like 'getting together' when it comes to doing things. This convention is going to be a 100 per cent. affair. It will be one of accomplishments. We want you on hand. Don't be a stay-at-home and regret it later. Have a say in bettering conditions. There is too much at stake to be lukewarm. They will all be there from Broadway to Main street.

"Bring the ladies. There will be a special committee on hand to look after their entertainment in the way of luncheons, theatre parties and automobile trips.

"Do this now! Write Samuel Suckno, Albany Theatre, Albany, N. Y., telling him just what you want in hotel reservations, what nights, approximate prices, etc. This is important."

This letter will be followed up with weekly bulletins from now on to all exhibitors and exchanges, calling attention to this or that feature which will be arranged as time goes on.

Exhibitors from Massachusetts, Connecticut and Vermont will be cordially welcomed to the convention. It is expected that at least 300 will be sent up from New York City. The Buffalo delegation will probably come in a special car. Syracuse, Rochester, and in fact all the large cities of the State, will be represented 100 per cent. strong.

Attractive posters will be sent to all exchanges within a week or two, advertising the convention. The exchanges will also receive stickers for all mail matter.

Arrangements for those who will be heard at the banquet will rest largely with Sydney S. Cohen, national president; Charles L. O'Reilly, State president, and State Senator James J. Walker.

President Roberts earnestly desires that all persons planning to attend the convention should arrange their hotel reservations at once in order that there will be no confusion on the opening day. Requests for such reservations should be made to Samuel Suckno.

Two Incorporations

The closing week of the year found only two companies entering the motion picture business in New York State, and filing papers in the secretary of state's office at Albany. These corporations, with their directors and amount of capitalization, were the Jupiter Film Corporation $25,000, H. C. Trewedi, A. H. Goodman, Jane Morgan, of New York City; Just Because, Inc., $40,000, A. G. Scheer, M. C. Berman, New York; M. C. Hicks, of Mount Vernon.

Goes to Paramount

Harry Reichenbach, who has been handling the special exploitation and advertising for Universal's "Foolish Wives," has resigned to take effect immediately after the opening of that picture at the Central Theatre and will immediately join Famous Players-Lasky for special work on "The World's Mistress."

SCENES FROM "AT THE SIGN OF THE JACK O' LANTERN." A HODKINSON RELEASE

The cast includes Betty Ross Clark, Wade Boteler and Earl Schenck

Riesenfeld Agrees with Taylor That Music Must Be Subservient to Picture: Terms It An Opiate

WILLIAM D. TAYLOR, one of the oldest and best known directors, recently protested against the overwhelming quantity of music and the so-called "atmospheric prologues" of the programs in the better class picture theatres. His objections were not merely personal, but were an expression of the Motion Picture Directors' Association, an organization that has on its membership rolls some of the biggest figures in the directorial branch of picture production.

Now Hugo Riesenfeld, director of the Rivoli, Rialto and Criterion theatres, New York, contributes to the discussion. And it seems strange to find the sponsor of music in motion pictures supporting Mr. Taylor's view that the music and all the attending numbers must be subservient to the feature film.

Mr. Taylor insists that the picture is the thing. Mr. Riesenfeld—the man who first turned to the classics to score a picture; the first musician of any prominence to desert the field of opera for the film; the man who made his reputation on his "presentations and prologues"—joins Mr. Taylor in saying that the picture is the thing.

Music An Opiate

"The whole purpose of music with pictures was originally to satisfy the ear so that the eye could give its attention to the screen," explained Mr. Riesenfeld. "It was a sort of opiate, nothing more. That was the fundamental theory upon which music was originally introduced in motion picture presentation, and if the exhibitor will hold to that central idea he cannot go far astray. If he will bear in mind that the work of men like Mr. Taylor and others shall be the center of his program, that the music is merely incidental, he will be safe. If he is led to believe that because his patrons like good music he must give them more and still more music, he is doomed to disappointment, because, primarily, his patrons want pictures.

"Why do we need music with pictures? Because the ear demands it. Nearly every action in life has sound connected with it. And on the stage there is the human voice and color as well as action. When the patron turned to the motion picture for entertainment, it was natural that the human voice should be sought as well as the figures in dramatic action. Without a sound except the whirring of the projection machine or the whispering of the audience, there would be an unnaturalness about the silent drama which would be disconcerting. The players would be seen to speak—their words might even be read upon the screen—but there would be no sound. Naturally, it was found necessary to appease the demands of the ear, and music was introduced.

To Rest the Eye

"In time this musical side of the entertainment was given great study and an effort was made to bring together the emotional force of the music with the appropriate action on the screen. And there was, at the same time, a development in the orchestral side, until the piano and the primitive organ disappeared and fine symphony orchestras were used. And so it went on, progress in music setting and in the orchestras.

"Then there was the problem of the entire program. A motion picture entertainment takes about two hours, yet it is almost physically impossible to watch pictures for that length of time. That is why pictures were made to alternate with stage numbers, a bit of dance, an orchestral selection or a vocal solo. It was to give the eye a rest that these stage and music numbers were introduced. And, of course, the best possible numbers were presented.

The Danger

"This wonderful development of motion picture presentation continued with remarkable strides—and hidden in that fact lies the danger. The public liked fine music settings with its pictures, it appreciated the symphony orchestras, the vocal selections, the dance numbers, and immediately it was presumed that more and more of that side of the entertainment was desired. The original purpose was being forgotten and music and stage numbers were made a fetich. The servant was placed in the master's chair and obeisance was paid to a usurper.

"After all is said and done, the picture is the thing. We know that the public likes music with its pictures. A good orchestra, a properly prepared score and well selected soloists will give the theatre a steady clientele, provided, of course, that the average of pictures is good. Music will increase the attendance when the photoplays are good, but will not draw patrons if the pictures are uniformly bad."

Louis Green, Fox Manager, Dies Suddenly in Albany

Louis Green, 35 years old, resident manager for Fox Film Corporation in Albany, N. Y., died on January 4. Two weeks ago he caught cold and it developed into congestion of the lungs. He was well known throughout New England and New York, having at one time been Select manager in New Haven and later with George Klein in Buffalo. He leaves a wife and two children. The funeral will be held in Roxbury, Mass., but the date has not been announced.

SCENES FROM "HIS BACK AGAINST THE WALL." RELEASED BY GOLDWYN

Vitagraph's Production Plans Announced; Jose in the West; Tarkington Novel Is Bought

INTENTLY absorbed in the production plans for 1922, President Albert E. Smith, of Vitagraph, has been in close touch with West Coast production conditions since his arrival in Hollywood a few weeks ago from New York. Together with W. S. Smith, manager of the West Coast Vitagraph Studios, the company president has well under way the schedule which marks the closing of 1921 and which will usher in the New Year.

Among the announcements made this week by Mr. Smith was the item that Edward Jose has arrived from Vitagraph's Brooklyn studios, where he has directed some of the most important Vitagraph pictures of the past year. Mr. Jose arrived in Los Angeles just before Christmas, having completed the work of many months on "The Prodigal Judge," starring Jean Paige. Vitagraph is confident the picture will be classed among the most successful of its products.

Mr. Jose will assume direction of Earl Williams in a new type of story for Mr. Williams, "The Man from Downing Street." The story has to do with a captain in the British secret service who becomes an East Indian Rajah in order to ferret out treacherous individuals responsible for leakage in England's code messages. Production has been commenced.

Another item of news from the West Coast is that Alice Calhoun, who starred so successfully in the Vitagraph production of "The Little Minister," will remain on the West Coast and start immediately upon a picture entitled "Angelface." David Smith will continue to direct her.

President Smith announced this week that he had purchased the rights to the novel, "The Magnificent Ambersons." This story by Booth Tarkington has been proclaimed one of the great American novels. The film will be one of the early Vitagraph specials of 1922. Star and director have not as yet been chosen. An Irish story also has been decided upon for one of the 1922 specials.

William Duncan and his co-star, Edith Johnson, have just commenced camera work on "Man Hunters," a story of the Alaskan Northwest. During 1922 Duncan is scheduled to produce eight pictures of a dramatic nature. Larry Semon is in the midst of his latest comedy. Jimmy Aubrey is just putting the finishing touches to his latest two-reel comedy.

Files Counter Suit

Answer to a suit brought in the New York Supreme Court by the Cinema Distributing Corporation against Joe Horowitz for breach of contract, has been filed. Horowitz asks that the complaint be dismissed and sets up a counterclaim asking for $2,000. He says that on February 21 an agreement was effected between himself and the corporation which gave to him the exclusive right to exhibit "Dollars and Destiny" for a period of five years at a rental of $5,000, with the understanding, however, that the picture would pass every board of censors in the various states. Should it meet with the disapproval of any of the boards it was agreed, he says, that the plaintiff would refund his money.

Horowitz alleges that the picture failed to be approved by the censors in several states, and that in consequence there is no merit to the allegations of the plaintiff, and that there is due him, under this feature of the contract, $2,000.

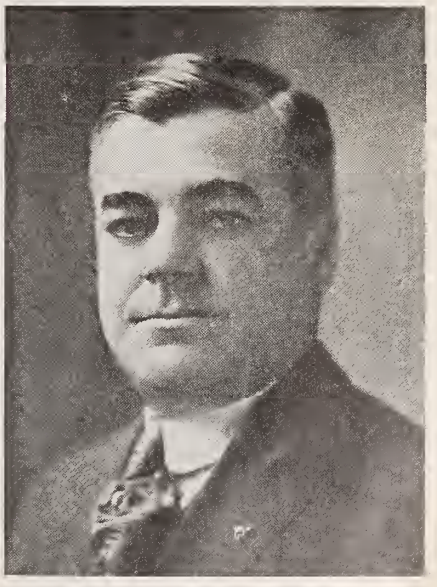
Saxes Add to Holdings

The Saxe Amusement Enterprises, operated by Thomas and J. E. Saxe, has taken over the Roy Cummings Theatres in Oshkosh, namely the Majestic, Orpheum and Grand. The Saxe organization now controls twenty theatres in Wisconsin, according to information from E. C. Bostick, general manager.

Berinstein Arranging Surprises for Banquet

William Berinstein, named as chairman of the committee arranging the banquet which will be the concluding of the New York State exhibitors' convention in Albany in February, is owner of the Colonial Theatre in that city and has an interest also in the Hudson Theatre. Mr. Berinstein is also interested in the Majestic and Mozart Theatres in Elmira.

He entered the motion picture business about eight years ago, becoming associated first with the Hudson Theatre in Albany, and then securing the larger Colonial, a house which seats about 1,400. Mr. Berinstein promises plenty of entertainment and pleasant surprises in connection with the banquet.



WILLIAM BERINSTEIN

Laemmle Offers to Cut Prices to Enable Exhibitors to Break Even

IN a statement just issued by Carl Laemmle, president of Universal Film Manufacturing Company, the offer is made to cut prices on behalf of any exhibitor in America who can prove that he is really losing money.

Mr. Laemmle calls attention to the fact that this offer does not apply to any exhibitor who is breaking even or making a profit, that it is only intended to prevent theatre failures, and that where an exhibitor proves that he is actually operating at a loss he will authorize Universal's nearest representative to cut film rentals enough to enable the exhibitor to at least break even.

Continuing, Mr. Laemmle states that while some exhibitors complain even when they are cleaning up, for the purpose of hammering down film rentals, that producers realize in many cases the complaints are justified, that Universal feels that everyone in the picture business should have a fighting chance and if by reason of high film rentals any exhibitor is unable to break even he will meet him half way in this respect.

Mr. Laemmle's statement further calls attention to the big improvement in Universal pictures, to the excellent staff of directors and to the manner in which waste has been eliminated.

The only exception made to this offer is in the case of Universal's "million dollar" picture, "Foolish Wives," regarding which he says: "I'm going to get every dollar I can for that production because I've got to. You need no diagram to show you why."

Both Foes and Friends of Censorship Will Speak in New York High Schools

THROUGH an arrangement between the Board of Education of the City of New York and the National Association of the Motion Picture Industry, William A. Brady, D. W. Griffith and Paul H. Cromlin, film exporter, will speak against censorship in several high schools in Brooklyn, Manhattan and the Bronx, between January 12 and February 27. At each of these lectures there will be shown a model motion picture program and the speakers will offer arguments of the ineffectiveness of censorship and its menace to the industry, as well as to the fundamental rights of the public.

These lectures will not take the form of debates. Although the advocates of censorship will also speak under the auspices of the Board of Education, the dates to be assigned them will not conflict with the appearance of the motion picture men.

Among the champions of censorship who will seek to justify legalized screen control are Mrs. Clarence Waterman, Canon William S. Chase and Frederick Boyd Stevenson, all of whom figured in the campaign which resulted in the enactment of a censorship law in New York State. Joseph Levenson, secretary of the New York State Motion Picture Commission, will be another speaker.

The double-barrelled censorship discussion under the auspices of the Board of Education is the outgrowth of a recent anti-censorship lecture by William A. Brady in the American Museum of Natural History in which Mr. Brady handled the censorship subject without gloves and made a favorable impression. Ernest L. Crandall, Director of Lectures of the Board of Education, decided then that the subject of censorship was of sufficient interest to warrant a series of lectures in the high schools, but he considered it only fair to have both sides of the censorship controversy represented in these discussions.

Charles Ray Back in Los Angeles

After a seven-week absence from his studio, Charles Ray is back in Los Angeles. The star and his party returned from their Eastern tour on Dec. 29, after having spent the Christmas holiday in New Orleans. In the best of health and spirits and rejuvenated by his interesting and diverting trip through the East and South, Mr. Ray plunged into his production activities the day after his homecoming.

Friends declare nothing else could have proved so valuable a mental and physical tonic as the trip to the East. In his visits to Chicago, New York, Boston and other centers, Mr. Ray was enabled to meet the best minds in the producing and exhibiting end of the industry and the interchange of ideas has not only given Mr. Ray a broader insight into exhibitor needs and audience appeal, but has confirmed him in many of the good ideas which he has long held regarding the creation of photoplays. One of the most satisfying convictions which Mr. Ray brings back to the studio with him, and one which has been endorsed everywhere in his travels is the star's time-honored policy that clean pictures pay.

During his last stop-over in the city of New Orleans, Mr. Ray made only one public appearance, at a large dinner tendered to him by the Advertising Club of New Orleans. Prominent citizens and government officials were among those present to welcome the star.

Cosmopolitan Sales Head Goes on Tour

Hal Hodes, sales manager of Cosmopolitan Productions, will leave New York on January 3 for an extended trip through the United States for the purpose of getting into direct touch with those who distribute and those who exhibit the product of International Film Service Company, Inc.

Mr. Hodes' itinerary will take him to Cincinnati, Indianapolis, Chicago, Milwaukee, Minneapolis, Kansas City, Omaha, Denver, Seattle, Portland, San Francisco, Los Angeles, Dallas, New Orleans, Atlanta and Charlotte.

Mr. Hodes will visit all of the domestic exchanges of Famous Players-Lasky Corporation, distributor of Cosmopolitan Productions, to get in touch with the selling force so that all concerned may have personal knowledge of the aims of the producing unit and its plans for the future.

Viola Dana and B. Lytell to Tour United States

Bert Lytell and Viola Dana, Metro stars, are about to embark on a get-acquainted tour of the United States that will take one player or the other into practically every big city in the country. The cross-country jaunt has been made possible through a combination of circumstance.

Both stars have received thousands of letters requesting them to appear at various theatres throughout the country. Though the dates of their appearances have not yet been settled, it is proposed that each start at the West Coast and zig-zag to the Atlantic, stopping at the most important cities en route. Lytell will reach New York first because of the necessity of filling an engagement there. Miss Dana, however, probably will visit the South.

ADOLPH ZUKOR PRESENTS SIR GILBERT PARKER'S STORY, "THE LANE THAT HAS NO TURNING, WITH AGNES AYRES AND THEODORE KOSLOFF. A PARAMOUNT PICTURE

Silver Service Is Given J. P. Bickell on Fifth Anniversary of Regal Films

ONE of the most outstanding functions in the whole history of the picture business in Canada took place on Thursday, December 29, when a complimentary banquet was tendered J. P. Bickell at the King Edward Hotel, Toronto, Ontario, the occasion being the fifth anniversary of the establishment of Regal Films, Ltd., one of the greatest film exchanges in the Dominion, and of the Regent Theatre Company, Toronto.

Mr. Bickell is the vice-president of the Famous Players' Canadian Corporation and of the Eastern Theatres, Ltd., as well as being identified in an official capacity with associated enterprises, including Regal Films, Ltd., Famous-Lasky Film Service, Ltd., Hamilton Theatres, Ltd., Regent Theatre Company of Toronto and other organizations. Employes of the associated companies from coast to coast assembled to the number of 300.

A unique feature of the occasion was the presentation to Mr. Bickell of a magnificent service of solid silver, comprising 225 pieces, in an English walnut cabinet, and of a morocco-bound album containing views of the forty-two theatres in Canada controlled by the Bickell interests, the honors being performed by N. L. Nathanson, managing director of the affiliated companies. The name and inscription plate on the album is of pure gold from the McIntyre Mine in Northern Ontario, in the development of which Mr. Bickell has been closely identified.

To remind the guest of honor of the originating point in his success in business, one corner of the banquet hall had been transformed into an ingeniously lighted grotto, which was a replica of the shaft head of the McIntyre Mine. A sextette of lovely women was raised in turn by an elevating contrivance from the depth of this shaft, and each young woman bore a tray of the silverware. After each tray had been placed in the immense cabinet, the actual presentation took place.

J. L. Day Says American Pictures Have and Will Hold First Place in Brazil

JOHN L. DAY, South American representative of the Famous Players-Lasky Corporation, returned to New York on December 23, from a stay of several months in Brazil and Argentina in the interests of the foreign department, under the direction of E. E. Shauer. Considerable time was devoted to the Paramount offices in Rio de Janeiro, Peliculas D'Luxo Da America Do Sul, where extensive arrangements were made for increased distribution facilities during the coming year.

"Despite the low position of Brazilian exchange, the motion picture industry has enjoyed good business during the last few months," said Mr. Day. Among the most popular pictures, he said, have been "Male and Female," "Midsummer Madness" and "The Furnace."

"The outlook for 1922 business is much more cheerful," Mr. Day stated. "There is a firm belief that Brazil's exchange position will be considerably improved during the coming months, and this will have a most beneficial effect upon the motion picture industry. The world exposition to be held in Rio de Janeiro next September should draw many people to Brazil and will no doubt bring much new business for the motion picture theatres.

"Despite the efforts of foreign producers to gain a strong foothold in Brazil, the highest grade American pictures continue to hold first place and cannot be displaced in the estimation of the critical public. During 1922, as in the past, Brazil should continue to be one of the greatest of all markets for American pictures anywhere in the Southern hemisphere."

New Distribution Plan for Fox Film in Orient; To Erect Better Theatres

FOX productions will be distributed throughout the entire Orient, with the exception of Japan, by the Middle East Films, Ltd. Negotiations with the Oriental distributing agency were consummated through Joseph Fisher, an official of the concern. Distribution of films in the Orient has been greatly limited, due to many conflicting forces. By this agreement hundreds of theatres in China, the Malay Peninsula, Manchuria and other countries, will be in a position to contract for Fox productions.

According to Fisher, William Farnum and Tom Mix, the Fox stars, are the most popular screen artists with the inhabitants of those remote parts of the world. Picture patrons there are especially fond of speedy action. Fisher tells many interesting facts about the screen and its followers in the Orient. Many theatres in Java, Straits, Settlement and China have a transparent screen with the auditorium divided into two parts. On one side sit the elite, while on the other side the coolies and poorer class enjoy the films. Apparently it makes little difference to those "on the other side" that the titles are shown upside down. They follow the story closely and applaud and laugh at the right time.

In the past, film has been handled so carelessly in the Orient that its life has been short. This is in great part due to native operators, who are not skilled in their work. The men who are now working for the good of the business in the Orient are taking steps to rectify this, to school operators and have films handled with care.

Bronx Elects Wittman for Tenth Consecutive Time

At a largely attended meeting of the Bronx Motion Picture Theatre Owners' Association, on December 22, John J. Wittman was elected to serve a tenth consecutive term as president. John C. Bolte was made vice-president for the third consecutive time, and Henry Cole went in as executive secretary for the ninth time. Henry Suchman got a second term as treasurer. Others elected were: Trustees, Edward Falter, Morris Sussman and Isadore Rothman; sergeant-at-arms, William Wilson. The tenth annual installation of officers will be staged at a banquet on January 25. The organization has a 100 per cent. membership.

Arliss Appears at the Aldine

Mr. and Mrs. George Arliss appeared in person on the stage in the new Aldine Theatre, Philadelphia, shortly before 1 A. M., January 2, in connection with the first local showing of the screen version of "Disraeli."

Mr. Arliss set a new high mark in the matter of "personal appearances," and in a brief and humorous address further endeared himself to the more than 2,000 persons crowded into the edifice, while hundreds in nearby streets echoed the applause while braving the high wind and excessive cold, waiting to enter the theatre. Near-zero weather prevailed.

Mr. Arliss has been prevented, heretofore, from making any personal appearance. His stage play, "The Green Goddess," at the Booth Theatre, in New York, occupies too much of his time.

C. DeMille and P. Iribe Introduced to the Pope

According to a letter received by Mrs. Cecil B. DeMille at Hollywood during the holiday season, Mr. DeMille and his art director, Paul Iribe, who are enjoying a vacation trip abroad, were recently presented to His Holiness Pope Benedict XV., during a brief visit to Rome. Later in their tour, Mr. Iribe has arranged for Mr. DeMille to meet the President of France and other notables of the republic.

On his return to Hollywood, Mr. De Mille plans to produce Alice Duer Miller's story, "Manslaughter," with Leatrice Joy in the principal feminine role.

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

AS a sporting proposition there is no more interesting news of the week than the offer made by Mr. Carl Laemmle, of Universal to cut picture prices to any exhibitor who will demonstrate that he is losing money. Laemmle's offer includes the agreement to cut film rentals enough to enable the exhibitor to at least break even, and, according to the statement, is intended to prevent theatre failures.

We commend to your attention the talk in this week's issue by Rupert Hughes on the subject of moving pictures and the critics. It is so well done — so apt, so true—that we advise its reading and re-reading so that the material it contains can be put to practical use by every one associated in any way with the screen. Many of us have been at a loss to meet the sneers of the critics of moving pictures because we have not fully appreciated the greatness of the screen. Mr. Hughes, in felicitious phrases, gives us the material we need, and the industry—art, business—is again indebted to this able man.

Mr. Griffith Rises to a Dizzy Height

AGLOW with color, pulsing with life, eager, rapid, massive, sumptuous, "Orphans of the Storm" has made its bow to New York and another great Griffith success begins its history.

It is a triumph for David Wark Griffith to eclipse his own great productions which led the screen into new and finer realms, but with this picture he has succeeded in doing it. No more gorgeous thing has ever been offered on the screen. It has motion within motion, action upon action, and it builds up to crashing climaxes with all that superb definiteness and certainty which makes Mr. Griffith first and always the showman.

No man of the stage or screen understands so well the art of exquisite torture for his spectators. He takes their heart-strings, one by one, stretches them out until they are about to snap, then ties little bowknots in them and finally seizes them by handsful and twists them until they quiver in agony. Then he applies myrrh and aloes and sweet unguents and sends the spectators away happy in the memory of attractive sufferings that they never can forget.

Taken from the play "The Two Orphans", it is a story of the events which lead up to and include the French Revolution. Its detail is perfection and its grandeur is the sum total of many perfections. It is emotional, throbbing and sustained, telling a definite story of a fine love that runs like a gold cord through the wonderful fabric of a spectacle drama that is at once brutal, exotic, fascinating and absorbing.

Miss Lillian Gish and Miss Dorothy Gish are beyond praise, and each of the character roles is drawn superbly. Monte Blue as Danton is magnificent. Its massed scenes surpass the greater of the European spectacles thus far of record.

A discriminating audience at the Apollo Theatre received it with unbounded enthusiasm, and we believe that some measure of this applause was due—as well it might be—to the richness and beauty of its musical score.

A fine lesson for our industry is to be found in the prominence given to the attitude of the sly monster, Robespierre, who uses the guillotine to eliminate *all who do not think as he does.* This spirit fits the censor and it fits the sly politicians in our industry who seek to destroy by the guillotine of defamation and slander those who do not *think as they do.*

Mr. Griffith responded to the demands for a speech, and Miss Lillian Gish and Miss Dorothy Gish greeted the audience from a procenium box. Miss Lillian spoke briefly, and very well, her words of thanks for the unquestioned genuineness of the enthusiasm.

We see nothing between Mr. Griffith and many millions of dollars as the financial rewards of this his newest effort, but above and beyond that Mr. Griffith has achieved in a manner that should fill him, as it does the industry, with satisfaction.

ARTHUR JAMES.

News from the Producers

By C. S. SEWELL

Paramount's West Coast Studios Are a Hive of Production

With twelve companies working simultaneously, the Paramount West Coast studios are now enjoying one of the busiest periods in the company's history. Continuous heavy rains have interfered considerably with exterior work, but this condition has to a great extent been offset by the increased facilities for interior production through the completion of the big glass stage at the Lasky plant.

William DeMille is now well into the story of "Bought and Paid For," which Clara Beranger adapted for the screen from the play by George Broadhurst. Agnes Ayres and Jack Holt play the leading roles, with Walter Hiers in the part that Frank Craven created on the stage. William D. Taylor is almost through with his Betty Compson vehicle titled "The Green Temptation." It was adapted from a magazine story by Constance Lindsay Skinner. The authors of the adaptation are Monte M. Katterjohn and Julia Crawford Ivers. The supporting cast includes Mahlon Hamilton, Theodore Kosloff and Mary Thurman.

With the very first suggestion of a return of clear weather, James Cruze took a portion of his company making "Is Matrimony a Failure?" to Bakersfield for the last shots. T. Roy Barnes plays the leading role and the big cast also includes Lois Wilson, Lila Lee, Walter Hiers, ZaSu Pitts, Lillian Leighton, Tully Marshall, Sylvia Ashton, Otis Harlan, Charles Ogle and Ethel Wales. "Beyond the Rocks," in which Gloria Swanson has the stellar role, is rapidly developing. This is the Elinor Glyn story which Jack Cunningam adapted and Sam Wood is directing.

Wallace Reid, directed by Philip Rosen, is back from the Mojave where scenes were made for "Across the Continent," which Byron Morgan wrote expressly for Mr. Reid. The story is about a transcontinental automobile contest. Mary MacLaren plays opposite the star and Betty Francisco plays an ingenue heavy role.

Back From Arizona, Thomas Meighan's company making "The Proxy Daddy," under direction of Alfred Green, are now at work on interior scenes at the Lasky studio. Leatrice Joy is leading woman in this picture which Olga Printzlau adapted from the story by Edwrad Peple. Ranch scenes and interiors showing a western drink emporium are occupying the attention of Dorothy Dalton and company making Virgie E. Roe's "Tharon of Lost Valley" under the direction of Paul Powell. Jack Mower plays opposite Miss Dalton.

The sound of firearms has been a conspicuous feature on the Wanda Hawley set, where "The Truthful Liar" is being produced. Thomas Heffron, director, has been making some dramatic scenes for this production, which is an adaptation by Percy Heath of a story by Will Payne. It is a Realart Picture for Famous Players-Lasky release.

The coming of clear weather found May McAvoy's company completing "Through a Glass Window" on location. This Realart picture for Famous Players-Lasky is by Olga Printzlau and is directed by Maurice Campbell. Having completed "A Game Chicken" for Famous Players-Lasky release. Bebe Daniels is enjoying her first real vacation in over eighteen months.

The difficulty of making chemicals "act" has been a feature of work in "The Heart Specialist," the Mary Miles Minter feature which Frank Urson is directing. Constance Binney can soon pack up her nightie and don regular day-time garments. Under the direction of Edward Le Saint, Miss Binney is making the final scenes for "The Sleep Walker."

Ince's "Hail the Woman" to Go Direct to the Picture Houses

"Hail the Woman," the Thomas H. Ince special production which is to be released by Associated First National Pictures, Inc., will go direct to the exhibitors of the country instead of playing in "legitimate" theatres in the key cities.

This decision gives the exhibitors of the country a big box office attraction at the peak of a season when many of the big pictures are being held for runs in regular playhouses, which are being offered to producers of big pictures because of conditions in the theatrical business.

There has been considerable comment during the last few weeks over the exhibitors' needs of big pictures at this special season of the year to stimulate public patronage of the motion picture box office, and Mr. Ince's decision was based upon his belief that the regular motion picture theatre is entitled to every film attraction that is produced.

This is in no way a cricitism of the producer who plays his big pictures first in legitimate theatres, but rather an independent determination on Mr. Ince's own part to do all within his power to help build business for the motion picture theatres of the United States.

As a consequence the first booking of "Hail the Woman" was at Balaban & Katz's magnificent Chicago theatre, where the picture played the week before Christmas. The Chicago is Balaban & Katz's first venture into big theatre presentation in downtown Chicago, and as good showmen they wanted the biggest possible attraction for the week before Christmas.

Exhibitors in some territories took advantage of the Christmas appeal of "Hail the Woman" to present the production during Christmas week. Among the houses which played the Ince special, commencing Christmas Day, were the Palace at Wichita, Kan., the Grand at Topeka, Kan., and the A. H. Blank theatres of Des Moines, Burlington, Decorah, Davenport and Fort Dodge, Iowa.

The first general presentation of "Hail the Woman" in big theatres will occur the week of January 14 when playdates have been set for Rubin & Finklestein's two big twin city theatres, the Capitol, St. Paul and the State Theatre at Minneapolis, the Grand of Greenville, Miss., and the Palace of Mandan, N. D.

New Year's week bookings include the Auditorium of Dayton and the Majestic of Columbus, O., Garrick, Duluth and Grand, Northfield, Minn. The New York date for "Hail the Woman" has not been set, but it probably will have a run in January at one of the big Broadway theatres.

Goldwyn Fourth Year Product Still in Demand; Two Pictures Are Playing Return Dates

That Goldwyn chose wisely in making selections for its fourth year product is evidenced by the fact that last season's pictures are still in great demand in every section of the country. These pictures, it will be recalled, were made with the idea of presenting wide variety of types of stories. Comedies, tragedies, farces, society stories, and a few costume pictures were part of the output of the Culver City studios.

Among the famous authors whose last year pictures are being called for continually at the Goldwyn Exchanges may be mentioned Mary Roberts Rinehart, Katharine Newlin Burt, Gouverneur Morris, Rupert Hughes, Edward Knoblock, Basil King, Rex Beach, O. Henry and Gertrude Atherton.

Mrs. Rinehart's story of prep school life, "It's a Great Life," has met with unusual success in every part of the country. The humorous aspect of adolescents trying to act like grown folks is universal; and every audience has responded to it.

Mrs. Burt's "The Branding Iron," the first photoplay that this novelist and screen writer had produced, has held its public by the stern realities of its plot and through its uncompromising presentation of its crude characters.

Rex Beach's "The North Wind's Malice," with the talented Vera Gordon in the role of a Jewish mother, is another North woods picture that has won its audiences and is still finding new markets.

Perhaps the most discussed picture of the year was "The Penalty" by Gouverneur Morris, which presented Lon Chaney in the role of a legless monster of the underworld. This bitter portrait aroused many controversies; but the picture was so powerful that it is still one of the most sought after melodramas in the Goldwyn list. Another melodrama that has met wide approval is the Reginald Barker production of "Godless Men." It is a strong story of a fearless man and his worthless son, presented without sentimentality.

An Excellent Farce

In the field of rollicking farce, Rupert Hughes showed his deftness in "Hold Your Horses," in which Tom Moore gave an admirable impersonation of a ditch digger who rose to heights he never dreamed of in his digging days.

One of the most gratifying incidents in connection with the Goldwyn fourth year product is the increasing vitality of "Earthbound," the Basil King photodrama which sought for its theme a dramatic probing of the land beyond.

Another Goldwyn photoplay that will always be remembered and is still as much in demand as the latest Goldwyn picture is "Madame X."

New Titles

The following changes in titles have been announced by Paramount for forthcoming pictures: "The Noose," starring Betty Compson, has been altered to "The Green Temptation;" "The Husband's Trademark," starring Gloria Swanson, will be called "Her Husband's Trademark;" "The Champion," a Wallace Reid picture, will be called: "The World's Champion."

"Wid Gunning Month" Starts Off with Reports of Heavy Bookings

Wid Gunning Month has gotten off to a flying start that bids fair to make it a record-breaker, according to sales reports from the Wid Gunning, Inc., exchanges, which are exceeding even their own best previous efforts in having exhibitors sign for the series of specials which the company is offering for release during the present season.

As an additional incentive to the members of the force to smash all standing figures, Wid Gunning has inaugurated a contest between the various exchanges, with substantial money prizes to the four branches which turn in the greatest amount of film rental collections during the month of January, in proportion to its office percentage.

There will be $2,000 in prizes, according to the announcement, the contest having started January 1 and ending January 31, 1922. To the office which stands at the head of the honor role at the end of January a prize of $1,000 will be awarded, the runner-up among the offices will get $500; the third prize will be $300, and the fourth prize $200. In case of a tie between any of the winners for these prizes each of the contestants so tying will receive the full amount offered as the prize for that class.

The keenest sort of competition is in evidence, and one of the features of the contest is the fact, the announcement states, that the smaller offices have just as much of a chance to get in the prize-winning class as the big fellows.

"We have given many reasons why the exhibitor should play with this organization," said Wid Gunning. "The most important is the fact that this organization takes the exhibitor's dollar and divides it between the man who is actually selling and exploiting the film and the man who has made the film, with the big end of the dollar to the man who made the film, this money being available then for the making of better films for the future."

Mr. Gunning paid a tribute to the members of the organization's sales staff, and to the branch managers. He stated that many of the salesmen had gone into theatres where the exhibitor had filled all his playing dates months in advance, and had been given play dates for Gunning products.

"What Do Men Want?" the big Lois Weber spectacle, is reported as breaking many house records.

"'Our Mutual Friend' is winning a host of friends both among the lovers of Dickens' stories and those who are partial to good, melodramatic pictures, with plot and a leaven of humor," says Mr. Gunning. It is endorsed by schools, critics and the public generally.

"The Blot," another Lois Weber production, is reported as among the popular leaders, while "Quo Vadis," in a brand-new dress, is crowding as many theatres as it did in its spectacular premiere years ago. "The Girl From God's Country," the Nell Shipman picture of the North Woods; "Good and Evil," the Continental spectacle featuring Lucy Doraine, and "The Old Oaken Bucket," the great human-interest picture, are all being booked by both big and little houses.

Many of the important theatres, and circuits like the Southern Enterprises, are testifying to the mass appeal of the Gunning pictures by booking them over their entire string of theatres.

The salesmen are being backed up by a high-powered exploitation department, both in the home office and around the country.

Paramount Says Press Book on "Fool's Paradise" Is Its Best

Paramount has issued the press book on Cecil B. DeMille's production, "Fool's Paradise," and admitting that it is the most complete ever issued by the company, claims for it the distinction of being the finest that the trade has been presented with by any company.

The book consists of twenty pages, including the front and back covers. It is printed on the finest quality of super coated paper, in two colors. In addition to two full pages of editorial matter, including synopsis, full information concerning the cast and exploitation suggestions, there are five full pages of newspaper stories.

The inside front cover contains reproductions of five handsome lobby one-sheets and a twenty-four sheet stand, all the work of Henry Clive. Besides an unusually ample list of outside and lobby accessories, there is a complete line of newspaper advertising and publicity mats.

Put Over Big Exploitation on Gunning Film

Paul Gray, of the Wid Gunning, Inc., exploitation forces, put over an unusual stunt in connection with the showing of the big Gunning special, "What Do Men Want?" when that Lois Weber production played at the Pantheon Theatre, Toledo, Ohio.

First, he hooked up the Toledo Blade, a newspaper of ninety thousand circulation, with the run of the picture by having The Blade's movie editor conduct a contest among the women of Toledo for the best answer to the question, "What Do Men Want?"

Although this resulted in first-page stories, and extraordinary free publicity, Gray went still further. He had a huge sign, fifteen by eighteen feet, painted as a reproduction of the first page of The Blade, but instead of painting the usual news in the body of this "page," he painted in details of the contest, giving the list of prizes and other information. The sign was placed on the Pantheon Theatre building, high enough in the air to be visible to persons on the other side of the street.

A crowd of between twenty-five and fifty stood before the sign at all hours of the day. But the Blade's co-operation brought it to a much larger audience. The newspaper reproduced the sign on its first page, under the caption, "The Biggest Newspaper Page in the World," and also ran a story, telling of the stunt and the engagement of the special at the Pantheon. Needless to say, it was a "sold-out" showing.

"Quo Vadis" Gets Editor's Praise

"Quo Vadis," the famous Italian spectacular film, released in its 1922 form through Wid Gunning, Inc., has just received the honor of being named "the world's greatest motion picture" by the editors of The Book of Knowledge, the world-known publication, millions of copies of which have been sold.

In the edition of The Book of Knowledge just issued, there is a special article devoted to "Quo Vadis," reading, in part:

"One of the most wonderful motion pictures ever produced is 'Quo Vadis,' a film based upon a book written by the famous Polish author, Henri Sienkiewicz. It is in eight reels, and the most striking scene is a group of early Christian martyrs in the vast arena of the Coliseum about to be devoured by the wild beasts.

"The lions are first seen massed together at one end of the great amphitheatre. In the next picture they advance slowly and stealthily, and suddenly Christians and lions mingle in a heap on the ground, while the beasts seem fairly to rend their prey. This scene is so real that it is almost impossible to believe it is not actually happening."

"Quo Vadis" has been shortened retitled and generally refurnished since it amazed and startled the motion-picture world, so that, even for those who saw it then, it is in many respects a new picture, according to the Gunning statement. Theatre owners who played the spectacle when it was first issued, are playing it again, in scores of cases, to houses as crowded as its initial triumph.

C. de Rochefort in Paramount's "Spanish Jade"

John S. Robertson has just engaged Charles de Rochefort, a well-known French director and popular film star, for the important role of Esteban, the heavy lead in his new production for Paramount, "Spanish Jade," now being made in Spain.

M. de Rochefort is one of the handsomest men on the French screen. Before the outbreak of the war, he had been associated in a number of films with Max Linder and Capellani. Among his most successful screen creations are Verdier in Kistemaecker's "Marthe;" the Duc de Coranne in Arthur Bernede's "Imperia" and the deputy of Mariomont in Pierre Decourcelle's "Gigolette." He has appeared in the leading roles of Leonce Peret's "Empire du Diamant," Rene de Prince's "Imperene des Pauvres" and Antoine's "Arlesienne."

Before signing with Paramount, M. de Rochefort had concluded an engagement with Flugon Films in "Le Roi de Camargue," from the celebrated work of Jean Aicard. His work in this picture is said to show to the best advantage his fine qualities as an actor and an athlete.

Tommie Gray Joins Keaton

Annonucement has been made by Lou Anger, general manager of the Keaton Studio, that Thomas J. Gray, well-known as a humorist, had been added to the Keaton scenario department. He will collaborate with Joseph A. Mitchell and Clyde A. Bruckman in preparing "gags" for the frozen-faced comedian. Gray is the author of many successful vaudeville acts as well as some New York successes.

Anita Stewart's Husband in Cast

Rudolph Cameron, Anita Stewart's husband and manager, has been drafted from his executive position in the star's company to be her leading man in "Rose O' the Sea," an adaptation of the Countess Barcynska novel which Fred Niblo will direct.

This will be Mr. Cameron's first appearance on the screen since the old Vitagraph days of five or six years ago when he was Miss Stewart's leading man.

First National to Distribute Selig-Rork Special "The Rosary"

Speculation regarding releasing plans for "The Rosary," a spectacular production recently completed by Selig-Rork, has been set at rest by the announcement that it would be distributed as a special production by Associated First National Pictures, Inc.

The picture is based on an original story by Bernard McConville, inspired by the theme of the play by Edward E. Rose. Jerome Storm directed it.

Lewis S. Stone heads the cast as Father Brian Kelly. Jane Novak is cast as Vera Mather, while Wallace Beery is the "heavy." Others in the cast are Robert Gordon, Eugenie Besserer, Dore Davidson, Pomeroy Cannon, Bert Woodruff, Mildred June and Harold Goodwin.

The story is described as a rare and effective combination of drama, romance and pathos, with some spectacular effects which are especially noteworthy. One of those shows the explosion of a dynamite bomb placed beneath a large factory building. A number of night scenes, showing a posse pursuing the conspirators, a fight in the dark and a bridge collapsing while an automobile is crossing it furnish other exciting episodes.

"THE LITTLE MINISTER"
(Vitagraph)

Excellent Production Made From Barrie's Classic

JAMES M. BARRIE'S celebrated story (not the play) has been made into a feature production by Vitagraph, and it behooves every exhibitor to book it because of its excellent qualities. Some of those who have been showmen over a score of years will doubtless remember the three-reeler which Vitagraph made from the same story. With the advance in technical equipment—with an advance in the art of translating a story for the screen, the producers have done extremely well by this charming document which is entitled to classical honors. The lovable figure of Lady Babbie, the quaint character of Gavin Dishart, the little minister, and the picturesque natives of Thrums—these are all given life and color here.

Not even the stickler for truths will be able to find any flaw in this production. From a technical viewpoint, the offering is richly decorated. The thatched cottages, the simple interiors, the charming backgrounds—these are all caught. You become an actual participant in this fragrant story of old-world sentiment and romance. You follow the adventure of Gavin with the deepest interest, even though you have been made familiar with the plot through the story or play. It carries the deepest sort of heart interest. There is sympathy for nearly every character. And when the soldiers surround the little village in order to compel the simple weavers to obey the laws of the country, you are stimulated with desire to be with them and help them in some way. The minister tells the natives to find a way to peace. But they rebel because of the insistent demands of the "gypsy girl," Babbie, who eventually proves to be the ward of a neighborly baron.

There is rich incident offered when Gavin upbraids the wicked Rob Dow during church services. And you almost catch the spiritual inspiration as the young preacher finds a champion in his tormentor. The story revolves around this little circular town of Thrums. The walls are penetrated and you see a simple folk, deeply religious and eager to live their lives in their own way. It is a charming moment when Lady Babbie runs to the home of Nannie to discover whether her beloved is dead. She is betrothed to her guardian, but she willingly elopes with the minister, and they are married according to gypsy [illegible] being a gypsy camp nearby. The subse[illegible] amatic note, as Gavin jumps into [illegible] disappointed baron. [illegible] gure of Rob Gow [illegible] rainstorm is elo-

[illegible] licity and charm [illegible] ant with naivete [illegible] picture. James [illegible] are conspicuous [illegible] eels.—Laurence

THE MORNING TELEGRAPH, SUNDAY, DECEMBER 25, 1921

"THE LITTLE MINISTER."
Vitagraph—Six Reels.
Featuring Alice Calhoun.
Reviewed by Helen Rockwell.

CAST.

Lady Babbie	Alice Calhoun
Gavin Dishart	James Morrison
Lord Rintoul	Henry Hebert
Margaret Dishart	Alberta Lee
Rob Dow	William McCall
Nanny Webster	Dorothea Wolbert
Jean	Maud Emery
Dr. McQueen	George Stanley
Micah Dow	Richard Daniels
Captain Halliwell	Charles Wheelock

Story by J. M. Barrie. Scenario by C. Graham Baker. Directed by David Smith. Photographed by Steven Smith.

The Vitagraph version of J. M. Barrie's quaint story, "The Little Minister," has James Morrison in the title role and Alice Calhoun as the Lady Babbie. The scenario was prepared by C. Graham Baker, who has followed the original story very closely and woven the choicest incidents into the photo-play. It is a picture of rare charm, carefully produced and thoughtfully acted.

When we first heard rumors of "The Little Minister" being brought to the screen again, we hoped that some one would have the good sense to cast James Morrison in the title role. It was left for Vitagraph to realize that he fits into the part perfectly. He has the Little Minister's stature, his sincerity and his boyishly emotional moods. He is so good we feel like shouting "We told you so!" Alice Calhoun does nicely, too, with the role of Babbie, although she lacks her regularness and spontaneity. She is best when the necessities of the role allow her to subside and be a wee bit sad.

William McCall makes a splendid Rob Dow. He is burly, exacting and a little simple. The part of Nanny is touchingly played by Dorothea Wolbert, while Dr. McQueen, Lord Rintoul, Tammas Whamond and all the other delightful characters appear to revue and look and act their parts. A word must be said for little Richard Daniels, who is seen as Micah Dow. He is a freckle-faced, snub-nosed youngster who has a world of expression in his funny little face, and he is charming every moment he is in evidence.

The whimsical Scotch story is too well known to be repeated at length. Almost every one knows the tale of the Little Minister, who forgets his dignity, his church and his responsibilities when he falls in love with the saucy Egyptian girl who turns out to be the famous Lord Rintoul's ward. It is a delightful story, full of quaint characters, quaint humor and sweet romance. It is the sort of story one can read over and over again without growing tired.

The settings are picturesque and the costumes tight, uncomfortable looking and amusing, but quite in line with the times. The picture should prove a popular attraction, for the story is worth while and the picture well made

EXHIBITORS HERALD
January 7, 1922

ALICE CALHOUN IN

THE LITTLE MINISTER
(VITAGRAPH)

This is a most delightful and interest holding picturization of James M. Barrie's famous story of the same name, presented with splendid acting, beautiful photography, and direction that will scarcely permit of improvement. Great audience picture. Directed by David Smith.

Alice Calhoun and Richard Daniels in "The Little Minister" (Vitagraph)

One of the best pictures yet produced in Vitagraph studios is "The Little Minister" with Alice Calhoun in the part of "Lady Babbie," one of the most lovable characters made known to us by the facile pen of James M. Barrie. And if the charming Miss Calhoun gives us nothing more than her "Lady Babbie" she has set a high mark for her older and more experienced screen sisters to aim at. It is undoubtedly the best work yet done by this popular young screen star, and augurs well for her future.

The entire picture is most pleasing. Barrie's famous story has been most closely adhered to in the writing of the script, and to David Smith should go great credit for his able direction. The story is woven for the most part about the humble life of the poor weavers in the little Scottish village of Thrums.

The atmosphere of the little hamlet has been maintained throughout. The quaint houses with their thatched rooves, the costuming of the characters, the Scotch mannerisms and customs, portrayed on the screen promise to make this picturization one that will meet with nothing but approval from all those who enjoy clean, wholesome drama, free from the taint of the eternal triangle.

In spite of the simplicity of the Barrie story the picture has several big and tense scenes. The terrific rain storm at the gypsy camp, the wedding of "Lady Babbie" and Gavin Dishart in that same rain storm, and the river scene where the little minister rescues Lord Rintoul and Rob Dow loses his life, furnish some thrilling situations in which no opportunity for realism is lost.

The story is well cast with James Morrison as the little minister, Henry Hebert as Lord Rintoul, William McCall as Rob Dow, and Richard Daniels as his Micah Dow.

And in the latter Vitagraph has discovered, or rather uncovered, a youthful prodigy who will well bear watching. The youngster has more freckles to the square inch than Wesley Barry ever thought of wearing, and he is a natural actor. He is in several of the big scenes and portrays his important part with stage presence rare in a child. He apparently doesn't know that there is a camera within a thousand miles. His work is all business and he is a real actor, real in fact, that we can stand a lot more of little Richard Daniels.

All in all, "The Little Minister" is one of the most enjoyable screen entertainments of the season, and should prove to be a great audience picture.

The Little Minister

Vitagraph Production. From the Story by James M. Barrie. Scenario by C. Graham Baker. Directed by David Smith. Cameraman, Steven Smith. Length, Approximately 5800 Feet.

THE CAST

Lady Babbie	Alice Calhoun
Gavin Dishart	James Morrison
Lord Rintoul	Henry Hebert
Margaret Disbart	Alberta Lee
Rob Dow	William McCall
Nanny Webster	Dorothy Wolbert
Jean	Maud Emery
Dr. McQueen	George Stanley
Micah Dow	Richard Daniels
Captain Halliwell	Charles Wheelock

SYNOPSIS

To the little Scotch village of Thrums comes the newly ordained minister, Gavin Dishart. Little Babbie, the gypsy girl, makes fun of him, but when the soldiers attack the town she is protected by him. To shield her from the soldiers he pretends she is his wife. This constitutes marriage in their country. Babbie is in reality Lady Babbie, betrothed of Lord Rintoul. The latter sets the date for their marriage, but Babbie runs away. In a terrific rain storm Lord Rintoul breaks a leg and is being carried away by the raging river. The Little Minister swims out to him and rescues him. He and Babbie confess their love and are married in the church.

Practically every essential of good photodrama is in *The Little Minister*. Vitagraph has selected a splendid cast, from the charming Alice Calhoun to tiny Richard Daniels.

All of the quaintness and peculiar charm of the little Scotch town of Thrums pervade the picture, and not only is this manifest in the settings and costuming, but even to the extras, there is evidence of careful picking of types.

Sir James M. Barrie's famous story has been screened with unwavering faith to the original theme and all the good fortunes that may befall an author's work picturized, have attended it. It stands out as unique in that its interest begins in the first two hundred feet and in this respect good direction and splendid editing are combined to make a motion picture that should have wide popularity.

There are thrills and there is heart interest. The love motive is delightful but never "gushy," and its climax is swift and pleasant.

The flight of "Lady Babbie" to her sweetheart, when the report comes to her that he has been killed is the beginning of a sequence in which one of the wettest rainstorms in motion picture history has been screened. There is nothing puny about this storm. The players are drenched in it, and throughout this deluge the strongest dramatic action of the story is revealed:

Miss Calhoun quite delightfully portrays the hoydenish gypsy and her "Lady Babbie" is as charming as Barrie wrote it.

Each new picture in which she is cast sees her in a new light of stellar achievement.

James Morrison is the "Little Minister." Few could so well characterize the very young dominie of the small Scotch hamlet as has Morrison. Not merely is he diminutive, but he registers the minister's gentle kindliness and fearlessness incomparably well.

William McCall contributes a fin[illegible] in his part as "Rob Dow," and of [illegible] said he owns a better understandi[illegible] screen player than many grown ac[illegible] sciousness whatever. And whate[illegible] he possesses already.

It is a mighty good picture.

MOVING PICTURE WORLD

Views and

"The Little Minister"

Vitagraph Offers Charming Production of Barrie's Famous Story, Starring Alice Calhoun

Reviewed by Mary [illegible]

Preserving much of the delightful Barrie sentiment, Vitagraph's version of "The Little Minister" will give pleasure to many who have enjoyed the story. The thousands of others, too, who have not read the book may find real entertainment in the film, as the picturized story has the appeal of the classic, the picturized story that will not only keep the old friends but make many new ones. For these reasons, it should succeed—it is clean and it is different.

The love story of Babbie and Gavin Dishart, interpreted with fine imagination by Alice Calhoun and James Morrison, is admirable for its purity and sincerity. The elusive, mischievous, and altogether lovable Babbie is a charming creature, as played by Miss Calhoun. Possibly a stronger contrast between her standards and the environment of Gavin, the man of grace and piety who first sermonizes against her and then falls in love with her, could have been effected in the beginning. James Morrison, however, drives home this important characterization with fervor. The old Scotch villagers are rare types. Here and there, a Barrie touch might have been added to accentuate their personal eccentricities, contributing to the comedy value of the whole.

A splendid effect at the close is the rain immediately upon the Gypsy wedding ceremony and nearly succeeds in separating the lovers for all time, is a great melodramatic splash.

The Cast

Lady Babbie	Alice Calhoun
Gavin Dishart	James Morrison
Lord Rintoul	Henry Hebert
Margaret Dishart	Alberta Lee
Rob Dow	William [illegible]

VITAGRAPH
ALBERT E. SMITH PRESIDENT

Well Known Players in Cast for New Rex Beach Picture

Announcement has been made of the completion of the cast for the second Rex Beach production for United Artists release, and the list discloses an aggregation of exceptionally strong and well-known players.

Miss Betty Blythe was selected for the leading feminine role, that of a Sicilian countess, a characterization in which she will have ample opportunity for the display of her grace and artistry. Thurston Hall, the "heavy" in Mr. Beach's preceding picture, "The Iron Trail," is again cast as the foil for the hero. However, he will be more smooth and suave villain than in the former Beach feature.

Arthur Lucy, well known on the speaking stage and on the screen, has been cast for the quaint comedy role. He will be best remembered for his work in support of William Collier. Robert Elliott was selected for the straight lead opposite Betty Blythe, while Gladys Hulette was given the ingenue role. Other parts are taken by Florence Auer, Macey Harlem, Effingham Pinto, Henry Leone and Walter James.

The story is practically an original one by Mr. Beach. Kenneth Webb is directing under the personal supervision of Whitman Bennett, who has arranged to take the entire company to New Orleans on January 14 to make most of the exterior scenes. The story opens in Sicily, where the action takes place in interior settings, and then shifts to New Orleans, where the Italian quarter figures prominently in the scene embellishment.

Shubert Books Hodkinson

During the past week six Hodkinson-released productions were booked by the Shubert New York office for its Newark theatre, the Rialto. The productions are "A Certain Rich Man," "The Face of the World," "The Mysterious Rider," "Fifty Candles," "Cameron of the Royal Mounted" and "Jane Eyre." Each of these productions has been booked for a week's run at the Rialto in Newark. The engagement begins with "A Certain Rich Man" for the week of January 9, and may run in successive engagements until the schedule is exhausted.

"A Certain Rich Man," the initial feature of the new Shubert policy, is a Benj. B. Hampton production and was released by Hodkinson last September. "The Face of the World" is an Irvin V. Willat production and was released in August. "The Mysterious Rider" is also a Benj. B. Hampton production. "Jane Eyre" was produced by Hugo Ballin. "Fifty Candles" was produced by Irvin V. Willat, and "Cameron of the Royal Mounted" was produced by Winnipeg Productions, Ltd. The latter production was released by Hodkinson in December.

A one picture a week policy for Shubert's big 44th Street Theatre has also been adopted, it is said, and while the present product is practically 100 per cent. sold in the New York City territory, it is said that several forthcoming Hodkinson specials will be booked for the 44th in the near future.

Educational Is Preparing to Release "Battle of Jutland"

George A. Skinner, vice-president and manager of production of Educational Film Exchanges, Inc., has just returned from Providence, Rhode Island, where he has been supervising work on prints of "The Battle of Jutland," the film reproduction of that great battle which Educational is preparing for early release. As soon as the prints are completed Educational will release the picture as a special.

Approximately two hundred feet of the picture illustrates gunfire and the burning of the ships that went to the bottom in this terrific naval conflict. Each frame in this part of the picture has to be painted by hand to give the stirring effect of battle which so thrilled the audiences at the Rialto Theatre in New York, where the picture had the only showing it has been given so far in this country.

The tedious work of coloring these frames is being done at the laboratory of the Coronet Films Corporation at Providence, where much work has been done on Educational's pedagogical subjects, such as "The Valley of Ten Thousand Smokes" and "The Crater of Mt. Katmai."

Associated Exhibitors Release "Handle With Care" January 22

The Al and Ray Rockett production "Handle with Care," which is scheduled for release by Associated Exhibitors on January 22 has no less than seven well-known screen players in the cast. Grace Darmond, who has the most important role, never appeared to better advantage, it is said.

Aside from the cast, Associated Exhibitors is placing much emphasis upon the exploitation opportunity which the title presents, and says that the campaign book which is now being completed contains several stunts of particular value to the exhibitors, because they are practical and inexpensive. It is reported that special attention has been given to the posters and art work, and that the theatres may expect something quite out of the ordinary.

Modern Marriage Is the Theme of "Grand Larceny"

Goldwyn's dramatic photoplay of modern marriage, "Grand Larceny," was adapted by Bess Meredith and Charles Kenyon from Albert Payson Terhune's story of the same title. Wallace Worsley directed it.

"Grand Larceny" is one of the six photoplays to be distributed early in the year by Goldwyn as its third group of releases of its fifth year productions. Elliott Dexter and Claire Windsor are featured.

The story tells of the events that led up to John Annixter's relinquishment of his wife whom he found in the arms of the other man. She was innocent of the wrongdoing which her husband imputed to her.

Her new marriage was anything but happy, and she awakes to the fact that she is regarded as nothing but a piece of property by both men, and tells them that she belongs only to herself and is going to leave them and go out in the world and learn to be worthy of the greatest love.

Others in the cast are Roy Atwell, Richard Tucker, Tom Gallery and John Cossar.

New Metro Film

"Sherlock Brown," a comedy-drama written and directed by Bayard Veiller, is the title of Bert Lytell's latest Metro special photoplay. It is now nearing completior at the Hollywood studios ot the company. Ora Carew is the leading woman.

SCENES FROM MARION DAVIES' LATEST COSMOPOLITAN PRODUCTION, "THE BRIDE'S PLAY"

Four Favorites in Cast of New Elaine Hammerstein Production

The cast supporting Elaine Hammerstein, in "Why Announce Your Marriage?" to be released by Select Pictures Corporation, January 20, will comprise an assemblage of old favorites, including Niles Welch, Florence Billings, Frank Currier and Arthur Housman. "Why Announce Your Marriage?" will be the third picture in which Niles Welch has appeared as Miss Hammerstein's leading man. He first appeared with her in "Remorseless Love" and then "The Way of a Maid." Florence Billings has appeared with the star in two of her Selznick pictures—"Handcuffs or Kisses" and "The Woman Game." She supported Eugene O'Brien in "World's Apart" and will be seen in a forthcoming Conway Tearle release, "Love's Masquerade." With Tearle she also appeared in "The Road of Ambition."

Frank Currier made an exceptionally good impression as the stern father in Miss Hammerstein's "Pleasure Seekers" and he lately played with Eugene O'Brien in "Clay Dollars." Arthur Housman has been in more Selznick pictures than any man who plays supporting roles. His specialty is playing "heavies," but he turned his talents to comedy in "The Way of a Maid." He has appeared with Eugene O'Brien in "World's Apart" and "Clay Dollars" and with Conway Tearle in "The Road of Ambition" and "Shadows of the Sea," the current Tearle attraction. Alan Crosland directed the presentation from Lewis Allen Browne's scenario in which Mr. Crosland collaborated.

"The Bride's Play" to Start at Rialto Theatre January 8

"The Bride's Play," starring Marion Davies will have its first New York screening at the Rialto Theatre beginning Sunday, January 8. The production is Miss Davies' first picture after "Enchantment" in which she was accorded much praise. "The Bride's Play," was created by Cosmopolitan Productions, and is released by Paramount.

The story was written by Donn Byrne for Hearst's Magazine. Mr. Byrne also wrote "The Woman God Changed," a Cosmopolitan Production that has enjoyed great success. Mildred Considine, who has more than one hundred screen plays to her credit, wrote the scenario. George W. Terwilliger directed. Ira H. Morgan was cameraman. The title of the picture is that of an ancient ceremony at Irish weddings.

Posters for Two New R-C Pictures

Posters of more than ordinary appeal are now being distributed by R-C Pictures for two January releases. The productions treated are "Five Days to Live" starring Sessue Hayakawa and "Two Kinds of Women," starring Pauline Frederick. The Hayakawa picture is scheduled for release January 8, and the Frederick picture for January 22.

Brilliant Oriental atmosphere is conveyed by the Hayakawa posters. Pictures of Pauline Frederick, the star, and her principal supporter are shown to fine advantage in the posters for "Two Kinds of Women," which is a dramatic Western story from the novel "Judith of Blue Lake Ranch" by Jackson Gregory.

Discovers New Film Likeness of Lincoln

Universal asserts that it has discovered a player who interprets Abraham Lincoln better even than Elmer Grandon, Logan Paul, Joseph Hennerberry and, more recently, Frank McGlynn in John Drinkwater's play.

The new portrayer of Lincoln is Joel Day, a player of modest reputation, who is playing the role of Lincoln in Universal's newest thrills-from-history serial, "In the Days of Buffalo Bill," now being directed by Edward Laemmle with Art Acord as the star.

"In the Days of Buffalo Bill" is Mr. Laemmle's second big historical serial for Universal, the first being "Winners of the West." The former production concerns particularly the building of the Union Pacific Railway and the exploits of the late Col. William Cody.

Mae Murray Ends Stay in Cuban Capital

Mae Murray, who has been a feted guest of the city of Havana since she arrived last week to screen a new picture, "Fascination," ended her stay in the city Friday night with a private showing of "Peacock Alley," her latest production, which is to be released by Metro in the United States.

The guest list for "Peacock Alley" was so large that the Teatro Nacional was engaged for the production. The guests included the leading officials of Cuba, members of the diplomatic corps, military representatives, and most of the American colony, among them Otto Miller's Brooklyn (National League) baseball players, who are playing against the Cuban teams.

Stage Represents New England Town

A large portion of the stage for the latest Mermaid Comedy, featuring Lloyd Hamilton, has been made to represent a small New England village in mid-winter. Hamilton's trip to this town and his difficulties along the way give the picture its title of "En Route." Snow is piled high about the village buildings, and trees which were hauled for many miles have been arranged in the background, apparently laden down with snow. The picture will be released by Educational.

Heavy Bookings on "White Eagle"

In spite of the lethargy of the holiday season, Pathe opened the New York with a burst of speed in the selling of Ruth Roland's newest serial, "White Eagle." Released January 1, the bookings on this chapter-play set a happy augury for splendid serial business during the year just born.

The Pathe slogan, "Quota by Release Date," was more than an expression when release date was reached—it was an actual fact. "Hurricane Hutch" had more advance bookings prior to release date than any Pathe serial released in several years, yet "White Eagle" now has several percentage points the best of the Hutchinson vhicle.

The elimination of gunplay from the Pathe chapter-plays has had a very beneficial effect on the Pathe product, and the move has won commendation.

That a serial could be successful without gun fighting, was shown by the success of "Hurricane Hutch."

"The public demands action, mystery, swift moving story, but it does not demand gunplay," says Paul Bruet, of Pathe.

Assign Director to Jimmy Aubrey

Jnmmy Aubrey, Vitagraph comedian, is experiencing the novelty of being directed in his productions, which are made at the West Coast studios. For some time the comedian not only has played the star part in his pictures but has directed himself and his co-workers as well.

Vincent McDermott, who has assisted in directing many Vitagraph productions, especially comedies, has been assigned to help Aubrey in the comedy now nearing completion.

New Owen Moore Picture Will Be Biggest Selznick Production to Date

THE Selznick organization is confident that in the newest Owen Moore production, which is now being filmed, it will have the biggest production of its career, overshadowing even the previous Owen Moore successes and such big pictures as "The Sin That Was His," starring William Faversham, for which a complete Canadian village was built in Fort Lee, N. J.

While the previous Owen Moore productions, as with other Selznick releases starring Elaine Hammerstein, Eugene O'Brien and Conway Tearle. were sold as star series, for the new season, however, the Owen Moore pictures are to be sold individually, making them specials in a sense and making it possible to vary them as to their nature and cost of production.

It is in taking advantage of these new conditions that Selznick is producing what it believes will be the biggest picture of this star's career. Henry Lehrman, well known as a director, and who had his own releases through big distributing organizations, was engaged under a special arrangement with Vice President Myron Selznick to make this picture, which will be listed as a Henry Lehrman production. The story is by Mr. Lehrman, and he and Owen Moore spent many weeks on it before the first camera work was done.

A high-class cast will aid the star, including Pauline Garon of the Broadway stage success, "Lilies of the Field," who is Mr. Moore's leading woman; Robert Cain, Tom Wilson, Frank Wunderlee, Toga Yamamota, Adolf Milar and Nita Naldi. No title has yet been selected for the production, which is said to be filled with novelty with an unusual variety of action and location.

Among the last shots to be made are marine scenes taken off the Atlantic Coast near Keyport, N. J., using a new type of sea sled capable of making seventy-eight miles an hour, which races with a six-passenger hydroplane. Two Government torpedo boats were also used, and as it was impossible to secure depth bombs, as the Government announced its supply was exhausted, 300 pounds of dynamite were exploded underwater.

KATHERINE MacDONALD

The Favorite Photoplay Star

Of the most intellectual man that ever lived, and the most discriminating motion picture fan in the world—

WOODROW WILSON

> *"His (President Wilson's) favorite screen star . . . was KATHERINE MacDONALD, a stately and statuesque beauty."*

—From JOSEPH TUMULTY'S (former Private Secretary to President Wilson) "THE WHITE HOUSE LOOKING GLASS," in The New York Times, December 27, 1921, and syndicated in important newspapers throughout the country.

THE FAVORITE AT THE WHITE HOUSE

Make YOUR theater the White House of your city or Neighborhood by showing Katherine MacDonald's latest First National Attractions—"THE BEAUTIFUL LIAR," "THE INFIDEL," "DOMESTIC RELATIONS."

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Big stars -
Big stories -
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Fifteen Big Features - carefully edited to THREE PARTS

Pathé Playlets

Presenting some of the most celebrated titles and outstanding successes of recent times in productions of superlative value.

The careful attention of exhibitors is invited to the remarkable attractions listed in the three pages following.

Pathé Distributors

WILLIAM COURTENAY

IRENE CASTLE

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GAIL KANE

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An Amazing List Of Superfine Attractions IN THREE PARTS

Three Frank Keenans

Comprising

"THE MIDNIGHT STAGE," one of the greatest dramas ever made.

"MORE TROUBLE," a comedy drama that had a sensational run at New York's Rialto Theatre.

"LOADED DICE," one of the mightiest dramas of retribution ever filmed.

Four Baby Marie Osbornes

Presenting the most celebrated child star the screen has ever seen, in her greatest successes, pictures that will bring smiles and tears from every audience.

Four Irene Castles

Comprising

"CONVICT 993," a tense and thrilling melodrama.

"THE MARK OF CAIN," the exciting tale of circumstantial evidence that almost convicted.

"SYLVIA OF THE SECRET SERVICE," a melodrama that has action galore.

"VENGEANCE IS MINE," a picture that packs a punch.

FRANK KEENAN

BABY MARIE OSBORNE

GEORGE FITZMAURICE

MARGUERITE SNOW

ANTONIO MORENO

One Florence Reed

"At Bay," the famous stage success by George Scarboro, highly dramatic, superbly produced.

One William Courtenay-Marguerite Snow

"The Hunting of the Hawk," a crook melodrama that moves a mile a minute.

One Gail Kane

"Via Wireless," the sensational stage success by Winchell Smith and Paul Armstrong.

One Madeline Traverse

"The Closing Net," from the novel of crook melodrama, by Henry C. Rowland.

Directors

Nearly one half of the pictures listed herewith were directed by George Fitzmaurice, one of the most celebrated directors of the day. These pictures are among those which brought him to his fame. Other directors on the list are Edward Jose, Ernest Warde, etc., men at the top of their profession.

This Series of Fifteen Three-part Pictures is Truly Extraordinary in its Exhibition Value. The Quality matches up to the best of the day.

Pathé Distributors

Common Sense Plus Uncommon Pictures

The length of a picture has nothing to do with its exhibition value. If the stars are there, the cast is there, the play is there and the direction and production are there, you have a box-office picture whether it is in three reels or six. The chances are that if it was good in five it is **better** in three!

Analyze the pictures listed on the two previous pages. You'll find stage stars like Frank Keenan, William Courtenay, Bruce McRae, Lumsden Hare, T. Wigney Percival, Paul McAllister and Florence Reed; celebrities like Irene Castle and Fania Marinoff; screen luminaries like Baby Marie Osborne, Marguerite Snow, Helene Chadwick, Gail Kane, Antonio Moreno and Warner Oland; big stage successes like "Via Wireless" and "At Bay"; famous books like "The Closing Net"; authors like George Scarboro, Paul Armstrong, Winchell Smith and Henry C. Rowland; directors like George Fitzmaurice. What a splendid list of the best talent in the land!

These three reel pictures are honest-to-goodness first class attractions judged from every standpoint. They are certain to get you both business and friends. If you'll look at a few of them you can't fail to be enthusiastic.

It's just plain common sense that says "Here's a real chance to make real money!"

THE HUNTING OF THE "HAWK"

SYLVIA of the SECRET SERVICE

Pathé Distributors

Julius Stern's Dynamic Energy and Efficiency Speeds Editing of Universal's "Foolish Wives"

Such is the splendid work accomplished by Julius Stern as Carl Laemmle's personal representative at Universal City during the last two months that the president of Universal thought no one would be so well fitted to bring efficiency to bear on the smooth and speedy presentatin of "Foolish Wives" as Mr. Stern. Julius Stern is president of Century Film Corporation and has recently been appointed second vice-president of Universal.

Since his arrival in town about a week ago he has been employed day and night in correcting and speeding the final touches on Universal's much delayed million dollar production. Owing to the tremendous amount of footage shot for "Foolish Wives" the cutting and the assembling have been particularly difficult, for Erich von Stroheim had interwoven his plot so artistically and thoroughly with the detailed action necessary for the delineation of character, that to cut whole episodes, as may be done with the ordinary picture, was impossible without spoiling the plot.

To this task Julius Stern brought the keen judgment, the patience and the efficiency for which he is noted. Over and over again he had scenes run before him in the projection room, while he went over titles with the title writer and ordered the cutter to take out or put back certain detail, even changing sequences when necessary to add suspense. In his spare moments and in the evenings he worked with the musicians, giving his ideas on the type of melody to fit various tempos.

Perhaps the hardest task of all was reducing the whole force to an efficient basis so that the work of the cutters and of the musicians would fit in without unnecessary waste of time, and neither would interfere with the work of the other. He arranged it so that after the cutter had one reel finished it would go to the musician, who would immediately do their part without the slightest delay in order that it might reach the laboratory at Fort Lee just as the workers there had finished with the preceding reel and were ready to handle it. In view of the enormous sum which has already been spent on the big super production, it was an important consideration that there should be no further delay in presenting it to the public and to this end that there should be no wastage of time and consequently of money between the the three factors necessary for its completion.

Mr. Stern's knowledge of Europe, where he spends a good many months of the year, and especially of Monte Carlo, which is a favorite playground of his, was also of great assistance in aiding him to conserve the proper atmosphere while at the same time reducing the enormous footage of film to proportions suitable to the length of entertainment moving picture fans approve.

After the opening presentation of "Foolish Wives" on January 11, he will wait a few days until Carl Laemmle is ready to return with him to California, when they will plan together a 1922 campaign of big productions for Universal. This will be quite apart from the expansion Stern plans for his own Century Film Corporation, which makes Century Comedies.

Julius Stern is an efficiency expert not only in the spending of money but also in that of spending time, which he judges of equal importance. During the two months he spent in full charge of Universal City, there was no detail he omitted to bring under his personal attention. He kept an "open office" so that any one who wished might come in and tell him the difficulties he was laboring under or the increase of speed and efficiency he thought he might show if conditions were a little different. If the occasion warranted it, Stern saw to it that they became "a little different." Meantime, he was sizing up the whole situation and making schedule changes much as the traffic man in charge of a big railroad does.

After he had put in ten or more hours a day listening, advising and observing, he would sit in the projection room looking at the day's "rushes" of the different directors. Stern claims, and rightly, that by looking at the day's rushes defects may be corrected in time which if carried right through a picture would perhaps entirely jeopardize its success. The next morning there would be a series of notes for directors and cameramen—and before Stern left for New York there were quite a few new cameramen, by the way.

One of his theories is that while beautiful photography alone will not make a good picture, and the director and cameraman who let themselves be carried away by a craving to take beautiful shots are certainly wasting both the time and money of the firm which employs them, yet a picture which has a good plot and poor photography is even more certain of failure. Well balanced work between director and cameraman is an absolute necessity, and to make sure of this co-operation and to save the loss due to poorly balanced pictures, the inspection of the daily "rushes" by someone who has the time to criticize and to offer suggestions is a vital necessity.

Stern engaged House Peters and Virginia Valli for Universal, and as example of how he utilizes every moment of his time, it may be mentioned that the ten minutes he had left while waiting for his train in the Los Angeles station, he employed in laying the foundations and practically arranging the engagement of Matt Moore for one of the principal parts in "The Storm," which Universal is about to produce shortly in screen form.

While he was on the train coming to New York to supervise "Foolish Wives," he telegraphed ahead to every town where there was a Universal Exchange for the exchange manager to meet him, whether the train stopped for one minute or longer, and let him speak to him or give him some notes about "Foolish Wives." At Kansas City he stopped half an hour and one of the men who came to meet the train had to drive nine miles from his home, but was glad to do it at Stern's request. At Chicago he spent two hours at the exchange, in conference with I. R. Lesserman, the manager.

Stern, besides being tireless, and having a passion for efficiency, also believes in turning back into the production end a large percentage of profits for mechanical improvements. His own Century studios at Hollywood are admitted to be the most elaborately equipped in the way of comedy trick scenery, flies, specially designed runways for animals, cycloramas, traps, disappearing walls and doors, of any in the country. He is expected to introduce some radical improvements and is a valuable addition to the Universal forces.

Brooklyn Strand and Newspapers Play Santa to 8,000 Children

EIGHT thousand poor and crippled children were the guests of Moe Mark, Mark Strand officials and Managing Director Edward L. Hyman at the Brooklyn Mark Strand Theatre during Christmas week. Mr. Mark has always been ready to donate his theatre to worthy causes, and when the holiday season rolled around he broached to two newspapers his idea of entertaining some unfortunate kiddies.

Two performances were held, one under the auspices of the Brooklyn Daily Eagle and the other under the auspices of the New York Evening World. The papers took charge of arrangements. The first performance, at which 4,000 were present, was Tuesday morning, December 27. The Evening World show, at which a like number attended, was Friday morning, December 30.

Jackie Coogan in First National's "My Boy" and Mr. Hyman's musical numbers left nothing to be desired. Mr. Hyman was personally in charge of the performances and he saw to it that everything that was incorporated in the regular show was given.

The shows received widespread publicity. A week in advance of each showing the two newspapers carried items of the coming event, and continued to publish notices up to the day the shows were held. The program was published in full several times by both journals.

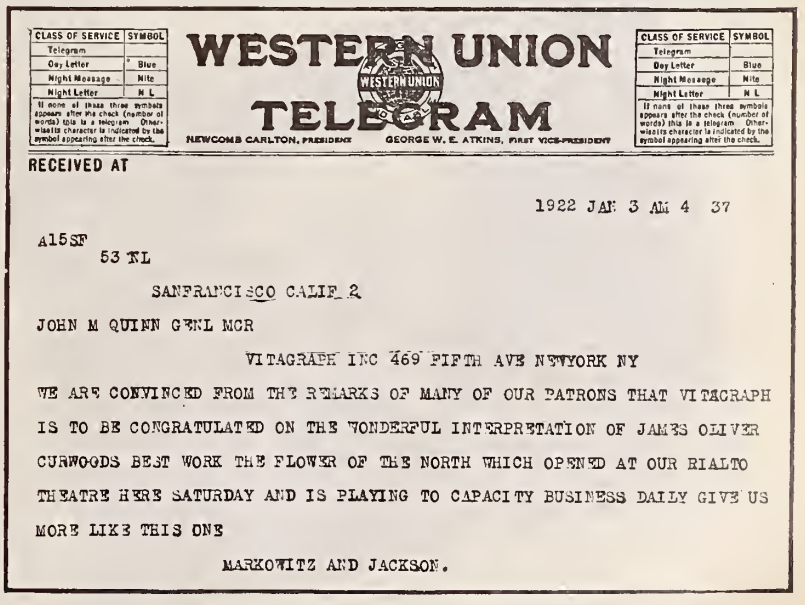
Picture by Carew to Be Exhibited

Besides being a notably effective screen artist, Arthur Edmund Carew is a portraiturist with talents. The popular actor has created a "mirror study" of himself done, not with the regulation materials but with mascaro for pencil, other makeup ingredients for development and bayrum for oil.

The finished product, to be placed on exhibition, is said by New York artists to be worthy of the highest artistic commendation. Carew has just finished work on "The Prodigal Judge" and is engaged on "My Old Kentucky Home."

Keaton's Next

Buster Keaton has completed "Cops," his latest two-reel mirthquake for Joseph M. Schenck, which is to be released through Associated First National. The picture is now being cut and titled and will be ready for preview in New York City within a fortnight.



WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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JOHN M QUINN GENL MGR

VITAGRAPH INC 469 FIFTH AVE NEWYORK NY

WE ARE CONVINCED FROM THE REMARKS OF MANY OF OUR PATRONS THAT VITAGRAPH IS TO BE CONGRATULATED ON THE WONDERFUL INTERPRETATION OF JAMES OLIVER CURWOODS BEST WORK THE FLOWER OF THE NORTH WHICH OPENED AT OUR RIALTO THEATRE HERE SATURDAY AND IS PLAYING TO CAPACITY BUSINESS DAILY GIVE US MORE LIKE THIS ONE

MARKOWITZ AND JACKSON.

First published reproductions of Paramount's big 30-reel spectacle, "The Mistress of the World," a U. F. A. production. Joseph May directed, the production work requiring more than a year and a half, and entailing the exposure of more than 300,000 feet of film.

Chicago and the Middle West

By PAUL C. HINZ

The last Hurricane Hutch serial, produced by Pathe, has been booked for exhibition at the Notre Dame University, at better than theatre prices. The picture will be shown to boys between the ages of 8 and 14 years. The booking was arranged because of no guns, knives nor crime of any kind being depicted in this "thriller," thus proving that producers may be their own censors. In addition, the university had booked the entire Pathe short subject program, including the two-reel westerns and the Lloyd reissues. These will be shown to the adults of the school.

* * *

The George Beban act, wherein Beban and his cast of players appear in person and play the climax of the "Sign of the Rose" during the screen performances, which played at the Chicago Theatre during holiday week, was one of the most successful acts ever booked by the Balaban & Katz Enterprises. The star was greeted with applause at his appearance at each performance and was again given an ovation at the expiration of his act. Balaban & Katz gave Mr. Beban credit for the record-breaking business at the Chicago Theatre during the holidays.

* * *

A sketch of the Municipal Pier, painted by Miss Crowell, a disabled war nurse, is on exhibiton at the J. W. Young Art Galleries, 66 East Jackson Boulevard, as the purchase of Mr. and Mrs. Douglas Fairbanks. The picture was among a display made by disabled war veterans and nurses, which was visited by Mr. and Mrs. Fairbanks during their recent short visit in Chicago.

* * *

Nate Ruttenberg is temporarily managing the affairs of the Capital Theatre at Manitowoc, during the illness of Charlie Menzing, who was recently operated upon for appendicitis. Friends of Mr. Manzing will be glad to hear he is convalescing nicely.

* * *

Harry K. Morton and Zella Russell, from the Bert Williams show, "Under the Bamboo Tree, were the headliners of the special New Year's Eve midnight show at the Ascher's Chateau Theatre. The Byron Brothers Saxophone Players, Pearl's Roumanian Gypsies, Zuhm & Dreis, Byron & Hague, Frances Kennedy and Hammill's Musical Misses, all big time acts, were the other players on a bill which was received with great enthusiasm by a crowded house.

* * *

Carefully indicating the moral that bread cast upon the waters will return with interest, W. L. Hill, publicity manager of Universal, sends in a little story concerning the loss and return of two five dollar gold pieces belonging to Herman Stern, District Manager of Universal. It appears that the gold would have been gone forever, had Mr. Stern not taken a beggar to a nearby restaurant for a meal, finishing up with a package of cigarettes at a nearby cigar stand, where the proprietor recognized the philanthropic manager as the man who, the previous day, had given him two five dollar gold pieces instead of silver change.

* * *

A de luxe showing of Cecil B. De Mille's latest Paramount production, "Fool's Paradise," was given at the Ziegfield Theatre January 5 to the trade and members of the press.

* * *

Exhibitors in the larger cities have noted the fact that audiences are "shopping" for their amusements at the present time, showing a decided tendency to patronize the shows giving the greatest variety in their programs. This tendency has also been manifested in the smaller towns, report the Pathe salesmen. The small town exhibitors have shown a spirit of co-operation, resulting in the booking of a diversified program.

* * *

The small town business is rapidly getting back to normal, report the Pathe salesmen, Charles Filkins, H. W. Ricker, and Ed Cassanave, recently appointed to the territories of Northern Illinois, Southern Illinois, and Indiana, respectively. The small town theatres are booking better pictures and patronage is picking up to a great degree—"everything booming"—is the consensus of opinion.

* * *

Hal Opperman, Pontiac, Illinois, was in town during the week to look over the schedule of pictures from the Associated Producers for 1922, which will be released by First National.

The local Pathe offices are putting a quietus as much as possible on the report that Pathe is about to affiliate with the Vitagraph company. A wire from Elmer Pearson, general sales manager, states there is nothing to the rumor.

The New Virginia Theatre, of which Charles Pyle is proprietor and managing director, opened in Champaign, Illinois, December 28th. The house seats 2,500 people. Feature releases, alternating with "legitimate" attractions, will be played. Mr. Pyle is to be congratulated upon his choice in the location of his new theatre, for Champaign is a college town and the motion picture business, always good there, climbs to many broken records during the college term.

* * *

The Lincoln Theatre, owned by the Reuben Bros., of Joliet, was destroyed by fire on December 21st. The origin of the fire, which started at 12:30 a. m. after the final showing of the Dempsey-Carpentier fight films, is unknown. No insurance was carried, and a loss of $40,000 was sustained. The company is making plans for the erection of a new theatre which will get under operation as soon as possible.

* * *

A trade showing in the First National Headquarters of the latest Jackie Coogan release, "My Boy," on December 28th, was attended by more exhibitors than could be accommodated. The overflow crowd necessitated the use of a second projection room to which the reels of the feature were relayed, one by one, as soon as they had been shown in the original projection room.

* * *

H. P. Joslyn has been appointed head of the exploitation staff of the Chicago First National Exhibitors' Association. He is another capable newspaper man to enter the motion picture business, having had many years of advertising experience, as well as considerable editorial work, to his credit.

* * *

Daniel P. Kostakos, a newsboy and ex-prize fighter before he became associated with the Ascher Bros. clerical staff, has been made assistant to Nathan and Max Ascher. He is now engaged in learning the duties of a theatre manager, to be able to fit in in case of emergency, receiving his first instructions from Harry Beaumont, manager of the Chateau Theatre. "Danny" is proving himself such an apt pupil that great things are perdicted for him in the motion picture industry.

DANIEL P. KOSTAKOS
Appointed Assistant to Nathan and Max Ascher.

Lloyd Ingram to Direct Film

Lloyd Ingraham has been engaged to direct Gladys Walton at Universal City. He will begin production immediately with the star on "Second Hand Rose," a comedy drama adapted from the popular song of that name by A. P. Younger.

Starts Crusoe Serial

With the continuities, sets and productions held up merely for the selection of a star, word has just come from Universal City that production on "The Adventures of Robinson Crusoe" has been started. This is the third of its new educational-historical series. The first one, "Winners of the West," is finishing its epoch-making course of eighteen episodes. Its promise of a new and nobler era in the serial field is being carried on by the second of the series, "With Stanley in Africa," the first episode of which will be released on January 23.

It had been the intention when Eddie Polo was still with the Universal to star him in "The Adventures of Robinson Crusoe," and all preparations were made to start the serial by December 15. However, events so shaped themselves as to make it necessary to begin production on the fourth of the series, "In the Days of Buffalo Bill," starring Art Acord, first.

This problem of selecting a star for the Crusoe film was solved by Julius Stern, newly elected second vice-president, who chose Jack O'Brien. O'Brien has the physical characteristics required and had enough experience in the serial, "Bride 13," to weather the arduous role mapped out for him.

Keeping in Personal Touch

By FRITZ TIDDEN

WE have received numerous letters commending us for the stand we took two weeks ago and last week, when a certain group of daily paper film reviewers brought the matter to a head with their "criticisms" of "The Little Minister," against the manner in which really fine productions are reviewed by these poseurs. We wish we could publish all of the letters, some of which were from persons prominent in the industry and might be affected if the little group of serious reviewers got down on them and worked off their personal feelings with consistant knocks against the films in which these men have either a direct or indirect interest.

In not one of these letters did the writer request it not be published with his name attached, showing that they do not in any way fear the power these reviewers think they have. But we assume the responsibility of deciding that it is no use starting anything that might just be an annoying unpleasantness by consistant pounding, regardless.

Instead we will publish one of the letters from someone not directly connected with any of the film companies.

"Just a few lines of commendation for your remarks in the issue of January 7, apropos of 'film criticism,' so-called. Another particular instance was in connection with the very artistic production of 'Peter Ibbetson.' Few of our young and confident reviewers seemed to have read DuMaurier's story, and so were ignorant of the fact that his Peter, though awkward, misplaced and unhappy, was a husky athletic six footer, instead of the ethereal poet.

"A possible explanation of the usual pose might be that the embryo critic, assigned to motion pictures because they are assumed not to require 'high brow' qualities, with little real education and only a smattering of art and literature, is obliged to resort to peppy personalities, and his own mental reaction is his only standard of judgment. If you follow the pictures and their reviews this does little harm—you are able to discount the mental complex of the reviewer. The lady of the Tribune, for instance, cannot see a good actor if his clothes are made in Hollywood, or she doesn't like his haircut—while one of 'our set' in things dramatic or artistic is sure of sympathetic treatment.

"It is frequently entertaining reading, but it isn't criticism, and as you say, it is distinctly unfair to public, producers and theatres. It is likely to do especial harm because of an increasing habit of local papers in other cities, of quoting a 'smart' New York review.

"A. J. S."

* * *

And further speaking of these reviewers, imagine Quinn Martin giving advise to a young moving picture star on how to improve her work or keep it at a high standard!

Mr. Martin, among other things, was the only man reviewing pictures in New York that damned "The Little Minister" with faint praise.

* * *

It is such reviewers as he that are insufferable because of the pose evident in their review articles. For justifiable motives various representatives of film companies flatter them and pay them a good deal of attention. This makes them think they are really important. And from then on their poses and awful struggles to live up to the reputation they manufacture for themselves and be clever are some of the most enjoyably humorous things taking place in the industry.

* * *

Be sure to read what Rupert Hughes has to say about film critics in another part of this issue.

Thomas J. Gray has been added to the scenario staff of Buster Keaton's Company. He will write gags for the frozen faced comedian.

* * *

Goldwyn tendered a luncheon to Rupert Hughes at Keene's Chop House, December 30. The author had just arrived from the coast.

* * *

R. J. Tobin, vice president of Robertson-Cole, who is in charge of production at the coast plant, arrived in New York recently.

* * *

In what was supposed to be an exhaustive survey of the financial and industrial world, taking up at least sixteen pages, the New York Evening Post made no mention of the film business, the fifth largest industry in existence.

* * *

Carl Neilson, of Famous-Lasky's foreign department, has returned to New York from a month's trip to Copenhagen and Stockholm.

* * *

Lon Chaney left for the coast last week.

* * *

A Christmas afterthought thought up by one of our correspondent who, for obvious reasons does not want his name mentioned:

Santa's like a cameraman—
Though stockings do not thrill 'um,
When he finds a nice array
He does his best to fillum!

* * *

Harry Carey, the Universal star, arrived in New York January 5, accompanied by his wife and seven months' old child. The Carey entourage came East to visit Harry's mother. It is the first visit the star has made to this city in seven years.

* * *

F. J. Godsol returned last week from his trip abroad.

* * *

A visitor to our sanctum the other day was Mary Anderson, who came to New York for the holidays. She is to make a personal appearance tour through the Northwest, commencing immediately.

* * *

"I became the father of a boy yesterday," proudly remarked a barber shaving Lincoln Plumer. "Well, well," said the screen player, "here's a dime for the little shaver."
A little old, but hardy.

* * *

Victor Rodman, chief "heavy" of the Christie Company, whose villainous doings have been very evident in many of the Christie Comedies recently released by Educational, ranked himself as a first-rate cave man. The more villainous he could be, the more he enjoyed life.

But that was before pretty Dagmar Dahlgren, classic dancer, came dancing her way into Christie Comedies. When she appeared in "A Pair of Sexes" Victor began to wonder if bachelorhood was all it was held up to be. So he began to growl at Dagmar.

"Come hither," he said, with a frown.

But Dagmar merely smiled and danced on.

By the time Miss Dahlgren finished working in "Kiss and Make Up," Victor had been convinced that cave man tactics were useless, and was thoroughly tamed.

"I'm sorry," he said submissively. "I didn't mean to be so rough. Can't you forgive me?"

Then the beautiful dancer began to listen. Now they are Mr. and Mrs. Victor Rodman, having been married a few days ago in Los Angeles.

* * *

After finishing a difficult comedy part as the cardinal in Max Linder's burlesque on "The Three Musketeers," Bull Montana has sailed for Honolulu, where he is to rest

MARIE PREVOST

Her latest Universal production, "Don't Get Personal," was played at the Central Theatre, New York, during New Year's week with success

THEY PROBABLY WILL BE KEPT!

Wanda Hawley, Realart star, making out her New Year's resolutions

and indulge in a wrestling match, and perhaps, (it's a secret) to take unto himself a bride!

* * *

Marshall Green is the five-year-old son of Director Alfred E. Green, now with Paramount, and making Thomas Meighan's new picture. Mrs. Green was entertaining the Ladies' Auxiliary recently. Outside little Marshall was accosted by a neighbor's child.

"What's your muvver got all those ladies for?" asked the kid.

"She's givin' a party for the Ladies' Artillery — doesn't your mother belong?" was his startling answer.

* * *

One of the real pioneers of motion pictures in Los Angeles, James L. McGee, manager of the Selig studio and Zoo for many years, has resigned from all business activities to enjoy life at his Laughlin Park home.

McGee has been with Col. William N. Selig for fourteen years. He has never been connected with any other company. When that adventurous band of Selig pioneers invaded Los Angeles on March 23, 1909, to establish a studio at the corner of Eighth and Olive streets, "Jim" McGee was on the job. And he has been ever since. In August of the same year these pioneers established the first of the Edendale studios, converting the old city hall for the purpose. When the Selig Company outgrew that studio, McGee was active in the founding and development of the famous Selig Zoo and studios on Mission Road.

* * *

D. J. Gray and Leeds Baxter, film editor and business manager, respectively, of Marshall Neilan's Company, arrived this week from the coast with a print of "Penrod."

* * *

The special midnight performances on New Year's Eve in the Broadway film theatres were eminently successful, as was to be expected.

* * *

Wid Gunning and William E. Wilkerson have returned from the coast.

Harry Rapf and Harry Warner went to Boston to attend the special showing of "School Days" at the Copley Plaza Hotel.

* * *

George Proctor found some surprising titles in a picture he is editing. Among many others, two of them are "A Lighthouse by the Shore" and "A Highly Polished Buzzard of Society." George says the qualification of the lighthouse was probably to differentiate it from the inland ones out in Idaho, Arizona or Oklahoma. The highly polished buzzard he cannot explain, except that it may be to define it from the dull ones.

* * *

Just below an article in his usual stuttering style, berating the prevalent school of flippancy, S. Jay Kaufman in the Globe states that he has heard that a print of Lubitsch's "Pharaoh's Wife" is on the way to America and that he has been told that Lubitsch is bringing it himself, but no confirmation can be secured.

Keeping in mind the stuff about flippancy, we seriously state that the above paragraph about what he should have called "The Wife of Pharaoh" was published on December 31. And that on December 24 and subsequent days all the daily papers, including the Globe, and a few weeklies printed the fact at length that Lubitsch brought at least one print and possibly a negative of "The Wife of Pharaoh" into this country himself when he arrived several days before.

* * *

It is understood that the all-star stage revival of "Experience" has been abandoned. The desired film satelites, Morris Gest declared, were not available.

* * *

Winfield R. Sheehan is back in New York after a week's trip through the Middle West.

* * *

In response to the curious who have been heard to murmur, "Wonder what a screen actress cries about?" we have a new answer, deduced from a remark recently made by a producer who is deeply engrossed in the success of one of our aspiring young stars.

The answer may be a Pomeranian. This time it was.

"When it came to her biggest scene she couldn't weep—not as the public would have her weep," he explained. "We appealed to her imagination in every way possible, because we know she had it in her. But unsuccessfully. And then, of a sudden, someone hit upon it. 'Think of your little doggie,' urged Young Bright Idea. 'Think how he died and left you alone in the world.'"

And the flood of tears, reluctant to every other appeal, gushed forth and contributed the emotional impetus to one of the biggest scenes in a big drama.

* * *

George Melford in giving the director's viewpoint on screen material recently explained his preference for the story that is taken from the novel or play over the average scenario written directly for the screen. The idea that a photoplay can be made overnight while it takes weeks, months, sometimes years to write a good novel or drama, is too prevalent, he asserted. It is responsible for many superficial faults in screen dramas that could have been avoided if the scenarist were not in too great a hurry, and incidentally it multiplies the director's difficulties a hundred fold.

* * *

Joe Lee is in Minneapolis establishing a Biograph Exchange.

* * *

Dave Segal, of Pioneer and Royal Exchanges, Philadelphia, is in town.

* * *

Gladys Valerie, Paramount player, who is to be starred in a series of society dramas by an independent concern, was accorded a surprise party by her friends this week.

* * *

Ray Johnston, vice president of Arrow, plans to shoot to Columbus, Ohio, next week.

* * *

The Red Book Magazine is advertising the beginning in the January number of a series of articles called "What Is the Truth About the Movies?" which they sensationally state will settle the question "Are Film Stars as Wicked in Private Life as Gossip Would Have Them?"

We have not had time to get a Red Book and read the first article, owing to the double short weeks we have recently rushed through. But we feverishly wait for the time when we will be able to sit down quietly and find out how the Red Book says "no" to the question they have manufactured for sensational and publication purposes.

* * *

Although it is said that there is no implied insult to the publicity man's profession, nevertheless it is a fact that the members of the Western Motion Picture Advertisers will be invited to attend the Christie studios in a body when Bobby Vernon and Harold Beaudine film their scenes in an immense bull ring, with eight real bulls. The press agents will be invited to watch the bull throwing—not to participate, except in the still pictures.

* * *

"Paul" Parrott is now a benedict, his marriage to Miss Clara Miller taking place last Tuesday. Parrott, disliking the "fuss and feathers" of a big wedding celebration, kept his plans secret, apprising his brother, Charles Parrott, after the knot had been tied. The comedian, who has just finished his thirteenth comedy, produced by Hal Roach, is now combing a vacation and honeymoon.

* * *

Catherine Calvert, motion picture and dramatic actress, announce this week her engagement to marry Col. George Carruthers, sportsman and war veteran of Montreal. Miss Calvert is the widow of Paul Armstrong, the playwright. She says Col. Carruthers has agreed that she shall continue her professional career.

* * *

It seems to us that we should have run a special hymneal section this week.

* * *

The January issue of Shadowland is now on the newstands, and it displays its usual pictorial attractiveness. Especially interesting are the several groups of photographs of foreign film favorites.

* * *

Also included in the issue is the fourth article in Theodore Dreiser's series, "Hollywood—Its Morals and Manners." The current instalment is called "The Beginner's Thousand-to-One Chance." The usual contributors include Louis Raymond Reid and Benjamin de Casseres. "The Confessions of a Scenario Writer," by Harry Carr, is an interesting article.

DAGMAR DAHLGREN

Is now Mrs. Victor Rodman. Story on preceding page.

* * *

Arthur Lee, of Bradford-Lee, spent the recent holidays in Washington.

* * *

Everyone has heard the expression, working like a beaver." Perhaps Aesop said it first, who knows? Anyway with the renewed interest in the famous fables since their screen translation as "Aesop's Film Fables," it is fair enough to credit the oldtimer with this work slogan. But, how does a beaver work? Well, Major Jack Allen, nature-man and wild animal filmer, declares that beavers do not work at all for a period of three months in the summer. So the next time you day dream a little and the boss raises a roar, tell him you are working like a beaver.

* * *

On December 28 the Rivoli Theatre celebrated its fourth anniversary.

* * *

Jean Havez has written the music for a song entitled, "A Sailor-Made Man," the words for which will convey the action in the Harold Lloyd comedy of that name.

* * *

"Whoof," panted Dottie Dimpleknees as she sank into a chair in the bathing girl comedy casting director's office, "I've run my legs off trying to see the manager of this place about a job in one of his pictures.

"Lady," said Otis, the office boy, "I ain't the manager, but if that's the case you might's well go back home."

—American Legion Weekly.

* * *

Viola Dana has left San Francisco enroute to New York. She expects to make a personal appearance tour in the immediate future.

* * *

Harold Lloyd arrived in New York this week. He will remain two weeks at least, boarding at Mrs. Biltmore's place.

Mildred Davis, his leading woman, and her mother, and Mr. and Mrs. Hal Roach, arrived at the same time.

News of the West Coast

By A.H.GIEBLER

Nat Holt, resident manager of Loew's State Theatre, was host at a supper to the sixty-five employes of the big amusement house at the Pig 'N Whistle Cafe last Monday night after the show. Don Phillipini, conductor of the orchestra, cooked the spaghetti, which was the piece de resistance of the supper, and extemporaneous entertainment was provided by the performers who are on the bill this week at Loew's. Nat Holt, after much persuasion, made a speech. Christmas Day's attendance at Loew's State Theatre broke all records of the house since its opening. Approximately 10,000 persons were admitted into the house during the day and evening, and half as many turned away. Long lines of patrons waited in the rain for their turn to get into the house.

* * *

Sid Grauman, Los Angeles' very popular showman, presented each of his thirty-two usherettes with a new uniform for Christmas. The uniforms are very novel and attractive, and to prevent their being copied by other exhibitors, Mr. Grauman has had the design copyrighted.

* * *

ZaSu Pitts and her husband, Tom Gallery, left this week for points east. They will stop off for a few days in Chicago, then go on to New York, where they expect to work in a picture before returning to Los Angeles.

* * *

The Douglas Fairbanks Studio on Melrose avenue was opened this week, and preparations have begun for the production of a story dealing with the further adventures of "Zorro," to be written by Johnston McCully, author of "The Mark of Zorro." Mr. McCully is now on his way west to confer with the Fairbanks staff on the production of his story. Allan Dwan has been engaged as director.

* * *

Al Lichtman and Oscar Price are in Los Angeles and are holding important conferences with Mack Sennett, Thos. H. Ince, and other former Associated Producers.

* * *

Fred Niblo has renewed his contract with Louis B. Mayer, and will direct Anita Stewart in her next First National production, which will be made from the novel by Countess Barcynska, entitled "Rose o' The Sea."

* * *

Hope Hampton, First National star, will arrive in Los Angeles in about two weeks to begin work on her next production, according to Adelaide Denk, representative for Hope Hampton Productions, who arrived this week. The story for Miss Hampton's next vehicle has not yet been selected, but it is probable that Arthur Somers Roche's book, "The Day of Faith," will be used.

* * *

Julius Saenger, general manager of the Saenger Amusement Company, of New Orleans, is in Los Angeles for a few days. Mr. Saenger is one of the pioneer exhibitors of New Orleans, and one of the original First National franchise holders of the south.

* * *

What is said to be the largest glass covered stage in the world has just been completed at the Famous Players-Lasky Studios in Hollywood, by covering a stage formerly open, with a steel structure supporting many thousand sheets of glass. The size of the stage is 115 by 250 feet. The structure encloses the famous Lasky Tank, where the lion's den scene in "Male and Female," and the wreck of the Lusitania in Mary Pickford's "Little American," were made. The stage also contains a minature tropical garden.

* * *

Richard Bell, picture theatre circuit owner from Shanghai, China, who is visiting the film colony, is having the Christie Film Studios make a special film designed to show Chinese audiences the interior workings of a motion picture studio.

A Parker Picture Nears Completion

In the picturization of Conan Doyle's famous detective story, "Sherlock Holmes," an Albert Parker production starring John Barrymore, the screen gets one of the most intense mystery films the Parker organization states. Mr. Parker and Elmer Browne collaborated on the adaption. The picture is now nearing completion at the old Amsterdam Studio. An all star cast has been engaged.

Judge Gives Praise to Gunning Film

Judge Thomas F. Graham of San Francisco, gave an unsolicited testimonial to the interest and value of "What Do Men Want?" when that Lois Weber production was shown by Wid Gunning, Inc., at the Tivoli Theatre, San Francisco, recently.

In a letter written by Judge Graham to William A. Crank, manager of the San Francisco office, whose guest he was at the showing, the judge said the picture had a convincing quality and that the theme of the play was true to life. He also pointed out that the play had particular appeal to young married people.

Reproductions of lithographs for "Shadows of Conscience," made by the Russell Productions, Inc. The illustrations are taken from actual stills of the play, and reflect the tone of the picture, giving the exhibitors and the public alike a chance to grasp quickly the style and character of the feature. There are six styles of paper, of which there is one 24-sheet, two 3-sheets, one 6-sheet and two 1-sheets, done in five and six colors

In the Independent Field

By ROGER FERRI

The Passing Week in Review

A WELL-KNOWN exchangeman five weeks ago purchased the rights in a certain territory to a wonderful box office picture. He promised the distributor that he would give the attraction the widest exploitation and an elaborate premier in the best motion picture house he could secure in his territory. The distributor, before selling, insisted that the picture be properly exploited and contracted to share in all expenses incurred. He had no reason to question the sincerity of the buyer, for he had established an enviable reputation as a "hustler" in his territory and was seemingly respected for his determined business methods which had established his exchange as one of the foremost State rights offices in the country.

DAYS passed and finally word was telegraphed to New York by the exchangeman that he had booked a vaudeville theatre. The national distributors immediately communicated with the exchange via the telephone, registering opposition to such a plan, but the exchange already had signed the contract and there was nothing to do except to carry it out. Though disappointed, the distributor, appreciative of the task before him, offered to co-operate, but none of this would be had by either buyer or theatre. However, considerable paper, cards, novelties, banners, cuts, mats, etc., were sent to the theatre.

DESPITE the fact that the theatre had been adequately supplied with accessories and many exploitation stunts had been outlined to its publicity man, the picture was neglected. When the writer, who attended the premier, visited the house, the paper, cards, etc., were still in the poster room unused. We picked up the local newspapers and discovered that the house had done nothing whatsoever to boost the picture there, but, on the other hand, laid emphasis on the "high class holiday vaudeville bill." In other words, this picture, which, the same day, broke records in a middlewestern city where it was properly exploited and presented to the public, was a secondary consideration and the fact that it was the premier showing meant nothing in the life of the manager. In fact, inasmuch as that house was one of a well-known circuit, he gave the impression that he was doing the exchange a favor by using the picture.

IT is not difficult to guess what happened to the picture. It was buried in a holiday bill. The vaudeville was the typical Christmas week sort, which means the poorest and cheapest to be had. This reflected on the bill. The acts bored the patrons and they filed out gradually, but in sufficient numbers to fairly clear the house by the time the picture was flashed. When the closing act came on there was a wholesale walkout. There is no doubt in the mind of the writer but that many of those folks who walked out would have enjoyed that picture.

BUT what did this showing do that was suicidal to the picture? In the first place, the exchange did not play fair with the distributor who had made it plainly understood that it was something more than a matter of dollars and cents and that he wanted to have the picture properly exploited, promising to even share 50-50 on all expenses incurred in advertising the picture. He even offered to send his own exploitation experts to assist in "selling" the production to the public. But this offer was turned down. Secondly, the booking of the picture for a premier showing in a vaudeville house was an insult to those exhibitors in that territory who have patronized that exchange 52 weeks in the year. The only reason this exchangeman had for booking this picture into that house was because the theatre was on a circuit. He was seeking dates on that entire circuit. But was that the proper way to get dates even on that circuit? Most emphatically "no."

THE picture flopped. And when it did its value in that territory depreciated. The circuit officials refused to book it. The exchangeman then appealed to his exhibitor-friends and sought dates from them. Yes, they wanted the picture, but not at the price the exchange is quoting. They take the stand that the picture failed at the vaudeville house, and, as this fact is well known among picture patrons, they would have to start anew and expend more than their ordinary appropriation in putting the picture over. This is logic that the exchangeman can not contradict. He must, and probably has by this time, admit that he pulled a "bone." And he has no one but himself to blame. While the distributor has received payment for the territorial rights, he is a disappointed and disgusted gentleman, for the incompetent exchange has without a doubt mutilated the box office value of what in the opinion of the writer is one of the greatest pictures offered on the State rights market.

SUCH tactics as utilized by this exchange should be tabooed at once. They should not exist. The distributor is entitled to every consideration from the exchange, for upon the existence of the former depends the success and permanency of the latter. His wares must be properly exploited. Exchanges have time and again complained to this office that distributors have been grossly negligent in the matter of forwarding accessories. This in some degree is correct, but the fact of the matter is that the exchanges themselves have not been the most co-operative institutions in this market. They have their faults and shortcomings. And the example, detailed above, constitutes one of the most dangerous abuses practiced by some of them.

FOR the sake of getting fifteen days the exchangeman sacrificed the future of the picture. When he did that he ignored—and unjustly so—every exhibitor in his territory. He ignored the very people on whom he is dependent for business the year round. If this exchange had sought a good house for his premier there were plenty to be had in his territory that were legitimate picture theatres. But he made no effort to book them. As a matter of fact any one of the first run houses in that district would willingly have shown that picture—and given it proper exploitation and presentation. But nothing doing. The exchangeman was not a good enough showman or business man to appreciate that the picture house was the proper place for the premier. He did not realize that success in a vaudeville house was not a credit to the picture for the reason that managers would attribute a part of the "draw" to the variety acts.

BUT this exchange is not the only one. There are a few others just like it. The distributor must insist on an immediate remedy of such a practice—and we for one want to go on record as saying that it is an abuse that discourages patronage of State rights exchanges by exhibitors. It's unfair to the distributor and the exhibitor. And, finally, it's a lot of nonsense—an open confession of incompetency. What this branch of the industry needs is more exhibitor friends. And they are not made by ignoring their presence when a real box office attraction comes along.

In the Independent Field

War Officially Declared on Film Pirates and "Flyers"

War has been officially declared on film pirates.

A definite program of action against these unlawful operatives in the State Rights market will be drawn up at the regular monthly meeting of Independent Producers' and Distributors' Association in New York on Saturday night, January 7. It is the firm determination of the association to drive these pirates out of the field.

While the "pirate" practice was somewhat curtailed during the past year, due largely to the organized efforts of the distributors, it is still one of the most dangerous menaces with which this particular branch of the industry has to contend. A number of complaints has reached the offices of the I. P. D. A. and these will be taken under consideration with immediate action following.

The coming year promises to be an unusually busy one for the association. In addition to the war against film pirates, the I. P. D. A. also will take under advisement many other questions of vital importance to the future of the market. Among these will be the "shoestring" operative.

No few distributors during the past few months have been victimized by these "shoestring" promoters who, having established an office and called it an exchange, have proceeded to issue inviting stationery and got in touch with the distributors. Some have advanced small payments on pictures, but that was about all, for the exhibitors in territories wherein they operate, knowing the reputation of these "flyers" have refused to do business with them. However, they have received enough patronage to permit them continuing their petty tactics. In so doing, however, they have jeopardized the State Rights market.

Nothing will be left undone to expose these "flyers" and subsequently drive them out of the field. As a result of their presence it is conservatively estimated thousands of dollars have been lost by distributors. Their presence, too, has menaced reputable exchangemen.

Résumé of Week's Business

WARNER BROTHERS

"School Days"

Independent Film Corporation of Philadelphia for southern New Jersey, eastern Pennsylvania, Delaware, District of Columbia and Virginia.
Skirboll Brothers, of Cleveland, for Ohio.
Celebrated Film Players Corporation, of Chicago, for northern Illinois and Indiana.
First National Exhibitors Exchange, of Pittsburgh, for western Pennsylvania and West Virginia.
E. G. Tunstall, of Minneapolis, for Wisconsin, Minnestota and North and South Dakota.

ARROW FILM CORPOATION

"Ten Nights in a Barroom"

Lightning Photoplays Corporation, of Boston, for Connecticut, Rhode Island, Massachusetts, Maine, New Hampshire and Vermont.

RUSSELL CLARK SYNDICATE, INC.

"The Two Orphans"

First National Exchange, of New York City, for New York State and the metropolis.
Turner & Dahnken, of San Francisco, for California.

"The Love Slave"

First National Exchange, of New York City, for New York State.

Margery Wilson Productions

First National Exchange, of New York City, for New York State.

WILLIAM STEINER PRODUCTIONS

Neal Hart Series

Greater Features, Inc., of Salt Lake City, for Utah.
Lannon-Sheffield Exchange, of Denver, for Colorado.

JACK AND SAM WARNER
Of Warner Bros., producing big 15-episode serial, "Shadows of the Jungle," starring Grace Darmond and Philo McCullough. Photo taken at Warner's West Coast Studio

"Life's Greatest Question" Demand

Much interest among State Rights buyers and exhibitors has been aroused by the theme that inspired the latest Joe Brandt-George H. Davis production, "Life's Greatest Question," starring Roy Stewart. The picture is said to solve the questions: Can anything, except honesty, serve as the basis for happiness; can there be contentment and a chance for any sort of understanding, with the foundation of subterfuge and suspicion?

"But the Butler" Barry's Latest

"But The Butler" is the title of the newest Broadway-Arrow two-reel comedy with Eddie Barry and Vera Reynolds, produced by Morris Schlank. Broadway as a comedy producing unit is going very strong and the comedies are in demand.

Economy Should Be the Watchword, Says Jaccard

Jacques Jaccard, director, and Isadore Bernstein, supervising director of the West Coast Films Corporation is bent on reversing the extravagant spending idea. The West Coast is at present producing "The Great Alone" at the Pacific Studios in San Mateo, California. The picture is the first of a series in which Monroe Salisbury is to be starred.

Economy is one thing that should gain the immediate attention of producers. There have been to many million dollar flivvers perpetrated on the long suffering exhibitor and it seems nothing short of sheer idiocy and the gratification of personal whims for a director to throw away thousands of dollars when the same effect might be obtained at a far lower cost.

"Four Seasons" Promises to Be One of Year's Best Pictures

Harry J. Shepard, of the Kineto Company of America, was discussing this week "The Four Seasons" and the many inquiries that have been made about it from persons in all walks of life.

"A very usual question about 'The Four Seasons,'" he said "is to ask just what it is in this picture which gives it such a human appeal; which creates in so many different types of persons a genuine sense of satisfaction; helps them to take away something from viewing that picture which they did not have before they saw it.

"'The Four Seasons' tells the story of a whole year of Nature; it is as Arthur James so well pharsed it 'Living a Year in an Hour.'"

"We have permitted private views of 'The Four Seasons' before several types of audiences and the reaction in every case has been remarkably enthusiastic. The picture speaks a universal language."

Producers Security Corporation to Distribute "The Bootleggers"

"The Bootleggers," a five-reel feature with an all-star cast, announced this week by Producers' Security Corporation as ready for distribution on the State Rights market. The feature is an Al Gilbert production and Roy Sheldon directed. The cast includes Paul Panzer, Jules Cowles, Walter Miller, Norma Shearer, leading woman for Eugene O'Brien, and others. Officials of Producers Security Corporation, in a statement issued this week, characterized the picture as "censor-proof" and added the information that the New York censors had passed it 100 per cent.

The story, according to the statement, is one that calls for many exciting incidents, among them being a battle in midair. The distributors point out the exploitation possibilities of the title and further stated that this title is backed up with an unusual story dealing with a subject that is filling the front pages of newspapers in every community in this country.

In the Independent Field

New England Exchange Pays Record Price for "Ten Nights"

What Dr. W. E. Shallenberger, president of Arrow Film Corporation, characterizes as the highest price ever paid for a State rights production, with one exception, was paid for that firm's box office sensation, "Ten Nights in a Barroom," starring John Lowell, by the Lightning Photoplays Corporation of Boston, which has purchased the New England rights to the Blazed Trails Production, Inc. feature. The deal was closed following the remarkable showing of the picture at the Victory, Providence, R. I.; Bijou, Pawtucket, R. I., and Bijou, Woonsocket, R. I. S. H. Bunce of Lightning closed the deal, the financial consideration of which is said to have been surpassed only for the price paid for the New England rights to "The Birth of a Nation."

The splendid showing of "Ten Nights in a Barroom" in Rhode Island is still the talk of filmland and the demand for bookings is extraordinarily heavy. Negotiations already are under way for a showing at one of the big Boston theatres. There the picture will be shown for an indefinite run, starting late this month. Contracts for extended runs in other New England cities have been closed.

Dr. Shallenberger in acquiring the picture demonstrated an intimate knowledge of what the public wanted at this time. To his keen showmanship must be attributed the remarkable showing of the picture. In offering the picture Arrow has literally taken "fortune at the flood." There are fortunes in titles and there is a fortune in the title. "Ten nights in a Barroom."

The annals of the show game attest and support this. There is, for example, the leading cast of "Ben Hur." So far this has not been made into a picture; yet fortunes are offered for the title; and there is "Uncle Tom's Cabin," which, by the way, is probably free to the world now. The other day, the mere announcement that Mr. Griffith was making "The Two Orphans" brought forth several pictures with the same title. Consequently Mr. Griffith has had to change the title of this picture with great expense to himself.

Elinor Glyn's "Three Weeks" made a fortune as a novel, as a play and as a picture mostly on the title. So did "Way Down East;" so did "The Last Days of Pompeii" (the great Mid-Victorian novel); so did such titles as "A Tale of Two Cities" (a story of the French Revolution). "The Wandering Jew"; Bunyan's "Pilgrim's Progress," and the Bible, whole or in part.

FOR STATE RIGHT REVIEWS SEE REVIEW SECTION

Exclusive Trade News

Equity Gets "My Wandering Boy"

Equity Pictures Corporation, according to a persistent report, has acquired the distribution rights to "My Wandering Boy." The picture was acquired and produced on the Coast by Bennie Zeidman and Bernie Fineman, who brought it to New York several weeks ago. Several program companies sought the feature, but Equity's proposition is said to have been the best and accepted.

"Go Get 'Em Gallagher" Hines' Next

C. C. Burr, of Mastdon Films, Inc., which produced the first Johnny ("Torchy") Hines feature, "Burn 'Em Up Barnes," which is literally cleaning up for exhibitors and exchangemen, according to reports, is ready to start on the second production. "Go Get 'Em Gallagher" will be the title of the second Hines feature, which will in all probability be ready for distribution early in the Spring.

Stars Invade State Rights Field

Mildred Harris, Lew Cody, Lon Chaney, and several other equally popular stars will soon be starred in State rights pictures, either already in the course of production or about to be produced. Chaney was signed last week, it is rumored, and will produce his pictures in Florida. Eight so-called "big names" were offered State rights producers during the past week.

National to Produce in Florida

National Exchanges, Inc., have decided to enter the production field, according to an authentic report. Hunter Bennett, vice-president of the company, is now in Florida completing a deal for a studio in that State. It is planned to produce a series of features, which National Exchanges, Inc., will distribute through their own exchanges.

Burr Closes Production Deal

C. C. Burr of Affiliated Distributors, Inc., this week is reliably reported as having closed a deal with Bennie Zeidman and Bernie Fineman of Los Angeles whereby his firm will get several Northwest features. These productions will be made on the Coast and Edwin Carewe will supervise and direct.

Phil Selznick Buys "His Nibs"

Phil Selznick of Cleveland this week bought the Ohio rights to Exceptional Pictures Corporation's feature, "His Nibs," starring Charles (Chic) Sale. The picture already has been booked into the Rivoli Theatre, Toledo, for the premier showing late this month.

FRANKLIN E. BACKER
President of East Coast Productions, Inc., releasing Amalgamated Features

C. B. C. Buys New Series of Pictures

As its first acquisition for the new year, and because of the belief of the company officials that the coming year will see one of the biggest demands for good "short stuff" ever recorded, the C. B. C. Film Sales Corporation announces that it has secured for distribution a new series of two-reel comedies.

While no definite announcement is made yet of the exact nature of the comedies, it is hinted at that they will be in the nature of a surprise—containing the names of at least two nationally known comic stars. Eight comedies on the series are now practically ready for release, and more definite announcements are held up only pending the decision upon the general series name, and the preparation of "paper" and other accessories of distribution.

New York First National to Handle Clark's "Two Orphans"

Gratifying activity in the independent field is the word that comes from the Russell Clark Syndicate, Inc., which reported this week that the Edison-Films Torino attraction presented by Frank Vallee, "The Two Orphans," after a mere formal announcement only, has not only created widespread interest, but that First National Exchanges, Inc., has acquired the territory of New York and Greater New York, and Turner & Dahnken that of California. First National Exchanges, Inc., has also acquired the Sascha production, Lucy Doraine in "The Love Slave," presented by Herz Film Corporation, for the same territory, and four Margery Wilson Productions in which Margery Wilson is starred.

The first of these to be released is "The Offenders," a youth and love romance the climax of which is said to be a dramatic scene in which a crippled and demented boy, only witness to a crime of which the heroine is falsely accused, is miraculously healed, and thus enabled to give his evidence. This has already been announced and the others in production in the order named are "Miss Paul Revere," "Insinuation," and "Woman's Woman."

All of the foregoing are released by the Russell Clark Syndicate, Inc., who have also disposed of the California rights to the six pictures mentioned to Turner & Dahnken. Of "The Two Orphans," it is said to be not only the greatest emotional achievement of the stage, but also the most famous play in the world. It is estimated that not less than one million dollars worth of publicity has been accorded it, and the value of this fact it is intimated, is naturally well understood by independent buyers and exhibitors alike. The lead is assumed by a personable and talented young actress.

In the Independent Field

Plans of East Coast Prods., Are Completed

That the new year finds the plans of the Amalgamated Producing Co., Inc. and East Coast Productions, Inc. combination fully developed so that the twelve pictures, three of which are finished and all of which are being produced under the personal supervision of Gilbert M. Anderson with the new idea "Co-Star" casts, will be handled by franchise-holders throughout the entire country under contracts with East Coast Productions, is now said to be a certainty by Franklyn E. Backer of the latter company.

Closely following the original schedule, prints and advertising matter on the first production, "Ashes," staring William Courtleigh, Myrtle Steadman and other recognized feature players, are being shipped to the new franchise-holders recently announced by Mr. Backer as having been added to the list of independent exchanges exploiting the pictures and the January release will reach the theatres strictly on time.

Weil Signed by Export and Import

Joe Weil of the Joe Weil Service has been signed by Export & Import Film Company, Inc., to conduct their campaign on the new 15-episode animal serial, "The Jungle Goddess," produced by Col. William N. Selig. The picture is being State righted by Export & Import Company. Mr. Weil has capably handled the advance publicity on the serial and is one of the best known publicity and exploitation men in the business.

Heavy Bookings

"Tangled Hearts," the Neal Hart picture which William Steiner Productions, Inc., is State righting, has struck a popular chord with exhibitors according to a statement made this week by its local distributors. Neal Hart and his company are in Bear County, Tex., working on other releases of the series.

To Print Serial

Lee Goldberg of Big Feature Rights Corporation, distributing "The Adventures of Tarzan" in Kentucky and Tennessee, have arranged with the publishers of the Louisville Evening Post to have that newspaper publish the story of the picture in serial fashion. The serial is being extensively shown in the territory.

Book Many Cities

Lighting Photoplays Exchange of Boston, which paid a record price for the New England rights to Arrow's "Ten Nights In a Barroom" starring John Lowell, already has booked first run houses in Boston, Lawrence, Lowell and New Bedford, Mass.

AN EXCITING MOMENT

From Col. Selig's 15-episode serial, "A Jungle Goddess," starring Elinor Field and Truman Van Dyke. Export and Import Film Corporation is state righting the serial

Between You and Me

WALTER SCHAURER, according to an undenied, but unconfirmed report has purchased the rights to a flock of titles that 15 years ago were the melodramatic rage. But Schaurer isn't the only one, for producers who apparently passed out with the demise of the old melodrama seem to be reaping a harvest selling their titles to those who have found that the public has developed a sudden mania for established names.

Louis Baum, of Equity, who recently returned from a tour of the country, brought back with him some very interesting information. Lou ascertained that certain exhibitors in the West paid unheard of rentals for pictures. "But this is true only of box office pictures." he explained. "The exhibitors must keep their houses open and they are not allowing money to stand in their way."

A Cincinnati exchange has purchased three of the biggest pictures put out on the State right market this season. All were sold to him on a $100,000 basis. While he is having no trouble getting bookings, this exchangeman has discovered that he has so much money tied up in these three features that he cannot buy any more pictures. This has forced him to turn down many exhibitors who could not see their way clear in paying the big money for the high-priced features. There are other exchanges similarly handicapped, having neglected the regular films and expended virtually all their money on one or two pictures. Some of these are trying to acquire additional pictures, but offer only paper.

Alexander Film Corporation, which recently acquired the American distribution rights to Stoll's "Sherlock Holmes" detective series of two reelers, will also release a number of other features that that British firm will make. In fact, William Alexander who has just returned from England, is reported by our informant as having closed a number of important deals while on the other side.

A certain importer last Spring invested more than $100,000 in German films that today he would willingly sell for one-tenth that amount. The writer has viewed three and not one of them—and they were supposed to be the best of the lot—could be expected to satisfy the American public's appetite for entertainment.

A certain agent offered the services of Barney Bernard for a screen play for $2,000 a week. He was turned down. But the agent was not to be discouraged so easily. Before he left the producer's office he had offered that star's services for $500, but when that was refused he threw up his hands and cried in dismay, "What in the deuce has happened to you fellows?" To which the producer replied, "Just found out how little we knew about our business five years ago."

Public Wants Serials, Says Mr. Manheimer

That the renewal of interest in serials is not due to any change in the taste of the public, but that present business conditions have enabled the exhibitor to measure the drawing power of different kinds of pictures, and the serial has thus been brought back into its own, is the conclusion of E. S. Manheimer, General Manager of Photoplay Serials Corporation, distributors of the new Ben Wilson and Neva Gerber serial, "The Mysterious Pearl."

"Just as there has been no let-up in the use of continued stories in the magazine and newspaper field," says Mr. Manheimer, "there has been no change in the attitude of the story-loving public toward the chaptered photoplay. It would seem plausible that present conditions are responsible for the definite growth of interest in the serial during the past few months."

Otis Skinner in New York

Otis Skinner, who is to star in "Mister Antonio," produced by Exceptional Pictures Corporation, arrived in New York this week. He is playing in "Blood and Sand" at the Montauk Theatre in Brooklyn. The screen play in which he will be starred was written by Booth Tarkington. Production work will begin immediately after the termination of his stage tour.

Sale in Pittsburgh

Charles (Chic) Sale, the popular star who is featured in Exceptional Pictures Corporation's "His Nibs" was given a royal reception in Pittsburgh where he appeared at the Davis Theatre during the week of Dec. 26. He was enthusiastically received by the newspaper critics who pronounced him one of the greatest artists on the stage today. This week he is headlining at the Colonial, in New York City.

To Visit Philly

It has been virtually decided that Philadelphia will be the first stop of Elmo Lincoln, star in "The Adventures of Tarzan," the Weiss brothers' serial. Mr. Lincoln will be accompanied by Bert Ennis.

Kent Changes

John Kent, for the past year publicity and sales manager for Aywon Film Corporation, left that organization this week. Mr. Kent has several propositions under consideration.

Davison's Next

"The Splendid Lie" will be the next Grace Davison feature to be State righted by Arrow Film Corporation.

In the Independent Field

NEVA GERBER
Star of Arrow Film Corporation's Ben Wilson Productions

Live and Newsy Gossip of the Trade

IT was a merry Christmas party at the Grand & Warner Exchange in Buffalo when Manager Sydney Samson passed out gold pieces to every employe. It is rumored that there also was some real stuff on tap for the participants. Mr. Samson was presented with a gold fountain pen and pencil set. Even the crooks are showing a preference for Grand & Warner productions. A Monty Banks' comedy and an issue of Federated Snap Shots were stolen from an express wagon loaded with films of every brand one day last week. "Why Girls Leave Home" is getting a great reception in western New York, according to Mr. Samson, who has booked the production for almost two dozen theatres in Buffalo alone, including the Strand, Victoria, Star, Rivoli, Fillmore, Capitol, Maxine, Oakdale, Oriole, Lily, Circle, Allendale, Marlowe, Central Park, Liberty and others. "Heidi of the Alps," a Prizma subject, was a big feature at the Loew State last week in Buffalo. Mr. Samson reports an unusually large number of bookings on this production. "School Days" will be released shortly. Howard F. Brink spent the holidays in Buffalo resting after his strenuous campaign in the interest of "Why Girls Leave Home," and getting pepped up for "School Days." Business is unusually good at the Grand & Warner office and plans are now being made for a drive on Federated and other comedies.

Under the auspices of the Federated Film Exchange, of Boston, of which he is the head, Sam Grand, on Tuesday evening at the Copley-Plaza Hotel in that city, staged a trade showing of Warner Brothers' Harry Rapf production of Gus Edwards' play, "School Days," starring Wesley Barry. Representative exhibitors from all six New England States were on hand. A supper followed the showing. There also was dancing. All in all it was a grand and glorious affair. Harry Warner, of New York, was on hand.

January 2d marked the first anniversary of Miss Esther Linder, that enterprisingly aggressive publicity director for C. B. C., Joe Brandt and other firms in which Messrs. Brandt, Jack and Harry Cohn are interested, as chief purveyor of publicity for those gentlemen. Miss Linder spent a busy week receiving congratulations from those in the trade who were let in on her secret.

Joseph J. Goldstein, president of Arrow Photoplays, Inc., of Arrow, was given a royal reception on his arrival in Pueblo, Col., on Dec. 27. Judging from a story published in The Pueblo Chleftain, Joe is exceedingly popular there, for the yarn carried a two-column 30-point head.

A new building nearing completion at 915 South Olive street, Los Angeles, has been leased to three film distributing companies, All-Star Feature Distributors, Supreme Film Exchange and the Federated Film Company. The new building is a one-story structure, divided into three sections, with each section containing a large main office with a large show window fronting the street, a miniature theatre with a projection booth and a concrete vault for films.

J. L. Friedman, of Celebrated Players Corporation of Chicago, announced last week that a deal had been closed with Warner Brothers whereby his firm will distribute the Harry Rapf-produced and William Nigh-directed Gus Edwards' screen play, "School Days," in the states of Illinois and Indiana.

Phil Hazza, of the Montreal Branch of the Standard Films, Ltd., has taken over the Canadian distribution rights to the Snowy Baker pictures being State righted by Aywon Pictures Corporation. Incidentally, Phil also announced that his firm has taken over the distribution in Canada of the entire output of the Film Distributors League.

Also from Canada comes the information that State rights patronage increased considerably during the past few months and a better showing is being looked forward to for the coming season.

David Adler, of the Buffalo office of the Lande Film Company, announces the acquisition of "Thunderbolt Jack" serial, which is now being released in western New York and which is being heavily booked. Philip Adler, sales manager, is now out in the territory booming the serial. The Lande office, which is being operated by the Adler boys, is on the second floor of 145 Franklin street, Buffalo.

Lester Scott, road representative for East Coast Productions, Inc., distributing Amalgamated pictures, returned this week from a trip through the West, where he disposed of territorial rights to Amalgamated franchises.

Sam Grand, of the Federated Exchange, of Boston, Mass., is still confined to his bed in a Hub hospital, but his condition is said to be rapidly improving.

Ben Friedman, of the Friedman Film Exchange of Minneapolis, is preparing for an aggressive exploitation campaign in the Northwest. Ben has acquired the rights to a number of big features that he is now preparing to release.

N. I. Filkins, managing director of the Buffalo and Albany Merit Exchanges, is expected to make some additions to the local sales staff in a few weeks. Mr. Filkins announces that Grace Davison will be in western New York for personal appearances this month, appearing at many of the leading houses.

Bert Lubin stopped off at Kansas City this week on his tour of exchanges early this week. He is expected back in New York with fat contracts late this month.

"Out of the Dust," according to Manager Rovner, of the Lyric Theatre, Camden, N. J., did the biggest business ever recorded by that house. The engagement lasted four days, starting Dec. 27. The picture was elaborately shown, together with a prologue. The staging was under the direction of N. E. Milligan, who is distributing the Remington production in eastern Pennsylvania and southern New Jersey.

The Apex Film Company of Pittsburgh held a trade showing in the Auditorium there on Jan. 1 of their latest National Exchanges production, "Lotus Blossom." Single and two-reel pictures also were shown. Fifteen hundred persons attended.

Mr. Filkins announces that Merit has taken on two new productions, "The Mother Eternal" and "The Wrong Woman." Mr. Filkins is booking "Mysterious Manchuria" and "A Bit of Old China," as being especially appropriate for showing during the discussion of the Chinese problems by the Armament conference. He has issued a fine piece of publicity in the form of a dodger, showing headlines from the newspapers and a description of the pictures. The Merit offices will remain on the second floor of the Paramount building.

M. Cohen has left Buffalo to take charge of the new Nu-Art exchange, which Fred M. Zimmerman opened this week at 4 Clinton avenue. Mr. Cohen is one of the most popular salesmen in the business and he will get a big welcome in the Albany territory, where he has a host of friends. Mr. Zimmerman reports that the new Lafayette Square Theatre and the Olympic have contracted for the new Johnny Hines comedies, all the Pola Negri productions, "Everyman's Price," and "Heart of the North." Proctor's theatres in Albany and Troy have also booked "Vendetta" and "Intrigue," the two Negris, which Nu-Art is distributing. Mr. Zimmerman reports business booming with the coming of the New Year.

William I. Forey, of Superior Pictures Exchange of Pittsburgh, is again hard at work, after having been laid up for several weeks with a severe attack of lumbago.

So pressing has become the need for space in the new exchange of Federated Film Exchange Company of Pittsburgh that this organization has acquired the entire sixth floor of the building at 1001 Forbes street. Federated took over the space formerly used by the Pittsburgh Realart Exchange.

George West, brother of Billy West, the comedian, visited Kansas City last week. George is on the road for Myriad Productions, Inc., of New York, selling rights to the two-reel comedies starring his brother.

L. L. Hiller to Personally Aid in "His Nibs" Exploitation

L. L. Hiller, President of "His Nibs" Syndicate, Inc., the organization especially formed to distribute "His Nibs," the Exceptional Pictures Corporation production in which Charles (Chic) Sale is making his first appearance as a motion picture star, has gone West in order to aid with the special exploitation program that will mark the first runs of the picture, "His Nibs," in the key cities.

Mr. Hiller's first stop will be at Cleveland, where he will confer with Phil Selznick, who controls the distribution of "His Nibs" for Ohio. Mr.Selznick has booked the feature in a number of key theatres in his state, and special exploitatin will mark these first runs, so that every exhibitor in the territory may take exploitation and put the picture across in the biggest posible manner to large profits. The exhibitors of Ohio are showing great enthusiasm over the picture, which will be released February 1st, and feel sure it will prove to be one of the big money makers of the year 1922.

"I am particularly interested in "His Nibs," Mr. Hiller said just before leaving New York, "for it has so many unusual points in its favor. "Chic" Sale, the star, is one of our greatest vaudeville and musical comedy favorites, and he has surpassed his stage offering by appearing in seven distinct rural character roles in his first picture. Then, too "His Nibs" is a comedy, and comedies that have atmosphere, novelty and suspense are always in the greatest demand. And a third point in favor of the picture is that it is absolutely censor-roof.

"As far as its exploitation possibilities are concerned they are so numerous that it seems impossible to exhaust them. I am very anxious to work with Mr. Selznick and the exhibitors of his territory in putting over the first runs of this picture, and I feel sure that they are going to prove highly successful."

On the completion of his trip to Cleveland, Mr. Hiller has promised to stop in Detroit, Michigan, and Pittsburgh, Pennsylvania, to confer with exhibitors in all of those key cities.

First Two Episodes of Big Warners' Serial Are Ready

The first two episodes of the Warner Brothers serial production, "Shadows of the Jungle," being produced at the West coast studios of the Warner organization under the direction of Sam and Jack Warner, have been completed and are ready for the state rights market.

"Shadows of the Jungle," co-starring Grace Darmond and Phil McCullough, is said to be one of the most stupendous serial productions made. The locale of the serial is laid in the wilds of Africa.

Over 1,500 animals belonging to Al G. Barnes, the circus man, are being used in the serial, in addition to hundreds of extras and the trainers and assistants of the Barnes circus. The entire Warner studios, save the administrative offices, is said to have been converted into a veritable jungle and day and night shifts are being used.

In the Independent Field

State Rights Coast News

ACCORDING to Hoyle" will be the next David Butler production. It is a comedy by Clyde Westover and Lottie Horner.

The Warner Brothers are about to open an exchange in Los Angeles. Sam Warner is perfecting the organization and expects to make a complete announcement late next week.

Jack Pollo is being starred in a series of two-reel semi-westerns which Arthur Delmar is producing. Martha McKay is playing the leading role.

Lucille Du Bois is playing a part in "Four Hearts," the next Dick Hattan western for Prairie Productions, Inc.

Roger Halperin Productions, Inc., has taken over the production of a series of 18 outdoors pictures in which Bob Reeves and Maryon Aye are co-starred. Albert Rogell will direct while Victor Hugo Halperin will write the stories.

"Sleeping Acres" in which "Snowy" Baker will be starred is being prepared at the Selig-Rork studio. Bert Bracken will direct. Brayton Norton wrote the scenario.

"'Neath Western Skies," a Western Classic Film Company production, starring Monty Montague and directed by Bob Horner, will be ready for release late in January, according to information given out here.

Ben Wilson, the comedy producer who releases through Arrow Film Corporation, has returned to the Coast from New York where he held a series of conferences with Dr. W. E. Shallenberger of Arrow and a number of representative exchangemen.

Attractive Posters from "The Runt," Starring "Shorty" Hamilton, Which Egler & McGovern Are Distributing on State Rights Basis

Five Big Territories Sold On Warner Brothers' "School Days"

Five of the biggest State right buyers in the country have purchased the latest Warner Brothers production, Gus Edwards' "School Days," featuring Wesley Barry, it is announced.

Louis Berman, of the Independent Film Corporation, Phila., has taken over Eastern Penn., Delaware, D. C., Southern New Jersey and Virginia. The First National Exchange, Pittsburg, has purchased the exclusive territorial rights to Western Pennsylvania and West Virginia. Skirboll Brothers, Cleveland, have acquired the state of Ohio. J. L. Friedman of the Celebrated Film Players, Chicago, has purchased the rights to Northern Illinois and Indiana, and E. G. Tunstall, of Minneapolis, has bought the rights to Wisconsin, Minnesota, and North and South Dakota.

These five deals are said to be forerunners of a number of other negotiations that are being consummated by Harry M. Warner who has stated that only those concerns capable of getting the maximum results out of the production will be given first preference in their respective territories.

The unanimous praise of the production by the trade and newspaper critics is declared to have brought a flood of inquiries to the Warner offices, not only from state right exchanges but also from scores of first run houses throughout the country desirous of booking the feature.

The cast supporting Wesley Barry is a large one, and it includes George Lessey, Margaret Seddon, Francis X. Conlan, Nellie P. Spaulding, Arline Blackburn, J. H. Gilmore, John Galsworthy, Jerome Patrick, Eveline Sherman and Arnold Lucy. The picture was produced by Harry Rapf, and directed by William Nigh, both of whom brought forth "Why Girls Leave Home," also a Warner production, and the story was written by Mr. Nigh and Walter De Leon, who is known as a successful writer.

Five Cities to Show Weiss' Bible Pictures at One Time

Louis Weiss, vice-president of Artclass Pictures Corporation, announces this week that arrangements are now being completed for the showing of the film production of the Old Testament in five key cities throughout the country simultaneously. Representatives of the organization are now in the cities in question negotiating for the leading legitimate theatre in each city. The names of the cities will be divulged next week, together with the names of the house engaged and a tentative opening date has been set for the middle of February.

These openings will follow the premier of the Old Testament film in New York, arrangements for which are now in full swing. In each of the theatres a chorus of fifty voices will form part of the musical program, while augmented orchestras under the direction of well known leaders will interpret the special musical score prepared for this production. As a special attraction for these five openings, an organist of country-wide fame will preside at the organ, rendering a special solo prior to the presentation of the entertainment on the screen.

It is stated that following the runs arranged for in the five cities, the various road companies will be kept intact and turned over to the purchaser of the State rights in each case.

Alexander to Handle All of Stoll's Pictures in U. S.

In the course of an exclusive interview William Alexander of Alexander Film Corporation, made the following interesting statement:

"On my arrival in London, not having been there for four years, I was amazed at the progress made by the English producers, as to studios and their equipment, especially the Stoll Film Company, who have a plant in Crickelwood, which is but twenty minutes from the heart of London.

"The floor space of the Stoll Film Company covers the length of a crosstown New York block. Thirty-two sets can be utilized at one time. The entire equipment, including cameras, carries the U. S. A. mark. They have virtually every well known writer in England tied up, and have a library of over two thousand stories, all well known books.

"While I was there they were just finishing the second episode of the New Sherlock Holmes Series. This series was written especially for the film by Sir Conan Doyle.

"Stoll has Conan Doyle under contract for the next five years. In addition to short subjects, he has written some special features. The first series of the Conan Doyle stories which the Alexander Film Corporation are handling for the United States have grossed more than any two-reel subjects ever presented in Great Britain.

"While in London I arranged with a film clearing house to handle the pick of ninety per cent. of the film produced in France, England and Germany.

Fourth Big Boy Williams Ready

The fourth picture of the "Big Boy" Williams series, being State righted by Aywon Film Corporation, has been completed and is entitled "Across the Border." The natural scenic settings of four states—Utah, Colorado, Arizona and New Mexico—were used in making this picture. Nathan Hirsh, head of Aywon, reports a big demand for this series.

In the Independent Field

State Rights Buyers Clamoring for "Jungle Goddess" Serial

A veritable avalanche of inquiries is said to have descended upon the offices of the Export & Import Film Co., Inc., following their announcement of the placing of Col. Selig's new animal-jungle serial, "The Jungle Goddess," upon the independent market.

It is evidenced by the nature of these letters that Colonel Selig's reputation has created a tremendous exhibitor demand for his product, so much so, states an official of the Export & Import Film Company, that many of the biggest exchangemen are already making arrangements to come to New York to view the serial.

Colonel Selig's previous serials, "Miracles of the Jungle" and "The Lost City," are admitted to have set the high mark in animal chapter-pictures. Their success is unquestioned, due mainly to the unmatched skill of Col. Selig in making jungle pictures. No other man in the world has had the experience which this pioneer producer has gained thru making these and other serial successes.

Colonel Selig realized the shortcomings of serials in general and also noticed that serial audiences are becoming more discriminate. This is largely due to the fact that the better class serials are now booking the higher class photoplay houses and that the first-run house using serials is no longer an uncommon occurrence.

In making "The Jungle Goddess," all of these conditions were provided for. The censorship question was also carefully studied to eliminate the possibility of costly changes after the picture is released. "The Jungle Goddess," as a result of this forethought, is said to be practically censor-proof.

An indication of the value of tradepaper advertising to the exhibitor and the eager interest which the public has in animal-jungle serials made by Col. Selig, is apparent in the large number of exhibitors who have already written in and wired for information regarding the booking of "The Jungle Goddess."

Prize Winner in Screen Review

Gertrude Eggett, who won the National Contest for the most perfect female form in the United States is one of the subjects recently taken for "Shadowland Screen Review," the single reel released every two weeks by Storey Pictures Inc.

Gilda Gray, John Barrymore, Galli Curci, Darling Twins, Elsie Davenport, Ralph Ince and Eugene O'Brien, Miriam Batista, Creighton Hale and his family, Irene Franklin, Johnny Hines, Harry Morey, Diana Allen, Huntley Gordon, Mrs. Leslie Carter and Georgette Le Blanc Maeterlinck also appear.

Alexander On Foreign Films

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Observations of the Week

WILLIAM ALEXANDER, who arrived in New York on Sunday after a six weeks' business trip abroad, reports generally improved conditions in Great Britain. Alexander Film Corporation will release the 15 Sherlock Holmes detective two-reelers produced by Stolls.

A most striking observation of Mr. Alexander was found in his statement of an exhibitors' movement in London where the theatre owners and film distributors and producers are agitating a measure to be placed before Parliament making residence in the United Kingdom obligatory for all persons who appear in films shown there, with a penalty per capita for none residents in a picture made in the Kingdom or else a fine, stars to be assessed at five quid or the equivalent of $25; principals $15, and supernumeraries four shillings or about one dollar.

The plan, Mr. Alexander said, is regarded by English film men as a sure way to check the invasion of films from Germany,, Italy and France. The measure applies also to American-made pictures, but the feeling that inspired it, he said, has been provoked by the flood of productions seeking English markets with casts, stars and principals composed chiefly of the lowest posible priced alien players.

Advocates of this measure in their petition to Parliament maintain that unless this measure is passed British made films will have to give up the struggle to survive.

Louis Baum of Equity believes there is a tendency in this branch of the industry to flood the market with high priced pictures. Lou recently returned from a visit to various exchange centres. He has interviewed a number of representative exchangemen most of whom complain that while they want to buy pictures they are prevented from doing so because of the high assessment. He cited the case of an Ohio exchangeman who sought to buy a big production. When he learned the price he threw up his hands and quit. It was not because he did not want the picture—on the contrary the exchangeman wanted it and thought it was a wonderful buy. But if he bought that picture virtually all of his capital would be tied up in the one picture.

Certainly Exceptional Pictures Corporation is leaving no stone unturned in properly exploiting their splendid feature, "His Nibs" both in the trade and to the public. The firm's able publicity squad is pushing out pages upon pages of interesting copy concerning the picture and its star, Chic Sale. This movement can not help but open a market for the picture, which in itself is an unusual box office asset. But it is the confidence of Exceptional in its picture and the exhibitors who will show it that is arousing considerable favorable comment for this enterprising firm. It is a good omen.

Quietly, but energetically the Independent Producers and Distributors Association is carrying on its work. Because of the fact that business conditions have virtually monopolized the time of its members, the Association has been unable to give various problems the attention that they would have liked to give them. However, the new year is here and a number of reforms will be acted upon. Joe Brandt, President of the association, was a busy man this week attending to the various affairs of the organization. The possibilities of this organization are numerous and it can accomplish a great amount of good in the market —and there is no doubt but that it will.

We're strong for personal appearances. There is, in our humble opinion, no surer way of popularizing a star than to have him meet the folks who make it possible for him to draw a salary. Movie enthusiasts like to meet them. Incidently, this personal touch develops an intimacy between star and picture and public that usually fattens the box office figures.

Dave Segal Buys 'Change

David Segal of the Royal Pictures, Inc., celebrated the advent of the new year by expanding his State Rights exchange interests. In addition to acquiring the Pioneer franchise for southern New Jersey and eastern Pennsylvania and distributing their product from his Philadelphia exchange at 1337 Vine street, Mr. Segal has also taken over the franchise for the Washington, D. C. district. F. J. Sheppard, who was formerly a Royal salesman, has been promoted to the managership of the Washington exchange.

Starts On Third

Elsie Davenport, featured in Burlesque Photoplays released by Storey Pictures, Inc. has started work in the third of this series of twelve two reelers; "Little Lord Fond O' Joy." The stories for this series are by Edward Anthony,

Snapshots No. 18

Screen Snapshots No. 18 was this week delivered to Federated Film Exchanges for distribution. The issue picturizes Richard Barthlemess, Frank Mayo, Jan Kubelik, the world famous violinist and many other notables of the stage and screen.

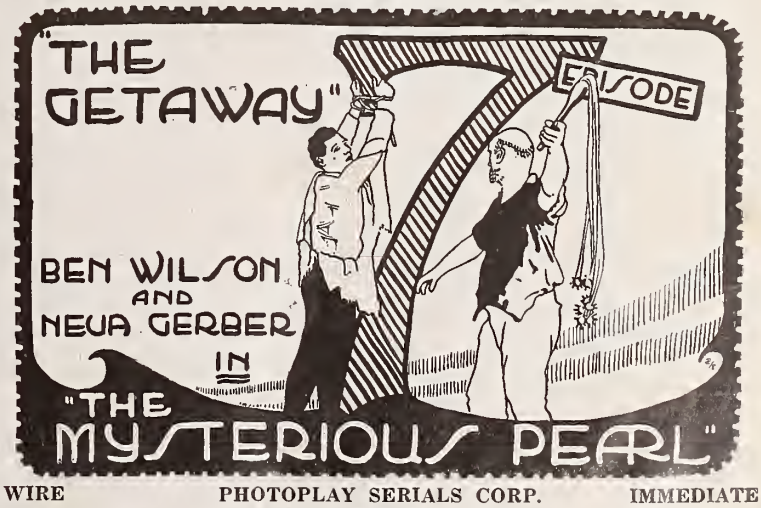
Hallrooms Inventors

In their next release of the Hallroom Boys Comedy series, being produced by C. B. C. and distributed by Federated, Freddie and Percy will take the roles of inventors. They are said to appear in a number of side-splitting stunts.

On Long Tour

A number of stars in State rights pictures will start late in January on a tour of personal appearances in the southern territory. Among those who will go are William Desmond, Grace Davison and others.

VALUABLE TERRITORY GOING FAST



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130 WEST 46th STREET, NEW YORK

IMMEDIATE DELIVERY

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Use the blank printed in this department or better still write us that you'd like a free supply of report cards.

First National

BROKEN DOLL. Another crackerjack in which Monte Blue scores. It is a pleasure to have patrons praise a picture as they did this one. Advertising; ordinary. Patronage; general. Attendance; fair. H. J. Longaker. Howard Theatre, Alexandria, Minn.

FAMILY HONOR. Very satisfactory offering, pleased both young and old. It is not a new picture, but it's a good one. Advertising; usual allotment of posters. Patronage; mixed. Attendance; only fair. Jack Kaplan, Royal Theatre, South Fallsburg, N. Y.

FORBIDDEN THING. A lot better than the average picture. Adverse reports rather had me guessing, but the people liked it. Advertising; ordinary. Patronage; general. Attendance; fair. H. J. Longaker, Howard Theatre, Alexandria, Minn.

GO AND GET IT. Excellent picture. Don't miss this one. Marshall Neilan's pictures all good. Advertising; extra advertisement in local paper. Patronage; average. Attendance; good. S. H. McNeil, Rideau Theatre, Smith's Falls, Canada.

GOLDEN SNARE. Liked the picture very much. For an outdoor production it is exceptionally fine. Curwood's works are always good. Advertising; usual. Patronage; better class. Attendance; poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

HOMESPUN FOLKS. A dandy rural drama. Pleased all who saw it. Christmas shopping and poor times hurts patronage on all of them, good or average. Advertising; thorough. Patronage; general Attendance; fair. H. J. Longaker, Howard Theatre, Alexandria, Minn.

INFERIOR SEX. A good average picture. Well liked by the younger married set. Had many comments. Advertising; two one sheets and slide. Patronage; small town. Attendance; poor. J. F. Schlez, Columbia Theatre, Columbia, N. C.

THE KID. It is all they claim for it. It's great, but did not make me any money. Played two days. Advertising; lobby, mailing list. Patronage; small town. Attendance; poor. Liberty Theatre, Roanoke, Ala.

LYING LIPS. Good. Some real good dramatic stuff, while title has exploitation possibilities. Advertising; teaser cards, special lobby and splash billboard. Patronage; small town. Attendance; good. W. Ray Erne. Arcade Theatre, Charlotte, Mich.

PECK'S BAD BOY. Picture is good average. Great drawing card. Advertising; extra space in newspaper. Patronage; regular. Attendance; good. S. H. McNeill, Rideau Theatre, Smith's Falls, Ont., Canada.

SALVATION NELL. Picture will not please society. Patrons very much discouraged. Advertising; extra. Patronage; mixed. Attendance; fair. Arch E. Bamberger, Empress Theatre, Owensboro, Kentucky.

SALVATION NELL. Very good production, indeed, of its kind, but too much religion for average audience. Advertising; usual. Patronage; medium class. Attendance; fair. Geo. C. Poindexter, Broadway Theatre, Topewell, Va.

SOWING THE WIND. Excellent, highly praised by my patrons. Advertising; window cards and one sheets. Patronage; high class. Attendance; fair. G. W. Saul, Firemen's Hall, Hillsdale, N. J.

STRANGER THAN FICTION. Picture pleased very well. Far beter than any of her others. Advertising; regular. Patronage; mixed. Attendance; fair. Arch. E. Bamberger, Empress Theatre, Owensboro, Kentucky.

TRUTH ABOUT HUSBANDS. Very good for adults, not suitable for children. Advertising; window cards and one sheets. Patronage; high class. Attendance; poor. G. W. Saul, Firmen's Hall, Hillsdale, N. J.

Fox

CYCLONE. Very good picture for Mix. Pleased every one. Advertising; ones, threes, sixes and photos. Patronage; small town. Attendance; good. R. L. Harding, Plaza Theatre, Little Rock, Ark.

OVER THE HILL. A wonder picture. It pleased all. Commended by pulpit. Advanced admission prices reason for not breaking records. Advertising; newspapers, heralds, program, lithos. Patronage; high class. Attendance; fair. T. D. Davis, Fourth Street Theatre, Moberly, Mo.

THE PRIMAL LAW. A good pleasing western picture of the better sort. Dustin Farnum has all the ear marks of a great star, but does not seem to attract the fans. Advertising; usual. Patronage; mixed. Attendance; fair. E. W. Collins, Liberty Theatre, Jonesboro, Ark.

RIDING ROMEO. Good western with plenty of action and humor. Mix a favorite here. Advertising; usual, posters, photos, etc. Patronage; mixed. Attendance; good. Anna Frankle, Strand Theatre, Leon, Iowa.

RIDING ROMEO. Very good picture. Tom Mix in his best, all full of action. Every patron pleased. Advertising; same as usual on other pictures. Patronage; mostly big people. Attendance; very good. Frank Fera, Victory Theatre, Rossiter, Pa.

TO A FINISH. A splendid, lively picture worth boosting big. Not a dull moment in it. A real western. Advertising; posters. Patronage; best rural. Attendance; good. B. A. Aughinbaugh, Community Theatre, Lewiston, Ohio.

Goldwyn

DANGEROUS CURVE AHEAD. The most delightful picture we have ever shown, it starts with humor, especially in subtitles, settles down into the business of marriage and then works up to where it will cause a flutter of white around the house as the gentler sex recall vigils of weariness around the sick-bed of some child. It is a big picture, because there are no train wrecks, storms at sea or other adjuncts of the average big feature. It's just human nature portrayed in a delightful fashion; all credit to the one who subtitled the picture. Fine. Attendance; fair, gained each night, however. Columbia Theatre, Columbia City, Indiana.

HIS OWN LAW. Good picture, but film too dark, probably reissue. Will please average audience. Advertising; ordinary advertising. Patronage; small town. Attendance; fair. Anna Frankle, Strand Theatre, Leon, Iowa.

THE OLD NEST. 100 per cent. picture from any angle. Will back to the limit anything that can be said in its favor. Should be exploited like a road show. Advertised to the limit. Lacks the gallery play of "Over the Hill" and gives much better satisfaction. Advertising; every known method. Patronage; mixed. Attendance; very good. J. J. Wood, Redding Theatre, Redding, Calif.

THE OLD NEST. One of the best pictures ever shown in city. Pleased 99 per cent. of the people. Advertising; lobby and two six sheets. Attendance; good. A. R. Workman, Coliseum Theatre, Marseilles, Illinois.

JOURNEY'S END. Fine picture, but was disappointing to the younger people. Older people raved about it. Advertising; 24 sheets, street car cards, program, newspapers and trailer. Patronage; mixed. Attendance; fair. J. A. Schwalm, Rialto Theatre, Hamilton, Ohio.

SILENT BARRIER. Acting couldn't be improved upon. Think it pleased about 50 per cent. Fine snow scenes. Advertising; ones and lobby. Patronage; small town. Attendance; fair, bad weather. J. R. Rush, Pastime Theatre, Pearl City, Ill.

Metro

CAMILLE. Nazimova in this production of course would, and did, draw people, but to top it off when picture was shown we find some amateur photographed it. Camera out of focus, dirty lenses, action too slow, blurred and horrible; inexcusable work. Slighted and cheapened at every turn. Disappointed people, when with a little expense and a little care, it could have been so good. Ned Pedigo, Pollard Theatre, Guthrie, Okla.

FINE FEATHERS. Very good picture, but bum business. Lots of favorable com-

Straight from the Shoulder Reports

ments. Advertising; lobby and mailing list. Patronage; small town. Attendance; poor. J. F. Pruett, Liberty Theatre, Roanoke, Ala.

THE MAN WHO. Was afraid of this one, exhibitors' criticisms divided; found it pleased, but gald we did not push it any stronger. Would have been a flat failure in less clever hands than Lytell's, his ability saved the show. Advertising; regular. Attendance; fair only. Columbia Theatre, Columbia City, Indiana.

POLLY WITH A PAST. Only fair imitation of a French girl in disguise. Fair picture only. Advertising; usual. Patronage; medium class. Attendance; poor indeed. Geo. C. Poindexter, Broadway Theatre, Hopewell, Va.

POLLY WITH A PAST. Very good, pleased, but did not draw. Lost money on this one. Advertising; lobby and newspaper. Patronage; small town. Attendance; poor. J. F. Pruett, Liberty Theatre, Roanoke, Ala.

Paramount

AFFAIRS OF ANATOL. Only a fair picture, little better than ordinary. Did not cost so darned much to produce. Exhibitors should not be held up on this overestimated thing. At a reasonable price it is just fine, but ours was not a reasonable price, so it is all wrong. We made no money. Yes, it pleased. Ned Pedigo, Pollard Theatre, Guthrie, Okla.

AFFAIRS OF ANATOL. Absolutely the classiest picture ever on our screen. My hat off to Cecil B. DeMille. Let others rave about Griffith, Ince and others, but for unadulterated genius and real showmanship, commend me to DeMille. Advertising; as usual. Patronage; high class. Attendance; good. E. W. Collins, Grand Theatre, Jonesboro, Ark.

AT THE END OF THE WORLD. Very good feature. Did not draw very good, but all who saw it seemed to be well pleased. Advertising; regular. Patronage; mixed. Attendance; poor. Fred S. Windenor, Opera House, Belvidere, N. J.

BONNIE BRIER BUSH. English picture will go good in London, not in U. S. A. Advertising; posters, signs and papers. Patronage; small town. Attendance; poor. J. Carbonell, Monroe Theatre, Key West, Fla.

BRONZE BELL. Fair picture, no drawing power. Patrons did not like it. Lost money on it. Advertising; street car cards, program, newspapers. Patronage; mixed. Attendance; poor. J. A. Schwalm, Rialto Theatre, Hamilton, Ohio.

DON'T TELL EVERYTHING. Disappointing. Story is very thin and picture short. Reid has had many better, starring alone. Patrons expected more and said so. Advertising; special lobby, handbills, slides and program. Patronage; mixed. Attendance; fair. Cragin & Pike, Majestic Theatre, Las Vegas, Nevada.

THE GREAT DAY. Cut 'em out, Mr. Zukor. This British stuff is simply killing the prestige of your trademark in my town. Rotten to the nth degree, every one of them. Advertising; said as little about it as possible. Patronage; small town. Attendance; fair, holiday. A. L. Middleton, Grand Theatre, DeQueen, Ark.

HER HUSBAND'S FRIEND. Did not think Enid Bennett would ever be seen in such a poor picture from an audience point of view. Advertising; newspaper, cards and program. Patronage; family. Attendance; good. A. G. Pearson, Pearson's Theatre, Somerville, Mass.

HUMORESQUE. One of the best we have ever had. Played two days, only fair business at first, but picked up later. Advertising; newspaper. Patronage; small town. Attendance; good. L. T. Carskaden, Music Hall Theatre, Keyser, West Virginia.

KING, QUEEN AND JOKER. A real lemon that will not add to the prestige of any theatre. Patronage; average. Attendance; light and glad of it. L. M. Zug, Rialto Theatre, Jerome, Idaho.

ONE A MINUTE. A corker! Ran it with a Buster Keaton comedy and got more laughs to the foot than I did from Buster and that's some. It will please 99 per cent. Advertising; regular. Patronage; mixed. Attendance; fair. O. V. Drew, Acme Theatre, Vinalhaven, Maine.

PARIS GREEN. A fair Ray picture. Ray is usually good when he does not overact his part. Advertising; posters. Patronage; best rural. Attendance; poor. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

RESTLESS SEX. Picture pleased about 75 per cent. Advertising; regular. Patronage; mixed. Attendance; fair. Arch E. Bamberger, Empress Theatre, Owensboro, Kentucky.

RESTLESS SEX. First six reels very excellent, the last reel was so long drawn out that it spoiled the picture. Advertising; programs, newspaper and cards. Patronage; family. Attendance; good. A. G. Pearson, Pearson's Theatre, Somerville, Mass.

SACRED AND PROFANE LOVE. Patrons did not like this. Miss Ferguson's personality was lacking. Theme of story very much abused. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

SICK ABED. Very good comedy, although this is not a new one, seemed to please. Wallace Reid a favorite. Advertising; usual advertising. Patronage; best. Attendance; good. Anna Frankle, Strand Theatre, Leon, Iowa.

SILK HOSIERY. Many favorable comments, nothing great, just a nice program picture. Title drew, but Bennett is well liked here. Advertising; lobby and newspapers. Patronage; small town. Attendance; fair. Ray Pfetcher, Isis Theatre, Roseville, Ill.

TEETH OF THE TIGER. Those who saw picture liked it very well, but it didn't draw well. Advertising; photos, one sheets, newspapers. Patronage; town. Attendance; fair. Harry C. Waffle, Lyric Theatre, McIntosh, S. Dakota.

WHAT'S YOUR HUSBAND DOING? Nice little program picture, amusing. It will please, not like "23 1-2 Hours' Leave," however. Advertising; posters. Patronage; rural. Attendance; poor. B. A. Aughingbaugh, Community Theatre, Lewistown, Ohio.

THE WHISTLE. Was very well taken by our patrons although this is a very unusual type for Wm. S. Hart. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

Pathe

BEGGAR IN PURPLE. Very good picture that will please any audience. Story holds interest throughout. Pathe's rentals are such that the small town exhibitor can make something on them. Advertising; usual newspaper, billboard and lobby. Patronage; small town. Attendance; fair. Jno. W. Joerger, O. K. Theatre, Enterprise, Oregon.

THE DEVIL TO PAY. Although a little uncanny in some places I think this is the best so termed all-star of this class for some time. It should be listed as starred by Roy Stewart. Advertising; usual newspaper with extra billboard. Patronage; small town. Attendance; very good. Jno. W. Joerger, O. K. Theatre, Enterprise, Oregon.

Realart

MARCH HARE. Nice light entertainment for any audience. The star is working her way into public favor. Advertising; street car cards, 24 sheets, newspaper, program, trailers. Patronage; mixed. Attendance; fair. J. A. Schwalm, Rialto Theatre, Hamilton, Ohio.

THE SPEED GIRL. Was disappointed in this picture and in Bebe Daniels. About the poorest picture she made. All her other pictures have been extra good. Advertising; average. Patronage; mixed. Attendance; good. Charles Kuchan, Idylhour Theatre, Canton, Ill.

R-C

THE FOOLISH AGE. Fine comedy that certainly pleased. First picture of this star, Doris May, for me. Hope she keeps up the way she started. Advertising; better than average. Patronage; mixed. Attendance; good. Chas. Kuchan, Idylhour Theatre, Canton, Ill.

LIVE AND LET LIVE. A good picture. Advertising; average. Patronage; mixed. Attendance; fair. Charles Kuchan. Idylhour Theatre, Canton, Illinois.

SALVAGE. Fine picture. The best Pauline Frederick picture from R-C and it went over the best of her pictures for me. Advertising; average. Patronage; mixed. Attendance; good. Chas. Kuchan, Idylhour Theatre, Canton, Ill.

SEVEN YEARS' BAD LUCK. A good five-reel comedy, a laugh every minute and takes better than dramas here. Kept my patrons laughing all the time. Try it. Patronage; all classes. Attendance; fair. A. E. Rogers, Temple Theatre, Dexter, New York.

SEVEN YEARS' BAD LUCK. More stunts to the reel than most of them. Max Linder gave us one that made even the sour ones laugh. Advertising; thorough. Patronage; general. Attendance; fair. H. J. Longaker, Howard Theatre, Alexandria, Minn.

STEALERS. A good picture from all angles, teaches a good moral lesson and will please any audience. Advertising; cards, bills, newspaper, one sheet. Patronage; first class. Attendance; poor. A. E. Rogers, Temple Theatre, Dexter, N. Y.

STEALERS. They had the material here to make a big wonderful picture, but somewhere they slipped, and only turned out a picture that's just above the average. It's in eight reels and would have been better in six. Advertising; regular newspaper, extra billboards. Patronage; mixed. Attendance; fair. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

Selznick

GHOSTS OF YESTERDAY. A very good picture starring Norma Talmadge and Eugene O'Brien. O'Brien is much better in this than his star vehicles. Advertising; average. Patronage; mixed. Attendance; fair. Chas. Kuchan, Idylhour Theatre, Canton, Illinois.

Straight from the Shoulder Reports

THE GREATEST LOVE. This is the best picture we have shown this year. Everyone greatly pleased. You can't go wrong on a Select program. Advertising; photos, one sheets, postal cards. Patronage; smalltown. Attendance; fair (snow storm). P. S. Nielan, Rex Theatre, La Moure, N. D.

A MAN'S HOME. Believe it to be the biggest disappointment you could draw among pictures. Cannot see it from any angle. Rotten business and glad of it. Ned. Pedigo, Pollard Theatre, Guthrie, Okla.

REMORSELESS LOVE. A fine picture. Both star (Elaine Hammerstein) and lead (Niles Welch), were very good. Patrons highly pleased. Advertising; average. Patronage; mixed. Attendance; fair. Charles Kuchan, Idylhour Theatre, Canton, Ills.

United Artists

DREAM STREET. Opinion divided as to picture, although all applauded work of Dempster and Graves. My personal opinion is, wonderful picture. Advertising; special lobby with all colored lights, prologue and heavy newspaper and lots of cards. Patronage; smalltown. Attendance; good. W. Ray Erne, Arcade Theatre, Charlotte, Michigan.

THREE MUSKETEERS. One of the best of Costume pictures, sold too high, but why do they make costume pictures? Just about 25% appreciate them. Another loser for me. Advertising; newspaper, heralds, banner, all styles of litho. Patronage; very best. Attendance; poor. F. M. Holeman, Garrick Theatre, Madisonville, Kentucky.

WAY DOWN EAST. A very fine picture, but they certainly are asking too much money for it, lost money and if there ever was a picture that had publicity this one had it. Advertising; 591 inches newspaper, 1800 circular letters, all styles of paper, in fact everything. Patronage; very best. Attendance; poor. F. M. Holeman, Garrick Theatre, Madisonville, Kentucky.

Universal

THE CONFLICT. Good picture, but thrills were not what they were advertised. Priscilla Dean doesn't do any more than walk on logs. Advertising; four papers, threes, sixes, 100 window cards and special lobby display. Patronage; neighborhood. Attendance; 900. J. Edw. Mitchell, Strand Theatre, Waverley, Mass.

DESPERATE TRAILS. Good picture, Harry Carey well liked. Universal features as a rule good. Photography poor. Advertising; six sheets, newspapers, photos, slides. Patronage; mixed. Attendance; good. Al. V. Bothner, Majestic Theatre, Troy, New York.

THE FIGHTING LOVER. Frank Mayo is great favorite here and drew his usual good crowd. Advertising; newspaper. Patronage; smalltown. Attendance; good. L. T. Carskaden, Music Hall Theatre, Keyser, W. Va.

MAN TRACKERS. The audiences in suburban theatres to-day like Northwestern pictures, even if the cast is not all star. They enjoyed this picture. Advertising; program, cards and newspaper. Patronage; family. Attendance; good. A. G. Pearson, Pearson's Theatre, Somerville, Mass.

NOBODY'S FOOL. A dandy picture that went over fine. Cast included a former Cantonian so that helped put it over. It's a real good comedy. Advertising; better than average. Patronage; mixed. Attendance; good. Chas. Kuchan, Idylhour Theatre, Canton, Illinois.

PINK TIGHTS. Some dandy little picture, went over better than most specials. Everybody pleased, but why did the girl say to the preacher "forget that I got legs."? Why do they have to mar otherwise perfectly clean and entertaining picture. When a man has to work for seven years to get his house up to a paying proposition and finally get some of the picture knockers to coming to your show they can find flaws enough without deliberately slamming them after you get them to come. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

Vitagraph

BRING HIM IN. Fairly good. This sort of picture is good for the smalltown Saturday crowd. Ran two reel Tom Santsche and Lloyd reissue with it. Advertising; advertised as double feature bill. Patronage; smalltown. Attendance; good. W. Ray Erne, Arcade Theatre, Charlotte, Michigan.

THE FORTUNE HUNTER. An excellent picture. One of the best rural comedy-dramas we have ever had. Clean, wholesome and delightfully entertaining. Advertising; one sheets, photos, 11x14, heralds and local paper. Patronage; community. Attendance; fair, bad night. Ida Grant, Grant's Theatre, Hobart, New York.

Wid Gunning, Inc.

THE OLD OAKEN BUCKET. A wonderful production, many liked it better than "The Old Nest." Photography fine. We are bringing the picture back for a return date. Advertising; special set of six slides, lobby display, mats, school children contest for prize on largest list of words made from letters in title, three sheets, one sheet, etc. Patronage; high class. Attendance; packed house. John W. Creamer, Pert Theatre, Gillespie, Illinois.

State Rights

WHEN DAWN CAME (H. E. DIERKER). A splendid picture. Don't remember when a picture pleased so much. Many compliments. Should run it as a special. Advertising; average. Patronage; mixed. Attendance; good. Charles Kuchan, Idylhour Theatre, Canton, Ills.

THE MASK (IMPORT & EXPORT). A very good production. Would recommend it for any theatre, will please all classes. Advertising; six, three, one sheets, photos, extra newspaper. Patronage; general. Attendance; fair. U. G. Replogle, Grand Theatre, St. Mary's, Ohio.

MONTANA BILL (RICHARDS & FLYNN). Good, but has quite a bit of night scenes in reels four and five that were so dark had to put out house lights. They make the night scenes too dark. Find all of Fairbank's pictures good. So far have run four of them. Wm. Thacher, Royal Theatre, Salina, Kansas.

Comedies

RAINBOW ISLAND (PATHE). Good comedy. Patronage; smalltown. J. R. Rush, Pastime Theatre, Pearl City, Ills.

TWIN CROOKS (UNIVERSAL). This was a hummer. One continual laugh. Ran with "Pink Tights." Patronage; smalltown. Attendance; fair. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

EXHIBITOR'S REPORT

Title of Picture..... Producer .....

Your Own Report.....

.....

.....

How Advertised .....

Type of Patronage..... Attendance .....

☐ Good ☐ Fair ☐ Poor

Theatre ..... City ..... State .....

Date ..... Signed .....

FILL THIS OUT, MR. EXHIBITOR, SEND IT IN, AND WE WILL MAIL YOU POSTAL CARDS FOR FUTURE REPORTS

Selling the Picture to the Public

By EPES WINTHROP SARGENT

How Australian Picture Managers Advertise Their Films to the Public

NOTE:—This story of advertising the films in Australia has been written by Albert Deane, publicity manager of the Australian branch of the Paramount. It runs a trifle long, but we believe that the complete picture it draws of exploitation "down under" will be of sufficient interest to excuse its length.

IF the Australian exhibitor is perfectly content to exploit his picture according to its merits and then pay the piper—in the shape of a whole host of municipal by-laws—then he should meet with unbounded success, for Mr. and Mrs. Australia are proverbially enthusiastic and delight in the unconventional.

It is here proposed to outline, in four sections, the procedure of the Australian exhibitor—whether he be first-release, suburban or small-town—right from the time of booking his film down almost to the signing of his deposit slip at the bank.

Accessory Advertising

For the purpose of advising the folks about a picture by means of outdoor advertising, what is known as a hoarding is made use of. This is identical with the American stand, but is not used as neatly nor constructed so distinctively. Posters of many sizes are placed upon it in a very patchwork-quilt fashion and so each does not have the degree of attractiveness that it should. Into this motley must go the exhibitor's lithograph and take its chance of being observed.

Posters also are used in advance both around the theatre and in the lobby, whilst in conjunction with them, for wider and more inexpensive publicity, use is made of what is known as the Daybill. This might easily be termed a half-sheet, for it is as deep as a one-sheet, but only half as wide and can be prepared in lithograph for about $20 a thousand. These are sniped in outlying districts, in shop windows and in many other places where their comfortable size accommodates them.

In almost every instance the exhibitor prepares and has printed his own couriers (heralds) and various methods are utilized in the distribution of these. They may be handed to outgoing patrons, may be placed with householders by paid distributors and in some instances arrangements have been made with the postal authorities where by payment of one cent per courier they may be distributed by the letter-carriers in specially authorized envelopes to householders at the carrier's discretion. These couriers carry advance publicity and teaser campaigns relating to forthcoming attractions.

Where a production is particularly adapted to a teaser campaign, snipes, usually about twenty inches by five, stickers, scattered newspaper ads and teaser stereos (electros) in newspapers and house organs are the media used to attract the public attention.

Announcement slides—often five or six for the one picture—tell the fact from the screen and many theatres use slides for productions which are well into the future.

Banners over the lobby entrance and lobby display photos are also made use of extensively. These are not sold to the exhibitors but hired, as are also slides and electros, but all paper is sold outright.

All this time it must be borne in mind by the reader that, with a few very notable exceptions, the Australian exhibitor has been, and still is being compelled to serve up a program containing two feature pictures in addition to fillers; so that unless he decides to concentrate upon one picture only, he has to duplicate his accessories and his method of using them for each of the two features.

Exploiting The Picture

Mention has already been made of the bugaboo of the municipal by-laws. These comprise, I think, the greatest list of "Thou shalt not's" in captivity and the fearsome penalties tacked onto the end of each one of them make a person think not twice about defying them, but seventeen times or more. Consequently, with the exception of an oft-lavish use of the several accessories outlined previously, not a great amount of actual go get 'em exploitation is indulged in. However there sometimes occur cases of inspired defiance from which very worthwhile results are gained.

Any competition or stunt with tickets for prizes is always a success, for some queer psychological twist always seems to render a free ticket's value about ten times its actual face value. Likewise petty remuneration by tickets instead of cash in Australia is always the far more successful method. Consequently such a stunt as dropping couriers from an aeroplane, with tickets attached to a few, is always a success.

Floats are not permitted, nor are banners in, or across the streets, but occasionally in the event of such a procession through the streets as Eight Hour Day (Labor Day), the regula-

Pay As You Exit Idea Rent Free Exploitation

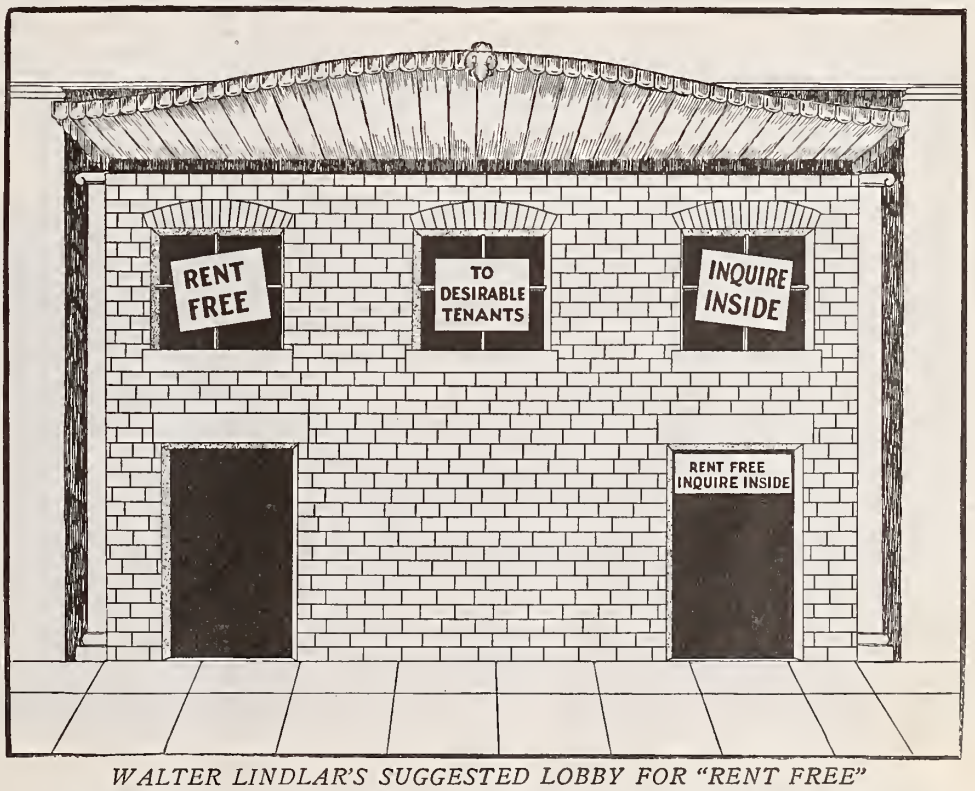
Here is the idea suggested by Walter Lindlar, assistant to Claud Saunders, of the Paramount exploitation department for "Rent Free," the next Paramount release. If you have the Paramount service, hold this against the coming of the picture. Otherwise add it to your gallery and adapt it to any picture it will fit.

Mr. Lindlar suggests that for this picture the patron be confronted with a sign reading that admission is free, but the patron can pay as he exits if he approves the entertainment. In this case the box office is eliminated and replaced by a "renting office" at the exit door. Some few persons may leave without paying, but most of them will cash out, and the loss of a few admissions will cover the cost of a novel talking point.

Where you exact admission in advance, put up a sign stating that you rent the seats free, but make a small charge for light and heat. That will put the idea over the still assure your receipts.

In building this lobby hold the front flat and save the pieces cut out for windows, then you can repaint later on, with other openings for some other attraction. It is a foundation structure on which much work can be done from time to time.

On the other hand, you can decorate the brickwork with trailing vines, or run a row of potted plants along the base and get an elaborate effect. By laying off the idea to some local real estate dealer, you may be able to split the cost of the building.



WALTER LINDLAR'S SUGGESTED LOBBY FOR "RENT FREE"

In this the front is shut off with a false front dome to represent brick and with for rent signs in the windows. If you can get real windows with broken glass stuffed with rags, it might help to emphasize the comedy nature of the picture

Selling the Picture to the Public

tions are waived and floats are then permitted.

Co-operative tie-ups are only now forming part of the education of the Australian merchant and like one who has suddenly seen the light, he is proving himself a ready and apt pupil. Judging from advanced reports received concerning the activities of John W. Hicks Jr., who is controlling the distribution of Paramount and Realart productions down there, 1922 is going to prove a revelation in the matter of tie-ups.

So that what is being written now regarding exploitation in Australia will really prove to be history, since it is written concerning an age which is swiftly pasing.

Some Stunts Which Have Sold the Picture

An advance showing of a really worthwhile picture in some big public institution such as the Town Hall (City Hall), and a request for all those attending to submit their opinions, preferably to the press, has in almost every case secured a desirable initial impetus to the picture. From these opinions newspaper controversies have often commenced and attained a countrywide significance. Just to quote two pictures which might come into this double-headed category I might quote Paramount's "The Inside of the Cup" and Selznick's "The Flapper."

Small novelties such as hairpins for the picture of the same name, small envelopes containing sand for Bill Hart's grittily-titled picture, and betting tickets for "The Home Stretch" form but a few of the minor interest-attracting devices which have been employed to advantage.

Official Endorsement First

Official endorsement of a picture is a great selling factor, but this has only been gained in comparatively few instances. One of these, as might naturally be inferred, was "Humoresque," whilst another—digging back into the murky past—was "The Miracle Man."

Those two veterans "What's Your Hurry?" and "Too Much Speed," both received the endorsement of the police authorities and this was fully capitalized.

But summed up, all in all, it will be readily seen that exploitation is a science with practically untouched possibilities in Australia and I am moved to again urge upon you to 'watch Australia's smoke' right from the beginning of 1922.

Hyman's Novelties at the Mark Strand

For the week of January 8, Edward L. Hyman, of the Mark-Strand, Brooklyn, announces a novelty in a prologue to the comedy instead of the feature. This is really a production number, germane to the film, rather than a prologue in its true sense, but it serves to make talk. The comedy is Harold Lloyd in "A Sailor Made Man" and the prologue is a bass solo, "The Sea Makes a Man a Man," sung in an adaptation of the setting used last week for the Pinafore selections. The singer is dressed in naval uniform and is supposed to represent Lloyd, though Hyman does not say whether or not the glasses will be used.

EDW. L. HYMAN

The overture will be selections from Lohengrin, played straight. The last two or three overtures have been merged with a production and the return to straight will serve as a change. The orchestra will be flooded with magenta from the booth, with four 500 watt lamps in blue playing from overhead. Two bridge spots in orange will be thrown on the plush curtain of the production stage and the transparent windows on either side of the orchestra stage will be in harmony.

The first production will be a suite of waltzes by Dvorak, Brahms, Strauss and Schubert, done into motion by a premiere and secondas. The set will be the blue cyclorama, with openings through which show blue sateen backings. The cyke will be flooded dark blue and the backings a lighter blue, to give contrast. The dancers wear Greek costume of chiffon. For the first dance the performers will be picked up with magenta spots, amber and pink for the next two and a color wheel for the fourth. The foots will be blended green and blue.

The Topical Review separates this from a concert number by the male quartet, singing on the front apron. The selections are "Carmena" waltz, Wilson, and "The Sandman" Protheroe.

Charles Ray in "R. S. V. P." is the drama feature, followed by the sea number and the comedy, with McKinley's "Arabesque" for the organ postlude.

Under the heading of newspaper advertising must naturally come paid space advertising and free publicity. In the latter respect many papers are quite liberal and will print anything that is truthful and really worthwhile. But it is fatal to attempt to put 'fake stuff' over as it might 'kill' an exchange or an exhibitor with whatever paper or papers that publish it. Free publicity also includes photos, but these only appear in the weeklies and Sunday issues.

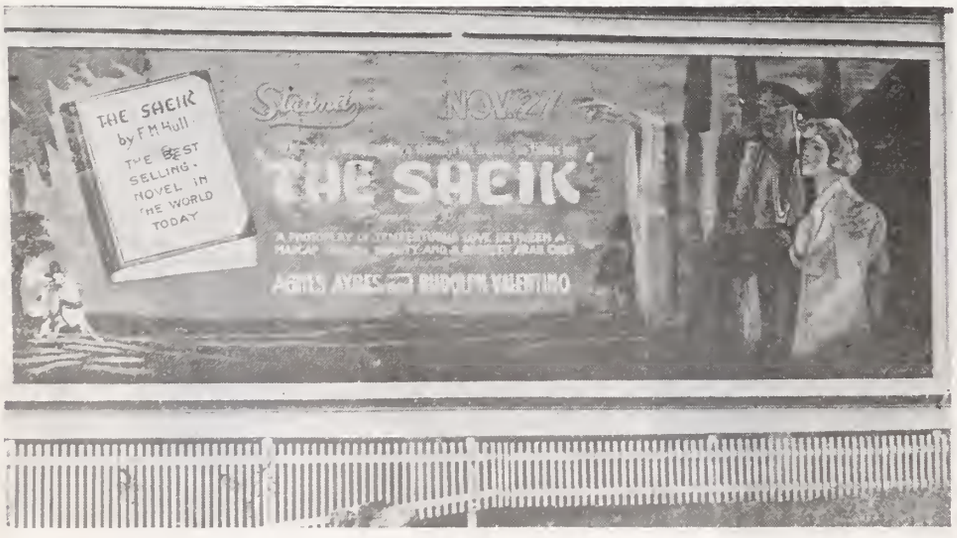
Paid space advertising even judged on a relative circulation basis, is cheaper in Australia than it is in the U. S. Thus as a natural corollary, it follows that exhibitor's advertisements in both the daily and Sunday newspapers are bigger there than they are over here. In a Sunday issue it is not an uncommon occurrence to find two or even three distinct full page ads in addition to quite a number of half and quarter pages.

The advertisements are in most cases illustrated by Australian made cuts—usually in line, but also quite frequently in a composite line-and-tone; and after a period of the opposite practice a few years ago, the stern and steadfast motto that is now almost a religion with advertisers is "Truth In Advertising." So that now prospective patrons can know just what they are going to see.

Coincident with their daily announcements the first-release theatres in the capital cities carry the announcement of their forthcoming week's attractions; so that virtually these theatres are perpetually carrying two distinct advertisements.

Each adverisement usually carries the location of the theatre, the full season of the programme's screening and the list of "admission prices, plus-tax."

In the text of the advertisements superlatives are taboo and so the vast army of "est's" and "ion's" is seldom made use of, and then only when truthfully necessary.



HERE IS HAROLD WATTS' IDEA OF A POSTER FOR "THE SHEIK"

He has this stand built for "The Affairs of Anatol" and has been using painted posters and straight 24s ever since. This is a painted sign and helped to keep business up at the Strand Theatre, Omaha, for a very profitable two weeks

Ruff Stuff

Ralph Ruffner, of the Capitol Theatre, Vancouver, has not been writing much lately, but he is still keeping in form. Recently the circuit he is with offered prizes for the best cleanups on "The Affairs of Anatol, and Ruff nosed out the Toronto house, which had been the pacemaker, and moved up from second to first place as they came under the wire. He says he is going to take some repeats on other similar contests, and if Ruff makes up his mind to it, he generally does what he sets out to accomplish.

Sold Out on 18

One of the most popular girls in Bellevue, Ohio, was the telephone central. There was only one, and everyone knew her, because she was the prize operator of that district.

When she announced her engagement, George R. Moore, of the Lion Theatre, invited her to give a theatre party. She took eighteen seats, but the rest of the town heard about it through the newspaper announcement and everyone came to give her a send-off. Those eighteen tickets virtually sold out the house.

Selling the Picture to the Public

THIS FIRST FRONT ON "MY BOY" MATCHES THE POSTERS

Jack Retlaw, of Pomona, was the first to get the new Jackie Coogan release, and he followed the line of the Yearsley posters with hand made sketches and lettering. He dressed the ushers as Jackies, and put on a prologue

Followed Yearsley Idea on Jackie Coogan Front

Playing the world-premier on Jackie Coogan in "My Boy," Jack Retlaw, of the Belvedere Theatre, Pomona, Calif., followed the Yearsley poster idea for his house front.

All of the displays were crudely drawn and roughly lettered, and unlike the average run of lobby material, therefore they attracted unusual attention.

Mr. Retlaw also made Jackie Coogans of his girl ushers and his ticket sellers, which helped to make talk. A prologue was staged showing Jackie and the Captain.

Builds a Display on Lithographic Cutouts

Manager Bradt, of the People's Theatre, Portland, Ore., has a lobby which permits a pretentious display, and for First National's "Foolish Matrons" he devised a clever stage setting with cutouts from the paper to supplement his painted scenery. It is a two groove display and makes a very ingenious use of the lithographic material.

As most scene painters are weak on figures, this is a material aid in the preparation of a lobby display, the combination idea is coming more and more intouse, but we have seldom seen it better done than in this example.

Above the lobby are the bust cutouts of three women, apparently taken from other paper, one of which is labeled "A Foolish Wife," which is a free advertisement for Universal's "Foolish Wives," not altogether necessary. It does not pay to trespass upon another title.

Bucked a Blizzard

J. V. Lynn did not know that he was preparing blizzard proof publicity when he hooked the American Theatre, Butte, to the Anaconda Standard on the name in the advertisements stunt for "The Sheik." He simply wanted more newspaper space than he could afford to pay for, and knew he could get it with passes where he could not win it with as many ten dollar bills.

For an entire week the paper told about the Sunday stunt when fifteen advertisements would each carry a name chosen at random from the circulation list. The newspaper angle was not circulation stunt so much as to offset the great bulk of holiday advertising. It wanted to assure its advertisers that the spaces would be read, and each time it ran a big story about the stunt it helped the advertising solicitors as much as it did the theatre.

Then came Sunday, "The Sheik" and a blizzard of proportions, but so many persons had made up their minds they were going to see "The Sheik" that they came anyway in spite of their disappointment and the storm.

Get a
P. T. A.

Exploitation Paintings Used in an Art Gallery

John Maloy, general manager for Wilmer & Vincent in Allentown, Pa., and Alvin Plough, a Goldwyn Exploitation man, gave the town the large shake-up for "The Cabinet of Dr. Caligari." They even persuaded the committee to hang a set of 14 by 22 stills in the art gallery, which is the first time this stunt has been worked in just this fashion.

An impersonator of Caligari was shown in the theatre after the trailer, seated at a desk, a black desk against a black ground, and he was dressed in a black suit. A green light shone upon his whitened face. As the spot went on he turned to the audience and remarked "Yes, ladies and gentlemen. I will appear on the screen of this theatre next Monday, Tuesday and Wednesday." Then the lights went out and he made his exit.

Moved the Doctor

On the playing dates they moved him into the lobby, desk and all, with a nurse to keep him company, and the cashier was also dressed in a nurse's costume. The chief display sign read, "Dr. Caligari. Office hours 2 to 11. For appointments see the head nurse."

This chap Plough interests us. We'd like to hear more about him. Any man who can break into an art gallery with exploitation material amounts to something. It has only been done once before and then as a poster show.

Votes for Women

Constance Talmadge, in "Woman's Place," was the attraction at the Frances Theatre, Dyersburg, Tenn., only a couple of days before the primary election, and manager T. W. Young worked so hard on her behalf that he almost won the nomination for her. Scatter cards reading—"Vote for Constance Talmadge for Mayor. It's a woman's place" were all over town, and her "platform" was posted in front of the theatre where all might run to read. It was timely, and it took hold big.

ANOTHER COMBINATION LITHO AND SCENERY DISPLAY

This comes from the People's Theatre, Portland, Oregon, where Manager Bradt built up a couple of cutouts into a very presentable stage setting in the lobby to Advertise First National's "Foolish Matrons." The matrons are around the B. O.

Selling the Picture to the Public

Christmas Tree Party Won Gadsden Approval

Hundreds of theatres had special parties for Christmas, some for the poor children and others for just kids, but the most successfully handled party thus far to be reported was given by the Imperial Theatre, Gladsden, Ala., in conjunctin with a local paper.

It was planned to start the show at ten o'clock and have some 2,000 children, but the crowd began to gather at half past eight and in spite of the light rain, had increased to 5,000 by ten o'clock. It was not possible to take care of them all in the theatre, but those who could not get in enjoyed the band concert and felt they had been to the party even if they did not get in.

A. L. Snell, the local manager for Southern Enterprises, arranged an all-comedy program for the youngsters and the paper got 2,000 packages of chewing gum, and as many toy balloons and boxes of chocolates. It was all on an advertising basis, but that made no difference to the children and now the Imperial stands foremost among the houses in town.

In addition to providing the gifts, the newspaper gave one and two column boxes on the front page for a ten day period and whooped it up for the Imperial. And all it cost the house was covered by a five dollar bill. That covered the tree decorations. And the best part is that Snell did this on his own initiative.

"MOLLY O" WAS MADE TO HELP OUT THE SIGN PAINTERS

This is the first time the Columbia Theatre, Portland, ever put up an electric sign for a title, but when they realized what a flash they could get with that six-letter title they simply had to break precedent and set it up

Local Teaser Ad. Was Good for a Repeater

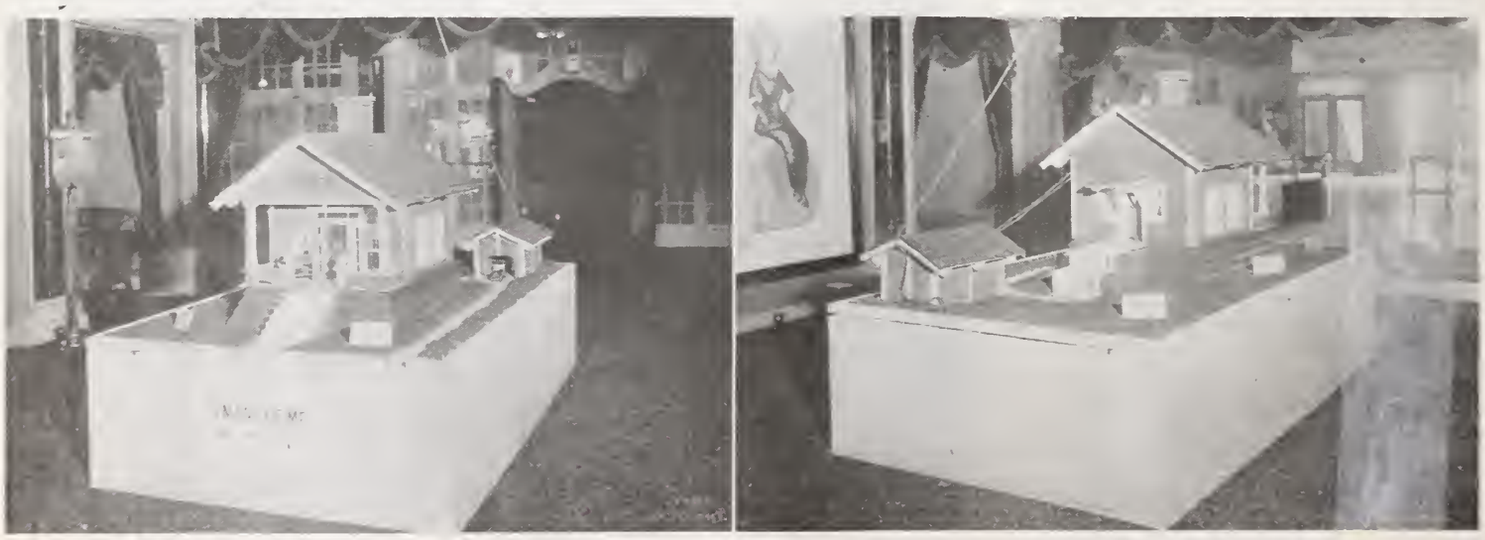
Charles H. Amos, of the Strand Theatre, Spartanburg, S. C., ran a teaser ad. in the local paper for Constance Binney in Realart's "Room and Board." It was so cleverly worded the Tampa Tribune fell for it and made it the subject of editorial comment, and then the Spartanburg paper re-copied it and Amos got a second chance at the patrons free, whereupon he changed his display copy to match the much repeated teaser and rode in on that.

Mr. Amos, who is a graduate from the operating room, also painted a castle front for the lobby—painted it himself, and that also helped to run up the receipts. To make certain that there would be no misunderstanding, he labeled it above the box office opening, "Kildoram Castle, 'Room and Board.'" The title does not suggest castles, and he wanted to make it plain. And he did it at a cost of ten dollars, which is cheap at present building prices.

Miniature Models Display a Man's Home

Evidently the miniature of a cottage will be the standard display for "A Man's Home," just as the Lindlar lobby is standard for "The Sheik." E. E. Rogers of the Tivoli, Chattanooga, built an elaborate house in his lobby, keeping it inside for a week as advance exploitation and then moving it outside where it worked during the run.

People respond to the appeal of the miniature models where they will pass more pretentious displays, and this structure made a clean-up for Mr. Rogers because it was so complete, with an auto in the garage and electric lights in both house and auto home. Everything is done to a scale, and is perfectly proportioned, which makes the appeal all the stronger. A single object too large or too small will seriously injure the effect, but Mr. Rogers kept inside the lines and the model is a fine example of how it should be done.



E. R. ROGERS, OF THE TIVOLI THEATRE, CHATTANOOGA, BUILDS "A MAN'S HOME"

It's a nifty little place and just the sort you would like to rent, and it stood in the foyer for a week before the showing of the Selznick production. It looks as though this miniature house stunt will be the standard lobby and window decoration for this play, for it can be made to cost less than a dollar or can be done as elaborately as a manager desires

Selling the Picture to the Public

HERE'S ANOTHER STAR WINDOW FOR "THE SHEIK"

It was invented by Ray Jones, of the Orpheum Theatre, Topeka, Kan., for a drug-store hook-up. The sign in back reads: "We have all those rare, old perfumes such as 'The Sheik' gave Agnes Ayres." The floor is sand and the figures litho cutouts

A New Idea for Cars

Not all of the angles on the street car perambulator have been shown even yet. The newest comes from Jones and Cammack, of the Cozy Theatre, Shawnee, Okla. They booked Fox's "Over the Hill" for five days and held it for two additional days, playing to one out of every three of the city's population.

They used circular painted cards on auto spares and a car perambulator. Exhibitors who have struggled to get a good banner on the closed car will appreciate the Jones and Cammack stunt of resting the side pieces on the running boards of a summer car and tying off to the posts. It makes a simpler fix and a very much safer one.

It helped to bring in seven solid days of S. R. O. And the funny part is that they admit they felt they had been gypped when they were talked into booking it for five days instead of three.

Real Competition

Don't think that because the man up the street or across the way has a big film that you know all about competition. If you think you are up against it, give a thought to the Royal Theatre, Laredo, Texas, on the banks (or one of them) of the Rio Grande.

They booked "A Small Town Idol" from First National, to open on a Sunday. Saturday night a 200-barrel oil well came in a short distance out of town, and everyone wanted to see the gusher. In the afternoon New Laredo, across the border, pulled a regulation bull fight and then matched a tiger against a bull, and in the evening there was a free band concert in the Plaza.

And even at that the Royal pulled them in to see the cross-eyed comedian, and pulled them to capacity, with a subsequent holding up of two more days on the advice of the Sunday spectators.

That's meeting competition—throwing the bull fight, as it were.

Do you know why you pay more for a Pickford film than for a state rights, "all-star" cast? You know that Miss Pickford will sell better because she is better known. Patrons know she is a safe bet. Did it ever occur to you that you could make your house the star of your town? Advertising, plus merit, made Miss Pickford. It can make you.

Had One New Stunt and Some Veterans

Jimmie Carrier, R-C exploitation man, worked one new idea for Doris May in "The Foolish Age" in Seattle. Two weeks before the picture was due to open at the Blue Mouse, he advertised his disgust at the failure of Seattle managers to book Seattle's own star in her big production and urged some church or organization to hire a hall and run the picture on a percentage basis. This ran two days and then the copy was changed, but ran along the same lines. The last two days whooped it up over the fact that the picture would be seen under the best possible conditions at the Blue Mouse.

In the meantime a number of organizations had applied for the booking, and they were persuaded to sell tickets to the Blue Mouse on a commission basis. As only about 40 per cent. of the tickets came in, the house was ahead.

Other stunts were the ten names notification, the blank book with "What I Know About Women," and the arrow stunt, which was worked with unemployed Legion men.

The lost key idea was also used, and 125 out of 150 keys were brought to the box office and exchanged for a pass. A special pass was used for this and the doorman was instructed to mark on the back the number of paid admissions each pass carried. The count showed that the 125 free tickets brought in 160 paid admissions. This is about the average, but this is the first time that actual figures have been taken, and this should interest managers who contemplate any free ticket distribution. You can count on one paid admission, at the least, for each ticket given free.

Posted Milk Wagons

Saving a lot of cost, the Crystal Theatre, Wayne, Ia., used the three local milk wagons for perambulators for the run of "Over the Hill," posting both sides of the carts, which completely covered the town and gave a better display than any perambulator could have done.

Of course the carts are not out in the afternoons, but on the second trip the wagons are kept out until well along in the morning, and they cover every street and not merely the business streets, so that practically everyone had a chance to see the signs.

HOW THE GARRICK THEATRE, MADISONVILLE, KY., PUT OVER "WAY DOWN EAST"

There was a high school game on Thanksgiving Day between the local school and that from a nearby town, and excitement ran high. Manager F. M. Holeman made a pipe line, and when the home eleven marched out on the field every one of the sixteen carried on his back a sign for the Garrick attraction. It is one of those stunts you have to work for, but it is worth while

Selling the Picture to the Public

Boasberg Brainstorm Convulsed Two Cities

Albert Boasberg, Detroit Paramounteer, had a brainstorm recently, and when the physicians got off his chest and said he would probably recover, he went out and sold the idea to Eddie Zorn, of the Temple Theatre, Toledo, and to the Regent Theatre, Ann Arbor. It is simple, but it will stand any small city on its head inside of twenty-four hours, and will jazz business at a house for weeks.

A Wild-Cat Flash

It was tied to the Cosmopolitan-Paramount "Get Rich-Quick Wallingford," and was started off with a display advertisement in the newspapers very similar to the flashes wildcat companies use. In it the C. C. T. Co. announced that it was going to bring 5,000 workmen to the town, put street cars on all leading arteries and build at least fifteen sky-scrapers.

The second day it added that the town would have to build subways to handle its traffic problems. The third day the company begged the reader to sell no property and give no options.

Then the Blow-off

And on the third day an unsigned warning appeared in which the advertiser offered the opinion that the C. C. T. Co. was none other than the Covered Carpet Tack Company, which two years ago had been operated in the vicinity of Des Moines—to the detriment of Des Moines pocketbooks. That, of course, put gasoline on the fire, and had everyone talking at once. They did not know whether to invest or investigate, and while they were in this frame of mind the theatre slid in with a statement that the full details of the Covered Carpet Tack Company would be shown in "Get-Rich-Quick Wallingford." After that there was nothing to be done but to buy tickets. Everyone did.

Mr. Zorn also used a show window, but he didn't need it. He just threw that in.

HERE IS A USEFUL LOBBY IDEA FOR "A MAN'S HOME"

This man's home is apparently a pasteboard cutout toy and provided with a lawn and a background of black cloth. It was devised by Gail Meyers, of the Park Theatre, Champaign, Ill., for the Selznick production, and attracted much attention

Made a Cutout Toy Man's Home Display

Almost as effective as the toy railroad was a built scene provided by Gail Meyers, of the Park Theatre, Champaign, Ill., for the Selznick production of "A Man's Home."

The basis seems to be a cutout toy such as most stores carry. If it was not, one of these toys will serve as well and will involve no trouble and practically no expense. This was built up with a yard and graveled rocks. Over on the right a table and two chairs were placed, but these are almost as large as the house, and detract somewhat from the effect. All should be built to scale.

The simplest display will atract attention, but the more elaborate the effect the greater the impression made and it will pay to devote some time and care to the preparation of the scene.

The same idea can be used for a window display, particularly in the florists' windows, where they have the greenery to build up with.

ZORN'S FLASHY WINDOW FOR GET-RICH-QUICK WALLINGFORD"

Money bags were the big attractor for the Cosmopolitan-Paramount presentation at the Temple Theatre, Toledo; but windows were only a runner-up for a campaign of blue-sky advertising which had the town by the ears for several days

This Is a Pippin

Pass the cigars to A. L. Snell, of the Imperial Theatre, Gadsden, Ala. He has dug up a universal stunt.

He hired four boy scouts and put one on the street and the others on the theatre and on the roof of the post office. All day long they wigwagged to each other and all day long someone would come up with "What message are you sending, sonny?" and the invariable reply would be "The Sheik is here."

Snell counted the first thousand inquirers and then stopped, but the boy who was on the sidewalk is confident that the total was a million at least.

Snell also bannered the interurban freight car, and 500 automobile stickers, and put the Paramount over to a 33 percent increase.

But you have boy scouts and you have a theatre. Try the wigwag.

Twirling Doorknobs

For "A Connecticut Yankee" at the New Theatre, Baltimore, a new form of doorknob was employed, cut to a diamond shape and hung by one of the points. Where possible these were hung so that they swung free, and the slightest breeze would cause them to twirl, giving emphasis to the text: "Fine. It's your *turn* to laugh." "A Connecticut Yankee" at the New Theatre.

These were put into place by men in armor and they attracted even more attention than the cards, though they did not stick in any one place as long.

Twelve thousand of these hangers were put out, and Baltimore was fully informed.

Selling the Picture to the Public

THIS CUT DOWN SIX SHEET LOOKS LIKE A PAINTING

Loew's State Theatre, Cleveland, wanted a strong center for a bookstore window and no painting was available. A cut down six sheet was framed and varnished and looked almost as good as a hand-painted oil

Trimmed a Six Sheet to Get His Painting

One of the large Cleveland book stores was willing to let in a picture of "The Sheik" when that Paramount production came to Loew's State Theatre, but it wanted a painting, and there were no paintings available.

But the manager was not going to let a little thing like that hurt a valuable chance. He cut down a six sheet, mounted it on beaver board to fit a frame, varnished it down, and you had to look closely at the work to see what it was. Set into a window surrounded with copies of the book, it made a strong sales factor.

The fact that it was not dated was a small item. The other advertising took care of the fact that "The Sheik" was playing at the State. All the manager was after was the book hook-up, and if he could not get the house name into the window, he figured that it would help none the less.

Advertising does not always have to be elemental. Sometimes it is better to create the impression that the store is hooking in of its own accord.

Keep this cutdown stunt in mind when you want a big window flash. It is a simple way of getting something larger than the 11x22 inch cards without having to pay too much for it.

Appeals to Local Pride

Something distinctly good has been worked out by I. Libson, of the Walnut Theatre, Cincinnati, in a local Hall of Fame. Mr. Libson is a First National exhibitor, but he displays in his lobby a group of pictures of stars whether they are First National players or not so long as they can be claimed as former residents of Cincinnati.

The list includes Marguerite Clark, Thomas H. Ince, Mack Sennett, Hobart Bosworth and Ben Turpin; all First Nationals, as well as Edythe Chapman, Theda Bara, Anna May, Herschel Mayall, Ray C. Smallwood and Carl Gantvoort.

He figures out that even if he exploits other than First National players he is still doing a good thing for the house by increasing the interest in the pictures and he is not letting narrow mindedness keep down his display.

Quadrupled Business on "Three Musketeers"

About the best exploitation record we have ever put down must be credited to C. W. Irvin, a student manager for Southern Enterprises at the Strand Theatre, Salisbury, N. C.

Irvin set out to sell "The Three Musketeers," and he sold to an increase of 300 per cent., doing four times his usual business. The front is only one of a number of features, but he credits it with doing the bulk of the selling because false fronts are new in the town. It is a bit crude in drawing, but it was brightly colored, and that gave it an attractiveness which forgave the faulty draughting.

It represents a billet in France; rather modern for the period play, but it brought the business, and that is the real answer.

Heralds were given out a month in advance of the showing, and slides were run for two weeks ahead. The Saturday before the Monday opening the second crop of heralds were dropped off the local skyscrapper at the noon hour.

Two interurban cars were bannered and a book store tie-up resulted in such a run on Dumas that the pleased dealer had to wire a rush order for more. A special orchestra was put in and 215 sheets of paper were posted in Salisbury and the feeder towns. A teaser campaign was started in the newspapers nine days in advance, to get ahead of the follow-ups and about three columns of write-ups were given.

Anyone can do advertising after a fashion. The trick is to do the sort of advertising that will bring the largest results for the least money. Don't pick on the first stunt that comes to your mind. Think up a lot, pick out the best and store the others away against the coming of some play you can use it to advantage on.

THIS HELPED TO BRING A 300 PER CENT. INCREASE

It must be good in a case like that. C. W. Irvin is a student manager for Southern Enterprises, at the Strand Theatre, Salisbury, N. C., but he is about ready to graduate with this increase on "The Three Musketeers"

Selling the Picture to the Public

Made a Novelty Auto a Griffith Ballyhoo

Keeping an eye out for opportunities brought a novelty perambulator to Phil Gersdorf, of the Arcade Theatre, Jacksonville, and helped to sell "Way Down East" to more money than any other picture had ever taken in on a seven-day run.

The car was one which had come from New York, and a small house had been built on a truck body, the travelers eating and sleeping in the constricted space. Of course the car won newspaper write-ups and Gersdorf promptly capitalized the local fame by putting on a banner filling the window with pictures and keeping it going around town for two days before the opening. He also got in on a football game and a local race meeting.

Five thousand doorknobs, cut to resemble pumpkins, were used for house to house work, and this tied up to the pumpkin reverse cuts used in all the newspaper work and the track cards. A thirty foot banner was hung on an unfinished building in the business section and in default of paintings, which had been held over for the Atlanta run, twelve insert frames were put out. Special stories were run daily, the most valuable being the account of a local photographer who had seen some of the scenes shot.

Much was made of the musical score and a production was staged. Before the opening it looked as though the advanced prices might hurt the run, but the opening day audiences went out and told the others and there was a steady climb, day by day, until the close, each day's receipts being larger than the preceding.

HOW "WAY DOWN EAST" WAS HOOKED TO A TOURING CAR

This was not specially built for the showing of the Griffith picture in Jacksonville, but Phil Gersdorf hooked up a car which had been run down from New York. All he needed was to put up the signs. The rest was ready built.

Children Worked Hard for Free Admissions

Two big stunts helped the Winter Garden, Seattle, put over the Robertson-Cole picture, "Where Lights Are Low." The best of these was a children's parade. The other was a sticker campaign.

The stickers were designed for windows and windshields. Marshal Foch was in town the Wednesday before the opening, and Jimmie Carrier, an R-C exploitation man, got hold of some unemployed Legion men and set them to work distributing the stickers. The boys wore their service uniforms and there were few storekeepers or auto owners who would refuse permission to a man in uniform to put up the pasters with Foch fanning the flames of patriotism.

The same men were employed Saturday night to doorknob the business district with the familiar "gone to see" hangers which remained up over Sunday.

THESE HARD WORKING YOUNGSTERS PUT OVER THE R-C "WHERE LIGHTS ARE LOW"

The Winter Garden, Seattle, hooked them up to the picture for a parade, let them see the show, then pulled them out to the athletic field where they paraded the gridiron before a big game before 25,000 persons present for the Penn State-Washington argument. Most of the rest of the work was done through the employment of unemployed American Legion men who doorknobed and pastered the business section

Selling the Picture to the Public

Century, Baltimore, Gets Wrong Values

Generally the Century Theatre, Baltimore, gets an excellent result in its advertising, but this 175 lines across four is not to be classed with its triumphs because it permits the cast, in a mortise, to overshadow the star and the play. Probably that looked like a splendid advertisement in the original drawing, but no one visualized how it would show in the newspapers, and as a result the appeal is lost. The title and star do not stand out clearly and the figure of the star is lost in the black of the background, because nothing has been done to bring it up. Probably the figure was a photograph, and it looked all right pasted

A CENTURY DUD

to the copy, so the artist did not take the trouble to outline it. In the cut it has the same tone as the background and you see very little of it. It may be artistic, but it is not advertising. Mortising to get in the minor attraction is what spilled the beans, however, for the mortise is so much stronger than the rest of the area put together that the major announcement is faded. This will not look as badly in the reproduction as it did in the original newspaper display, for a good black and while will yield more nearly what the artist was aiming at and did not obtain in the paper. The Century is entitled to a fall down now and then because its work is so generally good, but we are surprised to see the artist fall into such an obvious trap as this.

—*P. T. A.*—

Combination Display Put the Feature Over

The Butterfly Theatre, Milwaukee, is doing nice work with a combination of cuts and type. It does not flirt with hand lettering, but keeps its displays clear and readable. This for Bebe Daniels in "One Wild Week" is a good example. It is simply a reader for the production, so worded as to suggest the best angles of the story in a running appeal which carries the reader along from the signature to the underline. There is no excess of adjectives, nor sensation lines, but just a clear statement of the play which presents the idea in its most attractive guise. It runs 105 lines across six columns, but except for the added features it might have been set in half the space without seriously losing its appeal. The use of upper and lower case makes it possible to spread the appeal in 24 point type and have it read, while the title and star are in eight line gothic. Even the ears are in eighteen point and it is all about as easy to read as one could ask. The display

REMEMBER—
BUTTERFLY
Another one of those real live pictures that Butterfly audiences are so enthusiastic about—introducing the Good-Little-Bad-Girl of the screen as a shining example of the fact, "A Little Knowledge Is a Dangerous Thing"
BEBE DANIELS
in
"ONE WILD WEEK"
ADDITIONAL FEATURES
A hectic seven days in the life of a girl who intended to enjoy youth while she had it—but who wisely decided, "I hate to grow older all by myself" and annexed a "sweetie."
Bebe's admirers will declare she never before made such a fascinating picture
NEXT SUNDAY—PRISCILLA DEAN IN THE FINEST PICTURE OF HER CAREER "CONFLICT"

EASY TO READ THIS

is good, but the copy is the best thing in the advertisement because it makes you feel that here is a play you can get entertainment from. You read the text and you want to see the production. This style of advertisement is good only where the copy is smartly written. Unless you can sell through talking, it is better to stick to the press book phrases, but if you can write this sort of stuff, this style will win for you every time.

—*P. T. A.*—

In the Cities

Blotters are not just small time stuff. The Circle Theatre, Washington, D. C., used them to advantage to put over Fairbanks in "The Three Musketeers," announcing the sale of reserved seats for this engagement and only one show in the evening. It even announced that seats would be sold at three points other than the theatre for the convenience of its patrons, which is something new in the cities.

—*P. T. A.*—

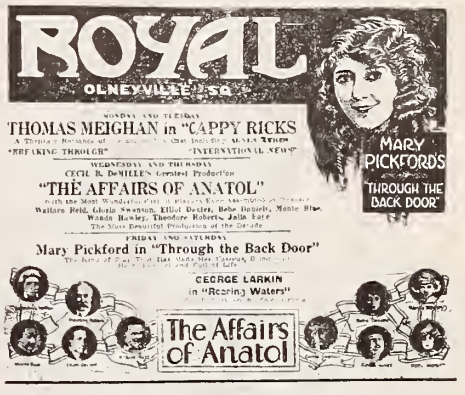
Giant Football Sold Tickets to Ray Play

The Branford Theatre, Newark, used giant football cutouts for its two entrances to sell Charles Ray in "Two Minutes to Go" attaching smaller balls to get over the points of this First National production. The Branford, like most Newark houses, has to put over two features, as they do in a lot of the stick towns, but they gave most of the effort to Ray the week he was played there, because the story came in the heighth of the football season and was more timely than the other release.

—*P. T. A.*—

Lovett Still Holds to His Original Ad. Form

J. Fred Lovett, of the Royal Theatre, Providence, used to send his displays in every couple of months, but he has been out of the paper for about a year and he comes back apparently in response to a recent comment on the hand work most of the Providence theatres use. He still uses the same general form of advertisement, but he has increased his space a trifle,



A LOVETT DISPLAY

for the new examples are three fives, but he adheres to the same general style he has always used, though practise has made him more adept in handling his material. This display is a little larger than the average, a five and a half inch drop, but in this comparatively restricted space he sells two of the features of the season as well as two regular program features. The cut at the top announces Mary Pickford in

THE BRANFORD THEATRE, NEWARK, WITH LARGE CUTOUT FOOTBALLS FOR CHARLES RAY IN "TWO MINUTES TO GO"

Selling the Picture to the Public

"Through the Back Door" and below there are ten cuts for "The Affairs of Anatol." These cut down to dots in the reproduction, but in the display they are really pictures and not inkspots in spite of the fact that they are only half inch circles. Mr. Lovett, as you may remember, has a house in the suburbs and his advertisement runs on a page with local news of that section instead of on the dramatic page, with the result that he has no competition to fight. In spite of this, he gives careful attention to his layouts and gets a pretty display for four changes of bill, which is something of an accomplishment in that space. He seldom goes above an eighteen point and usually holds to a twelve as his largest size type, which is the reason he can get a real display for four changes in a five inch drop. He knows that it can be done through proportioning, and he has been doing this for years. He is doing something real when he can put it over the way he does and other Providence managers—who have more space at their disposal, might follow his lead with profit to themselves. Mr. Lovett knows how to use type. The others do not, apparently, and so resort to hand lettering to get their displays, and they lose a lot of advertising through this action. Mr. Lovett does better work in fifteen column inches than the others do in quarter and half pages.

—P. T. A.—

Rowland and Clark Ads. Show the Type Mortise

Samuel Sivitz is holding to the type and hand work in his displays for the Rowland and Clark theatres in Pittsburgh, and he not only shows good lettering, but a capital italic which is used to mortise in. He is holding to the R & C crosslines, which we like very much indeed, and he has a generally good dis-

SAM SIVITZ'S SAMPLE

play. Just in passing, this space shows three very good plays for one circuit in one week. One thing you will notice about these Sivitz advertisements is that he does not duplicate the same style for two houses in a single issue. Each of the three spaces will offer a different treatment so that each has an individuality. Some artists might make all three more or less alike, but you will always find a difference in this trio of layouts so that each house stands out by itself. It is a small matter perhaps, but it does make a difference in the long run. It permits each attraction to make an individual appeal and does not throw out the three with the suggestion that you can take whichever you want. We think that Mr. Sivitz might cut in even more type in these displays, but that is more or less of an open question, and he is doing so well that perhaps it would be best to let well enough alone.

—P. T. A.—

Keeps "Sheik" Running with Well Planned Ads

Grauman's Rialto Theatre, Los Angeles, did some good work for "The Sheik," one of the best displays being this for the opening of the third week. This space is laid out to give an

JESSE L. LASKY presents a
GEORGE MELFORD
PRODUCTION
with RUDOLPH VALENTINO and AGNES AYRES
THE SHEIK
OVER 10,000,000 HAVE READ THE NOVEL
ALL LOS ANGELES INSISTS UPON SEEING THE PHOTOPLAY
3000 IN THE CAST
GRAUMAN'S RIALTO

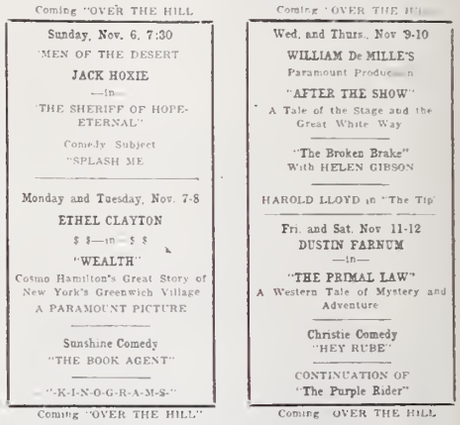
A GRAUMAN THIRD WEEK

exceptional display to the title, which is made the chief centre of the space, all other lines being held subordinate. The stills are worked in nicely for attractors and in two instances extracts from the book are used for captions. The third, which reads, "Hordes of Arabs are Pursuing me" is almost funny in its cheapness and lack of real sense. It does not create the picture the writer probably intended, though it is backed up by a picture of the Arabs in motion and one at rest. The panel tells that everyone has either read the book or has wanted to and that now they can see it in picture form. It is not very convincing copy, but the title alone will put the play over and by letting the title have all the best of it, the remainder of the space is not important. Jazz copy would have worked better here than what has been used, but the advertisement sufficed to get over the play for another week or a prosperous run.

—P. T. A.—

Benson Still Employs the Pocket Program

W. C. Benson, of the Laurier Theatre, Woonsocket, R. I., sends in a vest pocket program in response to our recent inquiry as to what had become of these valuable advertising adjuncts. Benson has been using them ever since they were invented, and he generally gets out a very good one. The sheet shown is 4½ by 5 inches, giving two pages, and he puts a four change program



BENSON'S VEST POCKETS

on this side with the front for the house and the back for talk and underline. He writes that he is still training the printer who did this work, for he recently had to change printers but that he hopes to have a better one to show presently. This is plenty good enough for a sample. If you are not using the vest pocket program, you are overlooking a good bet. They are small enough to go into a woman's handbag or a man's vest pocket, and they will be tucked away where a larger program, requiring to be folded, will be thrown down. They are inexpensive and cost so little that they can be used no matter what other forms of advertising are employed. Of late the vest pocket program appears to have been neglected, but it is too valuable a form to be forgotten. Revive the idea and give some pains to getting a good typographical display. Get a pretty face, even if you have to buy the type yourself. Don't accept whatever roman the printer happens to have on the machines. Insist upon a display face. Post Monotone in the eight and ten point sizes will work very well if you do not find anything you like better. Make them dainty and attractive and they will do you a lot of good.

—P. T. A.—

More Capital Ideas in Shea Daily Small Ads.

Here are some more studies in how to get them over in small spaces. Five of these are the week's campaign for "The Sheik" and the others are for "Miss Lulu Bett." "The Sheik" was hooked-up and played simultaneously at the Hippodrome and the North Park, but the spaces are not increased because of the two houses. Mr. Franklin figures that if a certain space will put over a show at one house, it will do the same thing at two, so he runs the regular size. In "The Sheik" ads, that for Monday is at the bottom of the left hand column, with the moon and desert effect. The desert scene is very tiny, but it is good in its outlines, though the Arabs would shudder at the black camels, which are emblematical of death. The Thursday ad, just above, gives the book title with the Paramount line, "Half of Buffalo has read" and "All of Buffalo will see——" leading up to the book. On Wednesday the picture of Valentino carrying Miss Ayers is the chief appeal and the best selling display is that for Thursday, shown in the centre of the bottom line. This properly should have been the Mon-

PICTURE THEATRE ADVERTISING

is a book every exhibitor needs. Packed with ad-stunts, tested advertising wrinkles, information on every phase of advertising for the picture house.

$2 postpaid.

ORDER QUICK! YOU NEED IT!

Chalmers Publishing Co.
516 Fifth Avenue New York

Selling the Picture to the Public

day ad since it tells most about the play, but Mr. Franklin figures that the Sunday ads will carry over the early part of the week and starts to jazz up on Thursday. Friday used the space in the upper left hand corner, with the dashing picture of the abduction; one of the best pieces of drawing these advertisements have shown. The Monday space for "Miss Lulu Bett" is not shown, but Tuesday's ad is in the lower right hand corner. This black panel is very effective. In the ring in the upper margin is "The play and book that made a

TWO SETS OF DISPLAYS FROM SHEA'S THEATRES FOR "THE SHEIK" AND " MISS LULU BETTS"

sensation." The Wednesday advertisement we do not care for, the split color never works as well as a solid. Thursday the title is nicely displayed in the crescent and on Friday the same design is used, but with the featured players effectively sketched into the band. The spaces range from 28 to 41 lines, the larger ads being used on Monday, Thursday and Friday. These would make excellent displays in larges spaces, but they are remarkable when their size is considered, for with one exception they give a strong display in a very limited space.

—P. T. A.—

Sold on a Circle to Excellent Advantage

This one hundred lines across two columns from the Pastime Theatre, Columbus, Ohio, works because a circle is set out in the black to get over the real message of the display. All of that white on black lettering is merely using the space for something. The real service the black performs it to throw into high relief the circle in which the selling point is well set forth in real type. Probably the house was not trying to sell the Vitagraph star in "The Inner Chamber." If it was, it did not do this but it did sell tickets on the angle of the play announced in the small space and the rest of the advertisement served to give prominence to this circle through contrast. From the manner in which it was handled, we think that the house was aiming at precisely the result it achieved, figuring that the play would sell better than the title and so giving it all to the type phrases, which read: "How did it happen? Claire Ronson, the bride of an hour, entered the room where her wedding presents were displayed and found the place in disorder. Her husband, unconscious, was stretched upon the floor." Naturally you want to go to the play to see whether it was hooch, a highwayman or something else which had had this effect upon the husband. The sketch at the bottom is almost indistinct, but it gives some suggestion of the main situation. We think that this was reduced from a much larger original. It looked all right in the drawing, but it did

THE CIRCLE SELLS

not reduce well. Note the little touch whereby the arrowhead points from the copy to the scene. That arrow helps to save the space. If you can't make out the picture, you know what it is, so it is almost as good as though you could see it, but we think that the artist would do well to give a little more care to his drawings. By properly laying out the white it is possible to get a better display effect. Here the cut serves as an illustrator but not as an attractor. More clearly shown it would have served both ends, and this without giving too much white to the black space.

—P. T. A.—

Likes Type Displays Because They Attract

Elmer A. Lohmaire, publicity man of the Rialto Theatre, Rochester, N. Y., sends in one of his displays for comment, explaining that he uses type because he believes it easier to read than drawn displays. He does not mean exactly that, to judge by the sample sent, for his letter suggests the absence of other attractors than the type faces while as a matter of fact he makes shape replace drawing as the attention winner. In the sample we reproduce he uses the star cut of Miss Swanson in "The Great Moment" as well as the figure cut, setting it right into the type. Then he sets his text in a triangle formed of three point rule with ears at the apex of the pyramid. This is a good elementary device, safe and reasonably certain. The triangle gives the white space value and the form is odd and therefore adds to the pull of the white space. It does not make as pretty a display as one in which the cuts are so disposed as to give the value of drawn work. Some really artistic work can be had from cuts alone, without a penny spent on art work. Some of the samples we have shown from Nelson B. Bell prove what can be done with cuts and rule alike. But Bell has the advantage of working with printers who will carry out his ideas. Mr. Lohmaire perhaps has reason to distrust the results he might obtain from an effort to get artistic work and so plays safe. He is reasonably

Daily Performances Continuous— 9 a. m. to 11 p. m. Come early and avoid the big crowds
IMPORTANT NOTE— "The Great Moment" will be shown at BOTH the RIALTO and FAMILY Theaters TO-DAY —If you can't get in one try the other
ROCHESTER PREMIERE
of
The wonder picture of the year!
—IN—
MADAME ELINOR GLYN'S
Original Story
"The Great Moment"
GLORIA SWANSON
With
MILTON SILLS
RIALTO
BEGINNING TO-DAY

MAKING SHAPE ATTRACT

certain to come through with a design such as this where an effect to place the cuts to better advantage might result in a jumble of types. If this is the case he is wise in sticking to geometrical forms. He gets a by no means unpleasing result, and something that is infinitely superior to the average drawn work. There is a lot of type in this 135 lines by three, but the essentials are played up so that they get over without requiring the rest of the type to be read. He announces Gloria Swanson, Elinor Glyn and the play. If you are interested you read further. It is a combined reading and display advertisement of good style and reasonably large display.

—P. T. A.—

Saving Space Bills

H. E. Jameyson, of the Lyric and Doric Theatres, Kansas City, in sending in a campaign, remarks: "Ordinarily I use considerably more space on a picture of this grade, but this time I tried to make my copy do the selling instead of using extra space. Got to cut somewhere." That's a whole chapter in the book on selling. Get your copy right and you will not need to take so much space. Get some convincing argument and you have to spend less with the papers. It's better for the boss, and in the long run it's better for you. Anyone can make a splash in a half page, but to make an eighth sell as much means something besides the saving in space bills, because mere space alone does not sell. It's what you say in that space.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

The Little Minister

(*Betty Compson—Paramount*—6,031 *Feet*)

M. P. W.—"The Little Minister" is another masterpiece in a season of masterpieces. It embraces all the qualities that go for the heights of effective motion picture achievement.

T. R.—Perhaps few masterpieces have been given the wonderful feeling that has been attained in this picture. It is not at all difficult to discern the hand of a real artist in the direction.

N.—Quaint and charming picture made from Barrie's play. It is a picture which is compact with human touches—which is embroidered with charming detail of Babbie's charm.

E. H.—There can be nothing but the highest praise for Penrhyn Stanlaw's production of "The Little Minister." As a type of the best in pictures, this production is a good example.

W.—The artistic hand of the producer is obvious throughout the picture, and the quaint charm of the Barrie novel is delightfully presented.

The Little Minister

(*Alice Calhoun—Vitagraph*—6 *Reels*)

M. P. W.—Vitagraph offers charming production of Barrie's famous story.

T. R.—Practically every essential of good photodrama is in "The Little Minister."

N.—Excellent production made from Barrie's classic.

W.—A pleasing though not extravagant production of Barrie's novel. Has much simplicity and natural charm to recommend it.

E. H.—One of the best pictures yet produced in Vitagraph studios is "The Little Minister," with Alice Calhoun in the part of "Lady Babbie."

Jackie

(*Shirley Mason—Fox*—4,943 *Feet*)

M. P. W.—Shirley Mason is attractively cast as dancer.

T. R.—There is a wealth of human pathos in this picture.

W.—Story weak but star pleasing as usual.

E. H.—Is an English story, conventional in plot, but intensely human and possessing considerable sympathetic appeal.

N.—Light story suitable for star.

Eden and Return

(*Doris May—Robertson Cole*—4,600 *Feet*)

M. P. W.—"Eden and Return" offers light frivolous entertainment of rather indefinite character.

T. R.—Here's a most acceptable offering from an amusement standpoint.

W.—Doris May's second starring vehicle disappoints.

N.—Frail little comedy has some amusing moments.

E. H.—A comedy-drama which proves fair entertainment. The vivaciousness of the star is the outstanding feature.

Fifty Candles

(*Featured Cast—Hodkinson*—5,600 *Feet*)

M. P. W.—High tension in Irvin V. Willat's mystery drama is one of its many excellent characters.

N.—Mystery melodrama teeming with suspense.

E. H.—Murder mystery pictures are few enough nowadays to make Irvin V. Willat's production, "Fifty Candles," rather a welcome attraction.

All for a Woman

(*Featured Cast—First National*—5,873 *Feet*)

M. P. W.—Foreign made film with the French Revolution as a background is packed with powerful drama.

W.—Depends entirely upon clientele you cater to.

E. H.—An impressive presentation with hordes of people and many good scenes, well acted by characters who play strong parts.

The New Disciple

(*Featured Cast—Federation Producers—7 Reels*)

M. P. W.—"The New Disciple" as presented at the Lyric Theatre, N. Y., is liable to disappoint many patrons.

N.—Capital versus labor story is well acted.

W.—Industrial problems outweigh story and drama.

Pardon My French

(*Vivian Martin—Goldwyn*—5,500 *Feet*)

M. P. W.—In "Pardon My French," an accumulation of talent has accomplished much with an almost hopeless task.

T. R.—There are some amusing moments in "Pardon My French," which starts off in promising fashion but fails to convince as the story develops.

W.—Irvin S. Cobb's titles help put over farce comedy.

E. H.—A light, little farce-comedy offers fair entertainment.

Rent Free

(*Wallace Reid—Paramount*—4,661 *Feet*)

M. P. W.—This picture provides comedy of the sort easiest to follow.

T. R.—Romance and comedy are agreeably intermingled in this picture.

N.—Snug little comedy-romance with Wallace Reid.

W.—Latter reels amusing but gets off to slow start.

The Guttersnipe

(*Gladys Walton—Universal*—4,225 *Feet*)

M. P. W.—Universal production, starring Gladys Walton, combines satire with melodrama.

W.—Story a bit weak in Gladys Walton's latest. Star will please but more laughs are needed.

N.—Cinderella theme and local color offer adequate entertainment in Gladys Walton's latest.

T. R.—Here's one from Universal that is really an entertaining offering and nothing else.

Trailin'

(*Tom Mix—Fox*—4,355 *Feet*)

M. P. W.—"Trailin'," the Fox production, starring Tom Mix, has a rather more intricate plot than the usual "Western" and its entertainment value is enhanced thereby.

E. H.—In "Trailin'" Tom Mix has the opportunity to use all his wares of Western stuff which he does in a manner that commands attention.

W.—Some good action but not a coherent story.

N.—Mix in a complicated story filled with typical action.

T. R.—One of the best Mr. Mix has appeared in.

The Roof Tree

(*William Russell—Fox*—4,409 *Feet*)

M. P. W.—Melodrama with William Russell has strong sentimental strain.

T. R.—This romantic tale, like the people it pictures, is simple and human.

W.—It will appeal to admirers of Westerns.

N.—A slight variation of feud story; fairly pleasing.

Desert Blossoms

(*William Russell—Fox*—4,500 *Feet*)

M. P. W.—Likable role of the typical American hero assigned to William Russell.

W.—Weak story hampers production and offers mild entertainment.

E. H.—An absorbing story, well told against a background of immense bridges and dams in the course of construction.

N.—Familiar but absorbing picture with several thrills.

Shams of Society

(*Featured Cast—Robertson-Cole*—6 *Reels*)

M. P. W.—The story is a variation of the neglected wife theme.

N.—Neglected wife formula burdened with irrelevant detail.

E. H.—Another version of the neglected wife theme with an attempt to put over a moral.

T. R.—Achieves the unusual feat of driving home a strong moral lesson and at the same time providing admirable entertainment.

W.—Old theme might have been made attractive by better direction.

Playthings of Destiny

(*Anita Stewart—First National*—6,200 *Feet*)

M. P. W.—The subject is primarily a woman's problem, handled with understanding.

E. H.—Falls short of former Stewart productions in plausibility and interest.

T. R.—Here is a picture that will go over with a not-too-discriminating audience.

N.—Unconvincing story of domestic complications.

My Boy

(*Jackie Coogan—First National*—4,967 *Feet*)

M. P. W.—Jackie Coogan wins his way.

T. R.—That the picture will win widespread popularity cannot be doubted. Its appeal hits young and old alike.

E. H.—Good entertainment with heart interest simply and unaffectedly played and never carried to the point of exaggeration.

N.—Correct appraisal of "My Boy" presents difficulties. A great deal depends on how solid the young Mr. Coogan has been sold with the fans, how far the "cute kid" stuff will carry him and whether or not people expect him to live up to the reputation he established in "The Kid."

W.—Jackie Coogan offers fine entertainment in "My Boy."

Newest Reviews and Comments

FRITZ TIDDEN, *Editor of Reviews*

"Hail the Woman"

Fine Audience Picture Produced by Thomas H. Ince and Released by First National

Reviewed by Fritz Tidden.

"Hail the Woman" is built upon a theme that reaches in and grips both the mind and the heart and therefore the continuous attention of the average moving picture theatregoer. This theme is superbly interpreted in every department of production. And it is an argument—mind you, not a preachment nor a sermon—against one of the vital problems of the day: that of the double standard of morality. All of which presages an "audience picture" of sure fire proportions. Then there is the added box office advantage of the Thomas H. Ince trade mark and a "magnetic" cast.

The picture is a sound example of good idea of "giving 'em what they want." It is safe to say an exhibitor will display good showmanship. It thoroughly embodies the his clientele.

Written by C. Gardiner Sullivan, the story presents a vitally human document. It is interpreted by a cast that performs brilliant work individually and perfect team play collectively, which guarantees tremendous effectiveness. And even amid the excellent work of all of the other players, Theodore Roberts stands out, giving an inspired performance that will rank among the finest pieces of character work that has ever been screened. It is acting art of the highest possible type.

The direction, done by John Griffith Wray and supervised by Mr. Ince, enhances to the full extent the dramatic power and the humanness of the story, not to mention increasing its universal appeal. There are times when the tempo seems to be slightly retarded but this fault is always relieved immediately after it has happened. There has been created an atmosphere that is not only seen but felt. The continuity could not be improved upon.

The Cast

Judith Beresford.....Florence Vidor
David Beresford.....Lloyd Hughes
Oliver Beresford.....Theodore Roberts
Mrs. Beresford.....Gertrude Claire
Nan Higgins.....Madge Bellamy
"Odd Jobs Man".....Tully Marshall
Joe Hurd.....Vernon Dent
Wyndham Gray.....Edward Martindel
Richard Stuart.....Charles Meredith
Mrs. Stuart.....Mathilde Brundage
The Baby.....Eugene Hoffman
David, Junior.....Muriel Frances Dana
Story and Scenario by C. Gardiner Sullivan
Directed by John Griffith Wray, and
Supervised by Thomas H. Ince
Length, 7,222 feet

The Story

The story deals with Oliver Beresford, a grim and bigoted New England farmer, whose uncompromising creed, "Men and their sons first," disposes harshly of woman's destiny. Beresford's son, David, who is studying for the ministry, secretly marries Nan, stepdaughter of the village odd-jobs man, and their union is about to be blessed with a child. The elder Beresford learns of Nan's condition, and of his son's responsibility. True to her promise to her weak husband, who stands in fear of his father, Nan does not announce that she is David's wife. The elder Beresford buys off the brutal odd-jobs man, and Nan is driven from home. She goes to New York, where her child is born, and where she falls into a life of shame, through want and poverty. Her husband, David, maintains a cringing silence.

Judith Beresford, beautiful daughter of the intolerant Puritan, takes Nan's part, and is likewise driven from home through a combination of circumstances. She meets Nan in New York, and when Nan dies, takes care of the child. Before she dies, Nan tells Judith of her marriage to David. Time passes, and Judith decides that her brother shall clear Nan's memory and name, and recognize his child. She and the child arrive in the old New England home on the day that David is to be ordained a missionary to foreign lands. As he stands before the congregation, Judith confronts him with his child. Overcome with remorse, he confesses his sin and recognizes his child.

Exploitation Angles: Sell this on the appeal of the story, giving the opening events and asking the reader's opinion of how it should turn out. Play up the story as an Ince production, and make a strong appeal to women through the title. This latter will help to a hook-up page very nicely.

IN THIS ISSUE

"Gleam O' Dawn" (Fox).
"First Love" (Realart).
"Across the Deadline" (Universal).
"Suspicious Wives" (State Rights).
"Sherlock Holmes" (Alexander).
"Hail the Woman" (First National).
"Three Live Ghosts" (Paramount).
"The Lonely Trail."
"Once Upon a Time" (Ruth Bryan Owen).
"Just Around the Corner" (Cosmopolitan).
"Shadows of the Sea" (Selznick).
"Making the Grade" (State Rights).
"The Love Charm" (Realart).
"Don't Get Personal" (Universal).

"The Beauty Contest"

Second of the series of two-reel comedies distributed by Pathe, and based on Harris Dickson's magazine stories of the Southern darkies, this offering is even more humorous than the first one, "The Custard Nine." It has a real plot entertainingly told, the cast is composed entirely of negroes and the sub-titles which are in the dialect of the Southern negro are quaint and humorous. The production will get many laughs, is different from the ordinary run of comedies, and from a standpoint of novelty if nothing else should please the average audience. The story deals with a beauty contest in Darktown which ends by one of the partners stuffing the ballot box with disastrous results.—C. S. S.

"Fur Coats and Pants"

This one-reel Century Comedy does not end, in the accepted meaning of the term. It just stops. There is less of a plot than is usual even in this type of entertainment, and the progress of the footage is marked with a succession of what might be called illustrated gags, some of which are laughable. It has many ingenious comedy situations that are positive mirth provokers, but there are some incidents that will leave most people cold. (Universal.) F. T.

"Sherlock Holmes"

Alexander Film Corporation Has Most Entertaining Two-Reel Detective Series Ever Offered.

Reviewed by Roger Ferri.

The day of the short subject is rapidly approaching, but it is just such a splendid entertaining series of two-reelers as the Stolls of England has developed on the famous Sir A. Conon Doyle Sherlock Holmes detective stories that is popularizing the short length production. If a more excitingly interesting series has been offered the writer has never had the pleasure of viewing it. But the fact remains that there is enough mystery, romance and adventure crowded in one of these fifteen two-reelers to complete a five-reel feature. In fact, this series brings to the screen a character with which every man, woman and child is acquainted and what is more it is splendidly produced, acted and scenically set. The lighting is the best that has been noted in an English production.

This writer had the good fortunte of viewing three episodes, "The Resident Patient," "The Dying Detective" and "The Devil's Foot." Each story is complete in itself. These stories are not a type audience sort; on the contrary, they should make as strong an appeal to the Broadway element as it will to the Houlton, Maine, folks. Any exhibitor seeking a sure-fire program builder cannot afford to overlook this series, for with the proper exploitation it should prove one of the greatest investment offered the enterprising showman by a State Rights distributor.

Eille Norwood as Sherlock Holmes is natural. Although his is a more trying role and one that has a tendency of being overacted, Mr. Norwood, through care, gives the part a realism that is at all times evident. He is easy-going, mysterious and human. Hubert Willis as Watson is entertaining and makes a good companion for the great detective. The supporting cast in every picture the writer saw did consistently good work. The direction by Maurice Elvey is flawless and productive of meritorious results.

Stoll can point to this series with pride, for it has contributed a subject that has long been wanted. Certainly, the series constitutes good, clean, wholesome and box office entertainment—box office entertainment because once your patron sees one of the Sherlock Holmes story he will want to see the others. Not one foot of film is wasted in presentation, for the story starts with the first flicker and continues in every case without a flaw or setback until the very last 2,000 feet has been reflected on the silver sheet.

In conclusion, if the remaining 12 stories of the Sherlock Holmes series are as entertainingly mysterious as "The Dying Detective," "The Devil's Foot" and "The Resident Patient," State Rights buyers and exhibitors in general are indeed in for a happier and wealthier New Year.

Program and Exploitation Catchlines:

Sherlock Holmes—the Miracle Detective—Is In Town. He Started Where Every Other Detective Left Off.

NOTE—ANOTHER EXAMPLE OF SERVICE.

TWO WEEKS AGO MOVING PICTURE WORLD PUBLISHED A REVIEW OF GRIFFITH'S "ORPHANS OF THE STORM."

AHEAD OF ALL OTHER PAPERS AND BEFORE THE BROADWAY SHOWING.

Newest Reviews and Comments

"Suspicious Wives"

A State Right Picture With a Plot That Holds the Interest to the Very End.

Reviewed by T. S. da Ponte.

"Suspicious Wives" has a plot that will keep the spectators undecided as to the final outcome up to the last few feet of the very last reel. But when all is said and done it is very evident that the tangle that is unwound to make the story could easily have been explained away at the very beginning. However, if that had been the case there would have been no necessity for the unwinding of the film drama, and therefore none of the merry clink of coin going over the box-office counter.

Nevertheless the picture will please the vast majority of fans who do not delve too deeply into the whys and wherefores, for it is good entertainment. Besides there are some beautiful sets that will carry a large appeal. Among them are "shots" of a magnificent estate, and views of a fashionable feast that is bound to make for good word-of-mouth advertising among the feminine contingent.

The cast is good in toto and individually. Each member carries off his or her part in the way it should be done. There is no overplaying any one role, and on the other hand every characterization is made the most of. A word should be said for one of the sub-titles especially, which will get a laugh from any body of spectators. Molly King is the star and adds facial attractiveness to her capable acting.

H. E. Herbert is the leading man and he deserves praise second only to that of the principal character.

The Cast

Molly Fairfax.....Mollie King
James Brunton, Jr.....H. E. Herbert
Helen Warren.....Ethel Grey Terry
Bob Standing.....Rod LaRocque
The old woman.....Gertrude Berkeley
The old man.....Frank DeCamp
James Brunton, Sr.....Warren Cook

From the Story by Robert F. Roden.
Directed by John M. Stahl.

The Story

James Brunton's wife, Molly, believing she has found her husband to be unfaithful, leaves him without asking an explanation. The "other woman," however, is Brunton's sister-in-law, whom he is supporting. In his search for his wife Brunton is hurt and temporarily blinded in an automobile accident. He is carried to the very house in which his wife has secreted herself. She nurses him back to health without his recognizing her until, when his sight is restored the sister-in-law appears on the scene, an explanation is made, and Brunton and his wife are reconciled.

Exploitation Angles: Play strong on the title angle, and appeal to all wives. They are most all suspicious and will respond to the appeal. A good teaser would be: "Do you know everything your husband does—and why he does it?"

"Lose No Time"

One of the liveliest of the single reel comedies featuring Snub Pollard, and distributed by Pathe, this fun-reel is aptly titled, as no time is lost between the series of laugh-provoking incidents. There is something doing all of the time. The story shows Snub employed in an office. The boss is to dine with him and wants a little "nip," Snub goes home and proceeds to drop the precious bottle. Then begins a wild chase for another one, which, when procured, meets with like disaster. Wifey comes to the rescue, and all is hunky dory with Snub guarding the valuable liquid with a shot gun when word comes that the boss cannot come. This is one of the best of the Hal Roach comedies and should please almost any audience.—C. S. S.

"Across the Deadline"

Super-Fine Cast in Universal Feature Which Stars Frank Mayo.

Reviewed by Mary Kelly.

For pictorial purposes, the middle of the street in a Western town, may serve effectively as the hard line between right and wrong, the churchs on one side, the saloons on the other. Getting down to facts, however, the metaphor seems a bit far-fetched, when it is to unnaturally emphasized that wickedness cleaves to one side of the curb, and righteousness to the other, and one cannot cross without being defiled or reformed. This, however, has no important bearing on the story of "Across the Deadline," except to give it a "different" start, and to furnish a title. The action has a spring and carries one along, entertainingly. There are some good climaxes, some attractive outdoor sets, including in particular, the waterfall, and there is a pleasing love story.

The cast boasts of some exceptionally qualified actors, including Wilfred Lucas, excellent as the gambling-house king, and Russell Simpson, who as the self-righteous, intolerant brother lends atmosphere to the entire picture. Joesph Swickard utilizes his vivid imagination to fine advantage as old Abel. The two leading roles are in the capable hands of Frank Mayo and Molly Malone. Some of their best work suffers an anti-climax, however, when the long, bookish sub-stitles are flashed on the screen, especially at dramatic moments, when the words should be short and direct.

The Cast

John Kidder.....Frank Mayo
Enoch Kidder.....Russell Simpson
Aaron Kidder.....Wilfred Lucas
Charity Kidder.....Lydia Knott
Ruth.....Molly Malone
Lucas Courtney.....Frank Thorwald
Abel.....Josef Swickard
Gillis.....William Marion

Story by Clarence Budington Kelland.
Scenario by George C. Hull.
Directed by Jack Conway.
Length, 4,886 Feet.

The Story

Gilead, Northern lumber town, has a line through its center. On one side lives Enoch Kidder, his son John and the rest of his puritanical family. One the other are Aaron Kidder, Enoch's vengeful brother, and his followers in pleasure and lust. An old fued culminates when Aaron tries to lure John, a clean cut youth, over into the bad side of town, to revenge himself on Enoch. A strange girl who has lost her memory furnishes the excuse for leading John into the dance halls and saloons. She is kidnapped and held by Aaron, and John, determined to protect her, fellows. What happens afterward brings the old family fued to an end by the only method possible, the death of one of the brothers, while John succeeds in his attempt to bring the girl's lost memory back to her.

Program and Exploitation Catchlines:

The Story of a Feud Between Brothers—a Girl Minus a Memory—a Disreputable Dance-Hall—and a Man With a Sense of Honor.

Exploitation Angles: Draw a deadline around your box office and dare your patrons to cross it. You might stretch the title to cover traffic controls. There are some well-known players in addition to the star. Use them all.

"Try Try Again"

There is considerable knockabout humor in this single reel Hal Roach comedy. The cast includes Sunshine Sammy, Ethel Broadhurst, Paul Parrott, George Rowe and Mark Jones. The story hinges on the fact that a loan shark demands money from the girl's father who seeks to get the required amount by having the girl entered in a beauty contest. The usual amount of comedy difficulties and mishaps ensue, but finally the portrait is secured and all ends happily. There are several laughs and some good stunts.—C. S. S.

"First Love"

Youthful Love Affair Treated With a Laugh and a Tear in Feature Starring Constance Binney.

Reviewed by Mary Kelly.

A love story in minature, a "puppy" version of its risks, its foolish sacrifices, its enthusiams, pictured charmingly without too much seriousness, is found in this Realart feature. True, it has very serious, very tragic moments, such as the incident of Kathleen's discovery that her sweetheart has presented her with a fake diamond, and such moments draw their full quota of sympathy, but do not in the long run, overshadow the fact that the whole affair is too immature and too imaginative to grow concerned over.

The character of the undeserving lover has been cleverly drawn and directed. A too familiar type, with his untiring line, "Honest, Kid, you're the only girl I ever loved," he ambles through the scenes, an amusing, disgusting, pitiable figure, while his trustful sweetheart turns over her factory earnings to him that he may "buy books." Charmingly played by Constance Binney, this role is one that will meet with universal appreciation. The moment of her complete disillusionment has been expertly handled, both by the star and the director, and when, as a waitress, she discovers her sweetheart buying a dinner for another girl and hears his soft flattery, her clawing revenge has not been exaggerated. It comes as an effective blow after her weeks of sacrifice and devotion. It brings both a thrill and a laugh. If the nature of the theme is sufficiently publicized, "First Love" should prove a decided success.

The Cast

Kathleen O'Donnell.....Constance Binney
Donald Holliday.....Warner Baxter
Harry Stanton.....George Webb
Yvette De Vonne.....Betty Schade
Tad O'Donnell.....George Hernandez
Mrs. O'Donnell.....Fannie Midgely
Peter Holliday.....Edward Jobson
Ice Cream Cone Girl.....Agnes Adams
Speeder.....Maxine Elliott Hicks
Elsie Edwards.....Dorothy Gordon

Story by Sonya Levien.
Scenario by Percy Heath and Aubrey Stauffer.
Directed by Maurice Campbell.
Length, 4,862 Feet.

The Story

Kathleen O'Donnell falls in love with Harry Stanton, a young cab driver, who tells her that he is studying medicine. Her father, unimpressed by the young man's personality, refuses to let her entertain him at home. She gets a room outside and anxious to be of assistance to Harry in buying books, gives him all the money that she can spare. He spends it on other girls. The owner of the factory, realizing her folly, and being in love with her, himself, tries to warn her. She resents this, and gets a job in a restaurant. There she is completely disillusioned upon discovering Harry buying a dinner for another girl. She goes into a tantrum of indignation, and leaves. A nervous breakdown follows and during convalescence she finds real love.

Program and Exploitation Catchlines:

"Honest, Kid, You're the Only Girl I Ever Loved"—It Was Part of His House-to-House Canvas—One Girl Believed Him, Loved Him, Even Supported Him—She Thought He Was a Hero—But She Got Over It!

Exploitation Angles: Play up Miss Binney to the limit. She will pull this over, and probably your patrons will like her. Put that "Honest Kid" on throwaway cards and get them all over town.

Newest Reviews and Comments

"The Love Charm"

Wanda Hawley Perfectly Suited to Her Role in Lively Comedy-Drama, Made by Realart.

Reviewed by Mary Kelly

Especially adapted to exploiting the personality of the star, Wanda Hawley, "The Love Charm" is a light, vivacious treatment of a sentimental theme, with broad comedy touches. It has the effect of having been somewhat hastily put together, as if situation had been piled upon situation for the sake of getting a punch or a laugh, without devoting sufficient care or time to the process of cementing these together. There is something consistent about the production, in this respect, however, as a certain non-fixed, uneven quality of the star's performance is evident, as perhaps never before. The rapidity with which she makes the transition from a quiet country dressmaker to a vamp is not altogether convincing and the scene of the staged debauchery, even though it is a game, is rather long and borders on the vulgar.

The picture's best recommendation is that it keeps going. There is enough happening all the time, enough excitement and burlesque to keep the spectator constantly stimulated, forgetting, in all probability, what he has just seen, in the events immediately before his eyes. There is a good twist at the end when the weak brother suddenly asserts himself and in his selfish intent to claim his own girl, straightens out his brother's love affair as well.

The Cast

Ruth Sheldon.....Wanda Hawley
Hattie Nast.....Mae Busch
Julia Nast.....Sylvia Ashton
Thomas Morgan.....Warner Baxter
Harry Morgan.....Dick Rosson
Housekeeper.....Carrie Clark Ward
Maybelle Mooney.....Molly McGowan

Story by Harvey O'Higgins
Scenario by Percy Heath
Direction by Thomas N. Heffron
Length, 4,540 feet.

The Story

Ruth Sheldon, arriving in a small town, is put into immediate service by her designing aunt and cousin who use her as housekeeper, cook and dressmaker all at once. She surprises them however when the town's best catch, Mr. Morgan, takes an interest in her. Her cousin, enraged, claims him as her own special property and Ruth promises to give him up. She pretends to be a frivolous, cheap type of girl and stages an obstreporous dancing party so as to shock him. She does shock him, but instead of his turning against her, he decides to shake it all out of her, and incidently to become a little more modern himself. Her cousin decides that she is too much in love with Morgan's half-brother to bother any more with Morgan, and it ends satisfactorily for all.

Program and Exploitation Catchline:

She Had Won Him By a Trick—And She Decided to Lose Him By Another—The First One Worked, But The Second—Well You'd Be Surprised.

Exploitation Angles: Miss Hawley is the chief appeal, sell the story through her, but sell her through the high lights of the story, telling how a city Cinderella jazzed up a small town population and reformed the richest man into a human being.

Rejuvenated Mexico

Views of Mexico that show the great possibilities of that country are given in interesting sequence in the Kineto Review titled "Rejuvenated Mexico." One of the industrial centres is the mining city of Pachuca, near Mexico City. A general view of the work there is illustrated. There are also "shots" in Mexico City, and views along the railroad from the Capital to Vera Cruz.—T. S. daP.

"The Lonely Trail"

Has the Distinction of Being the Worst Picture That Has Screened Itself This Way in Years.

Reviewed by Fritz Tidden.

During the recent Stillman case, which the daily newspapers ably assisted to undue prominence of tremendous proportions, the name of an Indian guide, Fred K. Beauvais, figured rather conspicuously. In many of the published reports of the proceedings in court and the human interest stuff written outside about the principals, there frequently appeared stories concerning the high ideals embraced by Beauvias, the pathfinder. It was not noticed that one of the high ideals included the appearance in a moving picture on the sole recommendation that he was Exhibit A in the sensational case.

Well then, this exhibit for the time being forgot his high ideals and either offered himself or was persuaded to appear as the star of "The Lonely Trail," which turned out to be so poor that it is ludicrous. He trotted out of the Canadian woods to go on parade, his only claim to fame being his notoriety. It is an insult to the real stars of the screen, and it also makes the screen the repository of sensationalism that it does not want. There is no place for it in the industry and reputable exhibitors do not want it. They do not care to capitalize in a small way on the parade of the chief figure in the quarrels of a family whose dirty linen was washed in too full view of the public.

It is not necessary to go into details concerning the many causes that go to make the picture the uninteresting thing it is. It will not hold the attention after the first few feet of even those who might be drawn into a theatre out of morbid curiosity to see the notorious guide. It commits the crime of killing moving picture entertainment. It is dull. It also shows the Indian guide as a close-eyed, adam-appled, uninteresting character. The supporting cast is awful.

Back to the woods, Beauvais, and take the film with you.

The Cast

James K. Allen.....W. L. Tremaine
George Travis.....Fred Bezerril
Margaret Allen.....Christina McNulty
Pierre Benoit.....Fred K. Beauvais
Julie Benoit.....Rose McNulty
Fatty.....Louis Curotto
Joe Merrick.....Southard Browning

"One Stormy Knight"

More than usual entertainment is afforded by this two-reel Christie Comedy released by Educational. Though it deals with the time-honored story of a husband who won't "mind" his wife and steals off to a boxing match, and a wife who follows in male attire, the development of the plot is somewhat unusual. Some of the best comedy touches center around the "squared circle." The fun waxes hilarious when wifie, mistaken for a boy, is unceremoniously dragged into a stag party and there discovered by hubby. The players are Dorothy Devore, Bobby Vernon, Earl Rodney and Jay Belasco. Harold Beaudine directed and Al Christie supervised. The action is broadly burlesqued.—S. S.

"Westward Whoa"

Under an intriguing title, Universal releases a Star Comedy that is built upon a real idea and is not merely a succession of illustrated gags, which is a rarity for one-reelers. And not only that but the idea is cleverly worked out with amusing comedy situations that will provoke laughter in any type of house that needs a thousand foot subject to complete its program. The plot has to do with the difficulties and final failure in attempting to make a transcontinental tour in a Ford. There are no Ford Jokes in it, which is another mark of originality. (Universal)—F.T.

"Shadows of the Sea"

Adventuresome Story of the Sea Has Many Thrills—Made by Selznick and Starring Conway Tearle.

Reviewed by Mary Kelly

Anyone with a liking for the picture of adventure, and particularly when the sea is its setting will find thrill after thrill in this feature. There is something unusually realistic about the atmosphere, unusually compelling about the action that gives the picture a rating decidedly above the average. An understanding of what is truly romantic and picturesque is evident in the story, the settings and the characters as presented. This is one of the rare examples of the type of picture that can be a success with scarcely any comedy relief. There is only one touch of humor—that of the drunken "heavy" reeling on deck—and this has been aptly placed to interrupt the most tense scene of all.

Conway Tearle fans will have a chance for hero-worship that excels almost anything offered by this star's previous achievements. He has a swiftness and force that is electrical and his inclination to be theatrical at times is not out of place in the impersonation of the soldier of fortune who stands out as a character who has deliberately mapped out his life to be different from the rest. The scenes of the warfare on the cliffs, and the attacks of the guard officers have been directed with skill and good pictorial effect, and the photography is excellent. Doris Kenyon has a dramatic scene on the ship which she does spiritedly and successfully.

The Cast

Capt. Dick Carson.....Conway Tearle
Shivering Sam.....Jack Drumier
Andrews.....Crawford Kent
Ralph Dean.....Arthur Houseman
Dr. Jordan.....J. Barney Sherry
Dorothy Jordon.....Doris Kenyon
Molly.....Frankie Mann
"Red".....Harry J. Lane
Capt. Hobbs.....Wm. Nally

Story by Frank Dazey
Scenario by Lewis Allen Browne
Directed by Alan Crosland
Length, 4,675 feet.

The Story

Captain Carson is a gentleman adventurer who rescues an old derelict from a den in Hong Kong and makes a man of him, as well as a sailor. In sailing for California he escapes the government officers who are on his trail because he has broken certain maritime regulations. Upon landing, he comes up to the residence of Dr. Jordan and finds Jordan's wife in the arms of Dean, her husband's assistant. Carson is wounded by an officer and obliged to remain at the Jordan residence. In the events which follow, Jordan is killed and Carson takes Mrs. Jordan and Dean on board his ship, and despising both, tries to make their lives wretched by forcing them to see too much of each other. The tables turn and he finds himself in love with the girl and Dean proves himself to be a scoundrel.

Program and Exploitation Catchline:

"Make Him Take Her and Make Him Keep Her. It's Hell For 'em Both"—These are The Words From Kipling Which the Hero Flings at the Unfaithful Wife—His Act Has a Startling Effect As You Will See.

Exploitation Angles: Sell this on the star and the story, picking up the idea of Carson's in punishing the guilty couple by forcing them to the close association which brings dislike. You can play this up to strong interest if you do not tell too much.

Newest Reviews and Comments

"Don't Get Personal"

Marie Prevost Star of An Attractive Light Comedy Distributed by Universal.

Reviewed by C. S. Sewell.

Of the type of light entertaining comedy with which this new Universal star is rapidly becoming identified and on which she is building a following is "Don't Get Personal," starring Marie Prevost. It is one of these inconsequential stories that is not to be taken seriously, but which shows the star to advantage as a comedienne of ability, though it does not show her in the abbreviated bathing togs of yore, but her garb as a modern young lady of fashion does not conceal all of her charms.

There are a number of amusing situations that brought forth laughs from an audience at the Central Theatre, New York. While it is straight comedy most of the time, some of the situations develop into farce comedy. The photography is good, the production and settings up to the requirements, and the star has been surrounded by an adequate cast, headed by T. Roy Barnes, who enters well into the spirit of the story. Another excellent characterization is given by Roy Atwell, while Del Lorice is all that can be described as the vamp. And we must not forget the big dog, Teddy, who is responsible for a lot of things in the picture. As with several recent Universal films, the connection between the title and the story is rather hazy.

The Cast

Silas Wainwright.....George Nichols
Emily Wainwright.....Daisy Robinson
Horace Kane.....Roy Atwell
John Wainwright.....T. Roy Barnes
Patricia Parker.....Marie Prevost
Maisie Morrison.....Del Lorice
Arabella Mew.....Sadie Gordon
Jane Mew.....Alida B. Jones
Jimmie Barton.....Ralph McCullough

Story by I. R. Ving.
Scenario by Doris Schroeder.
Directed by Clarence Badger.
Length, 5 Reels.

The Story

Father, wishing daughter Patricia, a chorus girl, to get away from the atmosphere of the bright lights, sends her to visit an old-time friend in a straight-laced small town. She does not start out to shock anybody, but instead, finds her time taken up in trying to straighten out the love affair of one of her new friends, matching her wits against those of a vamp, being misunderstood by everybody concerned, but, with the assistance of, and in spite of, her big pet dog, Teddy, finally winning the undying love of the town's shining light and most talented young lawyer.

Program and Exploitation Catchlines:

Dainty Marie Prevost, in a Bright and Entertaining Comedy Filled With Laughable Situations.

Exploitation Angles: Sell Marie Prevost and her strong supporting cast with more of an appeal on the title than the story, merely telling that this is the story of a chorus girl in a narrow-minded small town.

"Shipwrecked Among Animals"

This two-reel Century Comedy, featuring Harry Sweet, is stated to be (on the main title) a burlesque of Universal's "Shipwrecked Among Cannibals." The satire is a little far fetched but it is quite funny on its own accord. Also the producers disclose a recent reading of Capt. Walter Traprock's famous South Sea travel book, "The Cruise of the Kawa." There are numerous laughs throughout the progress of the picture, some of which are new comedy creations and some are variations upon old themes.

"Gleam O' Dawn"

Fox Introduces Unusually Promising Star in John Gilbert

Reviewed by Mary Kelly

More restrained and more finely grained than the average out-door feature, "Gleam O' Dawn" will have a less limited appeal than others of its type. This superiority is due, in great part, to the presence of a new star, John Gilbert, who maintains the strength but not the roughness of the usual Western hero, with the pleasant conviction, apparently, that a smile is sometimes as forceful as a gun. As a result, he shows promise of being a favorite with both women and men.

A romantic figure from nowhere, he makes his appearance with considerable bravado in the home of an artist in the Canadian woods and discovers later that his host is none other than his own father who deserted his mother years ago. The fight between honor and love (because of his affection for the artist's ward) is a difficult one, and because of its suppression, offers a good chance for acting. Pierre, the unhappy old fiddler, adds a minor note of suffering, as interpreted by Wilson Hummel. Barbara Bedford is appealing and real as Nini and the entire production has been well directed.

The Cast

Gleam O' Dawn.....John Gilbert
Nini.....Barbara Bedford
Caleb Thomas.....James Farley
Gordon Thomas, his son.....John Gough
Pierre.....Wilson Hummel
Silas Huntworth.....Edwin Booth Tilton

Story by Arthur Goodrich
Scenario by Jules G. Furthman
Directed by Jack Dillon
Length, 4,178 feet.

The Story

Silas Huntworth, an artist in the Canadian woods has adopted Nini and one day when they are surprised by the appearance of two trouble-makers who are trying to cheat him out of his property, a stranger, Gleam O' Dawn, shows up and protects them. Pierre, the demented fiddler of the community is interested in the stranger and discovers that he is the son of Huntworth and the woman whom Pierre formerly loved. Huntworth had deserted her and Pierre tells the story to O' Dawn, spurring him on to revenge. O' Dawn is struggling between his love for Nini, his obligation to Huntworth and his duty to his dead mother. He is saved from killing his own father by Nini, and convinced of the old man's remorse, forgives him.

Program and Exploitation Catchline:

He Was an Artist From Nowhere—He Was Unaware of His Real Name— He Met Another Artist Whose Paintings Were Strangely Like His Own—And The Interesting Story of His Early Life Was Revealed.

Exploitation Angles: Direct your energies to getting them interested in the new type of western hero. Play on that to the limit and you will have them in a receptive mood when they see the play.

"The Playhouse"

This two-reel Buster Keaton comedy provides continuous and hilarious laughter throughout its entire length. Keaton himself was never funnier and he practically solely interprets a "script" that contains a generous amount of ingeniously contrived comedy situations and stunts and a wealth of fun that springs from more natural sources.

One of the most amusing instances among the many is the groups of scenes wherein Keaton is literally the whole show, the entire audience, the large crew of stage hands and a big orchestra. This is done by some extremely clever double and sometimes more exposure work, with its accompanying expert masking. Keaton is seen dancing with himself in a two-man team, giving himself directions in setting up a scene or ringing up the curtain, leading an orchestra of eight or ten with himself playing the various pieces and talking to himself in numerous duo box parties. And other original ideas are equally funny. (First National) F. T.

"Just Around the Corner"

Cosmopolitan - Paramount Feature Is Sympathetic Study of East Side Family.

Reviewed by Sumner Smith

"Just Around the Corner" is human drama, a warm, sympathetic study of the home life of an East Side family. Adapted by Frances Marion from Fannie Hurst's story about New York, and also directed by Miss Marion, its slight plot has been deftly stretched into a Cosmopolitan Production of feature length, with few obvious evidences of "padding." The picture has hardly a trace of melodrama, though several of the situations give promise of it, depending for its appeal upon characterization and heart interest rather than action. It succeeds in reaching the heart through its excellent acting, even continuity and faithful portrayal of typical incidents in the lives of poor people.

The mother whose chief concern is that her daughter be happily married, is very effectively acted by Margaret Seddon. She holds the center of the stage. Edward Phillips is at times delightfully funny and always convincingly real as a type of theatre ticket speculator to be avoided. Lewis Sargent makes Jimmie Birdsong a warmhearted and likeable boy. Some of his work in this role touches the heights, but in a couple of emotional scenes he over-acts. Sigrid Holmquist, the "Swedish Mary Pickford," is satisfactory in her first American characterization as Essie Birdsong, the girl sweetheart of the unscrupulous speculator. She certainly screens well. The other players are well cast.

The Cast

Ma Birdsong.....Margaret Seddon
Jimmie Birdsong.....Lewis Sargent
Essie Birdsong.....Sigrid Holmquist
Joe Ullman.....Edward Phillips
The Real Man.....Fred C. Thomson
Lulu Pope.....Peggy Parr
Mrs. Finshreiber .....Mme. Rose Rosonova
Mr. Blatsky.....William Nally

Adapted by Francis Marion from Fannie Hurst's Story
Directed by Frances Marion
Photographed by Henry Cronjager
Length, 6,173 feet.

The Story

Ma Birdsong, her son Jimmie, a messenger boy, and her daughter Essie live together on the East Side. The girl becomes fascinated by the night life and falls in love with Joe Ullman, a crooked ticket speculator. Her mother's health begins to fail and she asks to see her daughter's sweetheart. Again and again the crook promises to visit the Birdsong home, but each time breaks his promise. Ma Birdsong has a sudden relapse and is dying when Essie quits Ullman and persuades a stranger to pose as her fiance. Her mother dies happy in the thought Essie is to marry a real man. Later Essie does marry him.

Program and Exploitation Catchlines:

A Picturization of Fannie Hurst's Story About New York's East Side; A Drama of Mother Love and A Girl Betrothed To A Gambler.

Do You ever test The Sincerity of Your Sweetheart? "Just Around the Corner," A Drama of Mother Love, Shows One Way It May be Done

Exploitation Angles: Play up the author above the cast and story, linking to "Humoresque." Rip it loose on "a Fannie Hurst story" and it will carry over. You can also get some sales from the fact that this is by the same production company which did "Humoresque."

Newest Reviews and Comments

"Three Live Ghosts"

Entertainment of High Order Is Provided by Picturization of Amazing Play.

Reviewed by Fritz Tidden.

An expert blending of delicious humor, a certain amount of drama and a good deal of human appeal makes "Three Live Ghosts" an entertainment that cannot fail to meet with general approval. But it is its natural and sparkling humor that is most responsible for putting the picture over with the bang it received, for instance, when the reviewer saw it in a crowded house in the Rivoli Theatre, where it played to good success for the week. At that time it met with continuous and genuine enthusiasm, the kind that springs spontaneously from deserving souls having the time of their hard lives.

The original source of "Three Live Ghosts" is Frederick S. Isham's play of the same name, which ran a whole season on Broadway and toured parts of the country with merited success. Ouida Bergere made a better scenario than she usually does and elaborated on the original more than she changed it. In fact, it is an unusually faithful adaptation.

"Three Live Ghosts" is the initial George Fitzmaurice importation from the Paramount London studios, where he went some time ago to make a series of productions,using American technical methods and staff, and numerous American stars and supporting casts. In the matter of producing standards, among other things, Fitzmaurice has set himself a most difficult precedent to maintain in future pictures from abroad. If he does adhere to the high standard of direction and the stories he works on are as entertaining as that in "Three Live Ghosts," exhibitors are going to get a series of pictures that will make money for them. Commendation for his direction should be set in italics, and he has committed but one serious fault, that of staging a heartily assinine ending, where everyone, butlers, maids and all doll themselves up in evening clothes and sit down to dinner together in a fine spirit of what is supposed to be democracy.

Cyril Chadwick stands out most prominently in the same role of Spoofy that he created in the stage production here. But Clare Greet makes the part of the famous, bibbling Mrs. Grubbins—originally played by the incomparable Beryl Mercer—a thing of joy. The other members of a thoroughly competent cast, including Anna Q. Nilsson and Norman Kerry, who are starred, realize all the many possibilities of their roles. The titles are delightfully comic, many of them being lines from the play, and they are well placed by Tom Gheraty, who edited the production.

The Cast

Ivis.....Anna Q. Nilsson
Billy Foster.....Norman Kerry
Spoofy.....Cyril Chadwick
Jimmy Gubbins.....Edmund Goulding
Peter Larne.....John Miltern
Mrs. Gubbins.....Clare Greet
Miss Woofers.....Annette Benson
The Duchess.....Dorothy Fane
Briggs.....Windham Guise

Adapted from Frederick S. Isham's Play.
Scenario by Ouida Bergere.
Directed by George Fitzmaurice.
Length, 5,784 Feet.

The Story

Three "missing" soldiers, who escaped from a German prison camp, arrive as stowaways in London on Armistice night. One of the trio, an American soldier, discovers his sweetheart being subjected to the unwelcome attentions of his rival. The doughboy and the latter get into a fight and the rival is accidentally shot. The second of the trio suffers from shell shock and is a kleptomaniac. The third soldier's mother, who is an inveterate gin drinker, has spent some of the insurance money she received when her son was reported dead. Consequently all three had to hide from the police, where upon there develops a series of complications that are finally untangled and the happy reunion of the "Three Live Ghosts" and their loved ones comes at a time when everything looks blackest.

Exploitation Angles: Sell the story on the strength of the success of the stage play and then build up with the stars. Three ghostly perambulators will provide a street stunt and a ghostly lobby will help to put the idea over and bring in a crowd to be pleased.

"Making the Grade"

Americanism Triumphs Over Bolshevism In Lively Comedy Drama.

Reviewed by Roger Ferri

Remember what Mr. Barnes of New York did in that mythical land? Well, his accomplishments fade into insignificance when compared with the antics and romance of Eddie Ramson, U. S. A., in that land of unshaven humans and the home of Bolshevik hoakum. Being in Russia Eddie believes that it would be to his advantage to do some rushin' and once he got under way his 100 per cent. Americanism made Bolshevism bend on its knees and plead for life. But that wasn't all. Eddie wanted a souvenir to remind him of his innocent escapades so he proceded to steal the heart of Sophie Semenoff, who turned out to be quite a wife. And can you imagine Eddie's feelings when he discovered that instead of a peasant schoolm'am he had taken unto himself a wife who was a Russian Princess incognito?

"Making the Grade" was originally entitled "Sophie Semenoff." But regardless of the title it constitutes the sort of entertainment that seems to secure a lasting grip on American theatregoers. It is dashingly reckless in mannerism, but its atmosphere is American. George Cohan could have made a million with a stage adaptation of this story, but then Equity will want to dictate to G. M. However, "Making the Grade" is one of those pictures that interests you not because it is a motion picture, but, on the contrary, because it bubbles over with youth, adventure and romance.

It is a production that represents a heavy investment, but the purpose for which pictures are flashed on screens—to entertain—has been well served. Scenically it is picturesque. The story is smoothly told. David Powell as the hero is refreshingly active throughout, while Helen Ferguson as Sophie Semenoff is a winner. William Walling as "daddy" Ramson is a complete success. The rest of the cast gives acceptable support. The direction by Fred J. Butler is good. The picture is released by Western Pictures Exploitation Corporation.

The Cast

Eddie Ramson.....David Butler
Sophie Semenoff.....Helen Ferguson
Mr. Ramson.....William Walling
Mrs. Ramson.....Lillian Lawrence
Capt. Carleton.....Jack Cosgrove
Mrs. Garnie Crest.....Alice Wilson
Directed by Fred J. Butler
Length, five reels

The Story

Mr. Ramson's son, Eddie, is impossible, according to "daddy," but "Ma" Ramson thinks otherwise. However, Eddie is induced to join an expedition en route for Bolshevik Russia, under the command of Capt. Carlton, Mr. Ramson's chum. In Russia Eddie finds it almost impossible to stay sober. There is a schoolm'am that has won Eddie's heart and he proceds to make love to Sophie Semonoff, the teacher. However, the law of Bolshevism is peculiar and a few bewiskered "Bulls" take it into their craniums to marry the teacher, who succeeds in eluding them. She is overtaken by Eddie—and also the Bolsheviks. Refusal to marry means death in Russia. But Eddie has a winning way—and a few American dollars that induce the Bolshevik commander to change his mind, provided Eddie will marry the girl. And that's that. Next scene, good old U. S. A. But "Ma" Ramson has changed her opinion about sonny, whom she believes to have been "vamped." Father Ramson has learned otherwise, but he fails at all efforts to reconcile mother and son until American agents of the Russian anarchists kidnap Sophie. Then she takes up the chase which results in the defeat of the kidnappers. And it is at this point that Sophie discloses the fact that the kidnappers sought her jewels, which belonged to her regal mother. Business of Eddie waking up to the fact that he has married a princess. Result: happiness for all concerned.

Exploitation and Program Catchlines:

They Thought he Was a Good-For-Nothing —But Russia Gave Him His Chance And He Won the Confidence Of His Parents And Friends— and a Princess For a Wife.

Exploitation Angles: Start this off with snipe teasers "Marry or die." Give them a few days to sink in and then tell how the threat hooks up to this story. That should put this over with little else to be done, if you do this comprehensively.

"Once Upon a Time"

Ruth Bryan Owen Produces a Legend of Old India, Featuring the Community Players of Cocoanut Grove.

Reviewed by Mary Kelly

From the standpoint of box-office success, "Once Upon a Time" is somewhat of a question mark. It does not have the qualities of the usual money-getter, but upon giving some care to analyzing it, and booking it with an accurate knowledge of what your neighborhood likes, it would probably be well received. It is legendary in style, is a story of an indefinite period, laid in India, heavily costumed, elaborately staged, and has a highly fictitious story that is not sufficiently involved to be alluring.

A somewhat obvious conspiracy to dethrone the Shah of an Eastern province, as instigated by his chief counsellor, starts the drama. A picturization of the usurper's cruel practices takes up most of the rest of the picture and the survival and return of the original monarch furnish a certain romantic interest. The subtitles are written in Biblical phrase and occur more frequently than is good for the story interest. Considered as a producer's first venture, the picture impresses one as an especially difficult type. If a more ordinary, more conventional theme had been chosen, there would have been a better chance to conceal the marks of the amateur, and a better outlet for the understanding of the romantic and picturesque, which the producer undoubtedly possesses.

The Cast are Members of the Community Players of Cocoanut Grove, Fla.
Story by Ruth Bryan Owen,
Directed by Ruth Bryan Owen
Length, 4,800 feet.

The Story

The Shah of an Eastern province is dethroned by a jealous subordinate whose favorite pastime is sending young girls to their death, who fail to amuse him. The most beautiful one of all is not discovered by him until the end and the timely return of the Shah who had survived, despite all belief to the contrary, saves her.

Program and Exploitation Catchline:

A Story of a Beneficent Monarch of Old India and The Wicked Usurper of His Throne—A Story of Intrigue and Beauty —Written and Produced by Ruth Bryan Owen, Daughter of William Jennings Bryan.

Exploitation Angles: Sell this on the something different angle. Tell that it is a legend of old India and try and suggest richness and color in your lobby or window displays and so far as you can in the wording of your advertisements.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus of reviews appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. Unless otherwise specified, all subjects are five-reel dramas. For pictures previously released refer to Bi-Monthly Index in last issues for February, April, June, August and October.

ARROW

Features

The Star Reporter.
The Stranger in Canyon Valley.
Dangerous Paths (Neva Gerber). R-948.
The Yankee Go-Getter (Neva Gerber).
God's Country and the Law (Curwood Productions).
Screenart Series.
The Broken Spur (Jack Hoxie). R-321.
Five Westerns starring Roy Stewart and Marjorie Daw.
Six Jack Hoxie Features.
Five Society Dramas starring Neva Gerber.
Nan of the North (Ann Little).
Fifty-two Two-Reel Comedies.
Love, Hate and a Woman (Grace Davison). R-587. Dec. 3.
The Girl from Porcupine (Six Reels). R-712. Dec. 10. (C-849. Dec. 17).
Dead or Alive (Jack Hoxie). (C-1120. Dec. 31).

Serials

The Blue Fox (Anna Little). R-539.
Thunderbolt Jack (Jack Hoxie).

Comedies

Eighteen Single Reel Spotlights (Violet Joy and Billy Fletcher).
Fourteen Two-Reel Broadway (Eddie Barry, Harry Gribbon, Helen Darling).
Twelve Two-Reel Cruelywed (Lillie Leslie, Paul Wiegel).
Twelve Two-Reel Speed (Neely Edwards, Charlotte Merriam).
Fourteen Two-Reel Mirthquakes (Bobby Burns).

ASSO. EXHIBITORS

FEATURES

The Devil (George Arliss).
What Women Will Do (Anna Q. Nilsson).
The Rider of King Log (Special). C-495.
The Road to London (Bryant Washburn). R-642; C-47.

HAROLD LLOYD COMEDIES
(Two Reels Each)

Now or Never.
Among Those Present.
Never Weaken. R-946.
A Sailor Made Man. R-590. Dec. 3. C-705. Dec. 10.

PLAYGOERS' PICTURES

Women Who Wait.
They Shall Pay. R-208.
Home-Keeping Hearts. R-693; C-1023.
The Family Closet.
Discontented Wives.

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).
Battle of Jutland (Three Reels). R-586. Dec. 3.

Selig-Rork
(Two Reels Each)

The Ne'er to Return Road. R-808.
The White Mouse. R-96.

Christie Comedies
(Two Reels)

Kiss and Make Up.
No Parking (R-853. Dec. 17).

Torchy Comedies

Torchy's Frame-up. R-335.
Torchy Takes a Chance. (R-115. Jan. 7).

Mermaid Comedies

The Adviser. (R-456. Nov. 26).
Free and Easy.
Rolling Stones. R-1126. Dec. 31).

Vanity Comedies

Eat and Be Happy.
Paying Patients.

Robert C. Bruce Series

As Old as the Hills (R-853. Dec. 17).
Unknown Switzerland (R-1129. Dec. 31).
Bonnets of Aunergne (R-112. Jan. 7).

Chester Outing Scenics

Save Your Carfare.
No More Gasoline.

Gayety Comedies

Oh! Brother.
Say Uncle.

Chester Screenics

From Dear to Dam.
Buzz-z-.
New Wine in Old Bottles.
Old Moose Trails.

Miscellaneous.

The Crater of Mt. Katmai.
Could Columbus Discover An American.

Punch

Country Chickens. (R-115. Jan. 7).
A Rural Cindarella. R-217.

Chester Comedies

Snooky's Fresh Heir.
The Last Hops.

Sketchografs

Eve's Leaves.
Seeing Greenwich Village.
What's the Limit? (One Reel).

Cinal (Slow Speed)

Annette Kellerman in High Diving.
The Manly Art of Self Defense.

Campbell Comedies

The Stork's Mistake.
Stolen Glory.
Assorted Heroes (R-853. Dec. 17).

Toonerville Comedies

The Skipper's Last Resort (Two Reels).

World Wanderings

Let's Go—to the South Seas (One Reel).

FAMOUS PLAYERS-LASKY

September

The Great Moment (Gloria Swanson). 6,372 Ft. R-635; C-695.
At the End of the World (Betty Compson). 5,729 Ft. R-929; C-49.
Dangerous Lies (Paul Powell—British Production). 5,355 Ft.
The Golem (Special). 5,398 Ft. R-116; C-291.
The Affairs of Anatol (Cecil DeMille Production). 8,806 Ft. R-446; C-529.

October

Footlights (Elsie Ferguson). 7,078 Ft. R-808; C-895.
Cappy Ricks (Thomas Meighan). R-96; C-163. 5,926 Ft.
The Great Impersonation (George Melford Production). 6,658 Ft. R-693; C-759.
Experience (George Fitzmaurice Production). 6,560 Ft. R-827; C-49.
After the Show (Wm. DeMille Production). 5,884 Ft. R-810; C-895.
Beyond (Ethel Clayton). 5,248 Ft. R-219; C-397.
Three Word Brand (W. S. Hart). 6,638 Ft. R-694; C-759.
Peter Ibbetson (Wallace Reid and Elsie Ferguson). R-1074; C-159.

November

Ladies Must Live (Tucker Production). 7,482 Ft. R-714. Dec. 10. C-849. Dec. 17).
The Bonnie Brier Bush (Crisp Production). 4,622 Ft.
The Sheik (Melford Production). 6,579 Ft. R-336. Vol. 53, P. 397.
The Call of the North (Jack Holt). 4,823 Ft. R-715. Dec. 10. (C-849. Dec. 17).
Enchantment (Marion Davies). 6,982 Ft. R-219; C-289.

December

Exit—the Vamp (Ethel Clayton). 4,545 Ft.
Get-Rich-Quick Wallingford (Cosmopolitan Production. 7,381 Ft. (R-855. Dec. 17.) (C-108. Jan. 7).
Don't Tell Everything (Reid-Swanson-Dexter). 4,939 Ft. (R-981. Dec. 24). C-1120. Dec. 31).
Just Around the Corner (Cosmopolitan Production).
White Oak (Wm. S. Hart). R-1,077; C-289. 6,208 Ft.
The Little Minister (Betty Compson). R-112. Jan. 7.
Under the Lash (Gloria Swanson). R-218; C-289. 5,675 Ft.
A Prince There Was (Thomas Meighan). R-587; C-705. Dec. 10.
The Bonnie Brier Bush (Donald Crisp Production). R-714. Dec. 10. (C-849. Dec. 17).
Fool's Paradise (DeMille Production). R-982. Dec. 24. (C-1120. Dec. 31).
Miss Lulu Bett (DeMille Production). R-1126. Dec. 31. (C-108. Jan. 7).
Rent Free (Wallace Reid). R-116. Jan. 7.

BURTON HOLMES
(One Reel Each)

Rural Java.
Santa Fe—the City Different.
Seeing San Marino.
Watching the Wayands. R-1128. Dec. 31).
In Old Granada.
A Fairy Foreland.

MACK SENNETT

Watch Your Neighbor (Two Reels).
It Pays to Advertise (Two Reels).

PARAMOUNT MAGAZINE

Issued Weekly (One Reel Each—Contains Magazine Subjects and Cartoon).

FEDERATED EXCHANGES

Screen Snapshots.

SPECIALS

Dangerous Toys. R; Vol. 49, P. 989.
Good-Bad Wife.
Heidi of the Alps. (Prizma).

MONTE BANKS COMEDIES

Squirrel Food. R-692.
Fresh Air. R-811.
Cleaned and Dry. R-219.

HALLROOM COMEDIES
(Two Reels)

Put and Take. R-808.
Start Something. R-588. Dec. 3.
Stars and Stripes. R-219.
Beach Nuts.
At Your Service.
Matinee Idols.

SERIAL

Miracles of the Jungle.

CHESTER COMEDIES

Snooky's Twin Troubles (Two Reels). R-330.
Snooky's Labor Lost. (Two Reels).

FIRST NATIONAL

Salvation Nell (Pauline Stark). R-234; C-395.
The Sign on the Door (Norma Talmadge). R-541; C-789.
Nobody (Jewel Carmen-Roland West Production). R-636; C-695.
A Midnight Bell (Charles Ray). R-831; C-835.
Toonerville's Fire Brigade (Two Reels). RJ-880.
Wedding Bells (Constance Talmadge. R-930; C-397.
Serenade (R. A. Walsh Production). R-320; C-397.
Wife Against Wife (Whitman Bennett Production).
One Arabian Night (Pola Negri). R-574; C-759.
The Playhouse (Buster Keaton).
Bits of Life (Marshall Neilan Special). C-1076; C-47.
The Idle Class (Two Reels—Chaplin). R-574; C-895.
The Child Thou Gavest Me (Stahl Production). 6,091 Ft. R-943.
Woman's Place (Constance Talmadge). 5,645 Ft. R-1075; C-47.
Two Minutes to Go (Charles Ray). R-96; C-159.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P. 392; C-R, P. 668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48. P. 390; C-R, P. 668; Ex. Vol. 49, P. 55, 155, 158.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48, P. 391; C-R, P. 668.
The Oath (R. A. Walsh Production).
The Wonderful Thing (Norma Talmadge). R-458. Nov. 26. C-581. Dec. 3.
Tol'able David (Richard Bathelmess). R-589. Dec. 3. (C-849. Dec. 17).
Stranger Than Fiction (Katherine MacDonald). R-705. Dec. 10. C-976. Dec. 24.
The Lotus Eater (John Barrymore). R-715. Dec. 10. (C-849. Dec. 17).
All for a Woman (Foreign Film). R-855, Dec. 17. C-1120. Dec. 31.
Love Never Dies. R-854. Dec. 17. C-976. Dec. 24.
R. S. V. P. (Charles Ray). R-982. Dec. 24. C-1120. Dec. 31.
Stardust (Hope Hampton). R-1126. Dec. 31. C-108. Jan. 7.
My Boy (Jackie Coogan). R-112. Jan. 7.

ASSOCIATED PRODUCERS
RELEASED THROUGH FIRST NATIONAL

Blind Hearts (Hobart Bosworth). R-1076; C-159.
Devotion. R-340; C-493.
The Silent Call. R-549. Nov. 26. C-531. Dec. 3.

Note—Refer to top of page for explanation of reference marks

CURRENT FILM RELEASE DATES

THOMAS H. INCE PRODUCTIONS
Mother O' Mine. R-747; C-47.
Cup of Life. R-318; C-397.

J. PARKER READ, JR.
A Thousand to One (Hobart Bosworth—Six Reels). R; Vol. 47, P-1082; C-R, Vol. 43, P-164.
I Am Guilty (Louise Glaum). R-85; C-149.
Greater Than Love. R-829; C-885.

ALLAN DWAN PRODUCTIONS
A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
A Broken Doll. R-751.
The Sin of Martha Queed (Six Reels). R-710. Dec. 10. (C-1120. Dec. 31).

MAURICE TOURNEUR PRODUCTIONS
The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons. R-114; C-189.

MACK SENNETT PRODUCTIONS
Call a Cop (Two Reels).
Love's Outcast (Two Reels—Ben Turpin). R-729.
Molly O (Mabel Normand). R-587. Dec. 3. C-705. Dec. 10.

J. L. FROTHINGHAM
The Ten Dollar Raise. R-323; C-387.
Pilgrims of the Night. R-831; C-385.

FOX FILM CORP.

SPECIAL
Over the Hill. 10,700 Ft. R; Vol. 46, P-623.
A Connecticut Yankee in King Arthur's Court. 7,600 Ft. R; Vol. 48, P-805; C; Vol. 49, P-135.
Shame. 8,200 Ft. R-789; C-885.
Perjury. 7,400 Ft. R-932; C-273.
Footballs (Tyrone Power). R-448; C-649.
The Last Trail.
The Queen of Sheba. 9,559 Ft. Vol. 49. R-879; C-947.

WILLIAM FARNUM
His Greatest Sacrifice. R-205; C-267. 6,500 Ft.

PEARL WHITE
Beyond Price. R-326.

TOM MIX
Trailin'. (R-113. Jan. 7).
The Rough Diamond. R-217; C-289.
Sky High (R-1126. Dec. 31. C-108. Jan. 7).

DUSTIN FARNUM
The Primal Law. R-575; C-759.
The Devil Within. 5,997 Ft. R-583. Dec. 3. C-705. Dec. 10.

BUCK JONES
Bar Nothing. 4,311 Ft. R-809.
Riding With Death. R-456. Nov. 26. C-581. Dec. 3.

WILLIAM RUSSELL
Singing River. R-731; C-163.
The Lady from Longacre.
The Roof Tree (R-113. Jan. 7).
Desert Blossoms (R-116. Jan. 7).

SHIRLEY MASON
Queenie. 5,174 Ft. R-693; C-759.
Jackie. (R-1128. Dec. 31).

TWENTIETH CENTURY BRAND
Little Miss Hawkshaw (Eileen Percy). R-807; C-1023.
While the Devil Laughs. C-273.
Cinderella of the Hills (Barbara Bedford). R-95; C-159.
Bucking the Line (Maurice Flynn). R-336; C-397. Nov. 26.
The Jolt (Murphy-Walker). R-456. Nov. 26. (C-1120. Dec. 31).
Whatever She Wants (Eileen Percy). R-981. Dec. 24. (C-1120. Dec. 31).

SERIALS
Fantomas (Twenty Episodes). R; Vol. 48, P-215.

CLYDE COOK
(Two Reels Each)
The Sailor.
The Toreador. R-446.
The Chauffeur. (R-115. Jan. 7).

AL ST. JOHN SERIES
(Two Reels Each)
Small Town Stuff.
The Happy Pest.
The Indian.
Fool Days. (R-980. Dec. 24.)

MUTT AND JEFF CARTOONS
(One Reel Each)
Fast Freight.
The Stolen Snooze.
Getting Ahead.
Bony Parts.

SUNSHINE COMEDIES
(Two Reels Each)
One Moment, Please.
A Perfect Villain.
Love and War.
The Big Mystery.
Long Live the King.
Pardon Me. (R-116. Jan. 7).

GOLDWYN

A Tale of Two Worlds (Gouverneur Morris Production). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Ft. Vol. 49; C-R, 323.
Snowblind (All Star). R-542.
Made in Heaven (Tom Moore). R; Vol. 49, P-995; C-149.
Wet Gold (Williamson Production). R-437; R-439.
Head Over Heels (Mabel Normand).
Boys Will Be Boys (Will Rogers). R-208.
An Unwilling Hero (Will Rogers). C-739; R-440.
Beating the Game (Tom Moore). 5,053 Ft. R-448; C-529.
The Man from Lost River.

SEASON 1921-1922
Theodora (Italian Spectacle). 10,000 Ft. R-1073. R-47.
All's Fair in Love. 4,979 Ft. (C-397. Nov. 26.)
Ace of Hearts. 5,884 Ft. (R-94; C-705. Dec. 10).
For Those We Love. 5,752 Ft. (R-853. Dec. 17. C-976. Dec. 24).
Invisible Power (6,613 Ft.). R-694; C-759.
Dangerous Curve Ahead (5,551 Ft.). R-810; C-895.
The Old Nest (7,899 Ft.).
From the Ground Up (Tom Moore). R-948; C-47.
Doubling for Romeo (Will Rogers). R-95; C-159.
Pardon My French (Vivian Martin). 5,620 Ft. R-113. Jan. 7.
The Grim Comedian (Rita Weiwam). 5,509 Ft.
Poverty of Riches (Leroy Scott). 5,641 Ft. (R-589. Dec. 3. C-849. Dec. 17).
The Man from Lost River (Katherine N. Burt). 5,693 Ft.
A Poor Relation (Will Rogers). 4,609 Ft.
From the Ground Up (Tom Moore). 4,495 Ft.
The Night Rose (Leroy Scott). 5,630 Ft.
Be My Wife (Max Linder). 4,470 Ft. R-750; C-163.

W·W·HODKINSON

WARD LASCELLE
Rip Van Winkle (Thomas Jefferson). R-1074. C-397. Nov. 26.

WINNIPEG PRODUCTIONS
God's Crucible (All Star). R-319; C-529.

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES
The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.
A Certain Rich Man. R-809; C-895.

ZANE GREY PICTURES, INC.
The Man of the Forest. R-434; C-603.
The Mysterious Rider. R-1075; C-47.

J. PARKER READ, JR., PRODUCTIONS
Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47; C-R, P-852.

ROBERT BRUNTON PRODUCTIONS
The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

IRVIN V. WILLAT PRODUCTIONS
Partners of the Tide. R; Vol. 49; P-515; C-R, P-581.
The Face of the World. R-538; C-539.
Fifty Candles. (R-980. Dec. 24).

J. L. FROTHINGHAM PRODUCTIONS
The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

ROCKETT FILM CORPORATION
The Truant Husband.
Keeping Up With Lizzie (Enid Bennett). R-324; C-387.

HUGO BALLIN
The Journey's End. R-113; C-589.
Jane Eyre. R-948; C-47.

RENCO FILM CORPORATION
Lavender and Old Lace. R-92; C-149.

TRIART PRODUCTIONS
The Beggar Maid (Mary Astor—Two Reels).
The Bashful Suitor (R-1127. Dec. 31).

DIAL FILM CORPORATION
The Light in the Clearing. 7,000 Ft. (C-715. Dec. 10. C-849. Dec. 17).

METRO

Over the Wire (Alice Lake). R-116; C-943.
The Man Who (Bert Lytell). R-438; C-589.
Life's Darn Funny (Viola Dana). R-634; C-695.
Big Game (May Allison—Six Reels). R-829; C-49.
A Trip to Paradise (Bert Lytell—Six Reels). R-92.
The Match Breaker (Viola Dana). R-92; C-163.
The Infamous Miss Revell (Alice Lake). R-209; C-529.
There Are No Villains (Viola Dana). R-94; C-163.
Alias Ladyfingers (Bert Lytell). R-944; C-1023.
The Hole in the Wall (Alice Lake). R-588. Dec. 3. C-849. Dec. 17.
The Idle Rich (Bert Lytell).
Fightin' Mad (Six Reels). R-588. Dec. 3. C-705. Dec. 10.
The Fourteenth Lover (Viola Dana). C-705. Dec. 10.
The Golden Gift (Alice Lake). R-711. Dec. 10. C-1120. Dec. 31).
Glass Houses (Viola Dana).
The Right That Failed (Bert Lytell). R-854. Dec. 17. C-976. Dec. 24.

NAZIMOVA PRODUCTIONS
Camille. R-446; C-539.

S-L PRODUCTIONS
Garments of Truth (Gareth Hughes—Six Reels). R-209; C-397.
The Hunch (Gareth Hughes—Six Reels). R-944; C-1023.
Little Eva Ascends (Gareth Hughes). R-713. Dec. 10. C-849. Dec. 17.
Stay Home (Gareth Hughes).

REX INGRAM PRODUCTIONS
The Conquering Power. R-339; C-493.
Turn to the Right.
The Prisoner of Zenda.

TIFFANY PRODUCTIONS
Peacock Alley (Mae Murray). R-714. Dec. 3. C-849. Dec. 17.

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison is star of "Hurricane Hutch." Ruth Roland is star of "The White Eagle."

Week of December 4
No. 11 of Hurricane Hutch (Hare and Hounds).
The Hustler (Pollard—One-Reel Comedy). R-590. Dec. 3.
The Fly and the Ants (2/3 Reel Cartoon Comedy). R-587. Dec. 3.
The Pickaninny (Sunshine Sammy—Two-Reel Comedy). R-589. Dec. 3.
Somewhere in Turkey (Harold Lloyd Reissue—One Reel). R-590. Dec. 3.

Week of December 11
No. 12 of Hurricane Hutch (Red Courage).
Trapping the Weasel (Bob and Bill—One Reel). R-715. Dec. 10.
Look Pleasant, Please (Lloyd Reissue—One Reel). R-710. Dec. 10.
Sink or Swim (Snub Pollard—One Reel).
The Conceited Donkey (2/3 Reel Cartoon Fable). R-715. Dec. 10.

Week of December 18
No. 13 of Hurricane Hutch (Neck and Neck).
Two Gun Gussie (Lloyd Reissue—One Reel). R-856. Dec. 17.
The Wolf and the Kid (2/3 Reel Cartoon Fable). R-855. Dec. 17.
Shake 'Em Up (Pollard—One-Reel Comedy). R-856. Dec. 17.
Stick Around (Truex—Two-Reel Comedy). R-856. Dec. 17.
The Power Within (Six-Reel Drama).

Week of December 25
No. 14 of Hurricane Hutch (The Secret in the Flame).
Fireman Save My Child (Lloyd—One Reel—Reissue).
The Wayward Dog (2/3 Reel Cartoon Fable). R-980. Dec. 24.
The Corner Pocket (One Reel—Pollard Comedy). R-980. Dec. 24.

Week of January 1, 1922
No. 15 of Hurricane Hutch (The Last Duel).
No. 1 of The White Eagle.
Try and Try Again (One-Reel Comedy).
The Cat and the Mice (2/3 Reel Cartoon Comedy).
Beauty Contest (Two-Reel All Negro Comedy).
Before Breakfast (One-Reel Lloyd Reissue).

Note—Refer to page 208 for explanation of reference marks

CURRENT FILM RELEASE DATES

Week of January 8

No. 2 of White Eagle (The Red Men's Menace).
The Dog and the Mosquito (2/3 Reel Cartoon Fable).
Lose No Time (Pollard—One-Reel Comedy).
The Canadian Lynx (Bob and Bill Series—One Reel).
Take a Chance (Lloyd—One-Reel Reissue).

Week of January 15

No. 3 of The White Eagle (A Strange Message).
The Dog and the Flea (2/3 Reel Cartoon Fable).
Loose Change (One-Reel Parrott Comedy).
The Bashful Lover (Truex—Two-Reel Comedy).
The Non-Stop Kid (One-Reel Lloyd Reissue).

PIONEER FILM CORP.

A Western Adventurer (William Fairbanks). R-540.
The Mystery Mind (Fifteen Episode Serial).
Oh, Mary, Be Careful! (Madge Kennedy). R-321; C-759.
The Forgotten Woman (Pauline Stark).
A Millionaire for a Day (Arthur Guy Empey).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-Reelers).
His Brother's Keeper (Martha Mansfield).

REALART PICTURES

The Land of Hope (Alice Brady). R-114; R-236.
Such a Little Queen (Constance Binney). C-589.
Moonlight and Honeysuckle (Mary Miles Minter). R-830; C-885.
Don't Call Me Little Girl (Mary Miles Minter). R-113; C-291.
A Private Scandal (May McAvoy). R-847; C-291.
The March Hare (Bebe Daniels). R-538; C-695.
A Heart to Let (Justine Johnston). R-636; C-695.
Little Italy (Alice Brady). R-539; C-695.
Her Sturdy Oak (Wanda Hawley). R-828; C-885.
One Wild Week (Bebe Daniels). R-451.
The Land of Hope (Alice Brady). R-114. C-695.

SEASON 1921-1922

Room and Board (Constance Binney). R-319; C-273.
Her Winning Way (Mary Miles Minter). R-576; C-649.
Everything for Sale (May McAvoy). R-945; C-1023.
Dawn of the East (Alice Brady). R-945; C-1023.
The Case of Becky (Constance Binney). R-947; C-1023.
The Speed Girl (Bebe Daniels). R-457. Nov. 26. C-581. Dec. 3.
Morals (May McAvoy). R-114. Jan. 7.

R-C-PICTURES

Live and Let Live (Cabanne Production—Six Reels). R-537; C-47.
The Greater Profit (Edith Storey). R-115; C-695.
When Lights Are Low (Six Parts—Sessue Hayakawa). R-236; C-789.
The Sting of the Lash (Pauline Frederick—Six Reels). R-931; C-397.
Shams of Society (Walsh-Fielding Production—Six Parts). R-115. Jan. 7.
A Wife's Awakening (Gasiner Production—Six Parts). R-94; C-397.
The Swamp (Sessue Hayakawa—Six Reels). R-94; C-159.
The Barricade (Cabanne Production—Six Reels). R-807; C-159.
The Foolish Age (Doris May). R-1073; C-47.
Possession. R-218; C-397. Nov. 26.
The Lure of Jade (Pauline Frederick). R-335; C-397. Nov. 26. (Six Reels).
Silent Years (Six Reels.) R-586. Dec. 3. C-705. Dec. 10.
The Duke of Chimney Butte (Fred Stone—Six Reels).
At the Stage Door (Cabanne Production—Six Reels). R-981. Dec. 24. C-1120. Dec. 31.
Eden and Return (Doris May—Six Reels). R-1127. Dec. 31.

SELZNICK

ELAINE HAMMERSTEIN STAR SERIES

Remoresless Love. R-827; C-49.
Handcuffs or Kisses. R-944; C-1023.
The Way of a Maid.

EUGENE O'BRIEN STAR SERIES

Is Life Worth Living? R-541; C-49.
Clay Dollars.
Chivalorus Charles (R-1127. Dec. 31).

OWEN MOORE STAR SERIES

The Chicken in the Case. L-5,261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience. R-639; C-163.

CONWAY TEARLE STAR SERIES

Bucking the Tiger. R-206; C-387.
The Fighter. R-830; C-163.
After Midnight. R-575; C-895.
The Man of Stone. (R-457. Nov. 26. C-849. Dec. 17).

SPECIAL PRODUCTIONS

Who Am I? R-440; C-49.
Conceit (All Star). R-856. Dec. 17. C-1120. Dec. 31.
A Man's Home (All Star). R-649; C-759.
The Greatest Love (Vera Gordon.

REPUBLIC

Man's Plaything (Grace Davidson and Montague Love).
Mountain Madness (Ed Coxen and Ora Carew).
The Gift Supreme (Bernard Burning).
Children of Destiny (Edith Hallor.

SHORT SUBJECTS

William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

REVIVALS

Scandal (Constance Talmadge).
The Lone Wolf (Hazel Dawn and Bert Lytell).
The Iron Trail (Rex Beach Production). C-397. Nov. 26.

UNITED ARTISTS

Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.
Carnival (Harley Knoles Production). 6,000 Ft. R-113; C-395.
The Three Musketeers (Douglas Fairbanks). R-211; C-397.
Disraeli (George Arliss). R-96; C-163.
Little Lord Fauntleroy (Mary Pickford). 9,984 Ft. R-573; C-649.
The Iron Trail (Rex Beach Production). C-397. Nov. 26.

UNIVERSAL

JEWELS

Outside the Law (Six Reels—Priscilla Dean). R; Vol. 48-465.
Reputation (Eight Reels—Priscilla Dean). R-205; C-267.
No Woman Knows (Seven Reels). R-447; C-529.
Conflict (Priscilla Dean). R-95; C-159.
The Fox (Harry Carey). R-590. Dec. 3. C-705. Dec. 10. (Seven Reels).

JEWEL COMEDIES

A Monkey Movie Star (Joe Martin).
Robinson's Trouseau (Lee Moran).
P. D. Q. (Lee Moran).
A Monkey Schoolmaster (Joe Martin).

SPECIAL ATTRACTIONS

Nobody's Fool (Marie Prevost). 4,640 Ft. R-1076; C-47.
The Millionaire (Herbert Rawlinson). R-217; C-289.
Sure Fire (Hoot Gibson). R-93; C-159.
False Kisses (Miss Du Pont). R-457. Nov. 26. C-581. Dec. 3.
Dr. Jim (Frank Mayo). R-458. Nov. 26. C-581. Dec. 3.
A Parisian Scandal (Marie Prevost). 4,739 Ft. R-586. Dec. 3. C-705. Dec. 10.
Cheated Hearts (Herbert Rawlinson). 4,415 Ft R-712. Dec. 10. C-849. Dec. 17.
Shattered Dreams (Miss Du Pont). R-853. Dec. 17. C-1120. Dec. 31.
Playing With Fire (R-982. Dec. 24. C-1120. Dec. 31.
The Fire Eater (Hoot Gibson). R-1129. Dec. 31. C-108. Jan. 7.
The Guttersnipe (Gladys Walton). R-116. Jan. 7.

SERIALS

The Terror Trail (Eileen Sedgwick).
Winners of the West (Art Acord). R-575; C-649.
The Secret Four (Eddie Polo).

WESTERN DRAMAS
(Two Reels Each)

The Call of Duty (George Larkin).
Fair Fighting (Art Acord).
A Woman's Wit (Eileen Sedgwick).
Old Dynamite.
The Brand of Courage.
The Dream Girl.
Ned of the News (Percy Pemroke).
A Battle of Wits (Eileen Sedgwick).
The Deputy's Double Cross (Laura LaPlante and Lee Shumway).

CENTURY COMEDIES
(Two Reels Each)

A Nervy Dentist (Charles Dorety).
Around Corners (Brownie).
Playing Possum (Harry Sweet).
Teddy's Goat (Teddy, the Dog). R-854. Dec. 17.
Get Rich Quick Peggy (Baby Peggy).
A Family Affair (Charles Dorety).
The Dumb-Bell (Harry Sweet). R-114. Jan. 7.
Chums (Baby Peggie and Brownie). R-113. Jan. 7.
Shipwrecked Among the Animals (Harry Sweet).

STAR COMEDIES
(One Reel Each)

Back Stage.
Noiseless Valley.
Line's Busy.
Ice Box Pirates.
Heart Breakers.
Show Me Your Samples.
Fur Coats and Pants.
Oh Nursie!
Westward Whoa.

SERIES

The Return of Cyclone Smith (Two Reels Each).

VITAGRAPH

SPECIAL PRODUCTIONS

The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.
The Son of Wallingford. R-943; C-47.
The Flower of the North.

ALICE JOYCE

The Scarab Ring.
The Inner Chamber (Six Parts). R-94; C-273.

CORRINE GRIFFITH

Moral Fibre. R-945; C-159.
Received Payment.

EARLE WILLIAMS

Bring Him In. R-1074; C-289.
It Can Be Done.

ANTONIO MORENO PRODUCTIONS

Three Sevens. R; Vol. 49, P-991; C-49.
The Secret of the Hills.

ALICE CALHOUN'S PRODUCTIONS

The Rainbow.
The Matrimonial Web. R-220; C-289.
The Little Minister. (R-1129. Dec. 31).

WILLIAM DUNCAN

Steelheart. R-450; C-529.
No Defense.

LARRY SEMON COMEDIES

The Bell Hop.
The Sawmill.

JIMMY AUBREY COMEDIES

The Mysterious Stranger.
The Messenger (R-113. Jan. 7).

SERIAL

Breaking Through (Carmel Myers and Wallace McDonald).

WID GUNNING, INC.

The Blot (Lois Weber Production). 7,121 Ft. R-930; C-163.
Quo Vadis (Reissue—Six Reels). 5,884 Ft. F-95; C-397.
Good and Evil (Lucy Doraine). 4,951 Ft. R-447; C-649.
Girl from God's Country (Nell Shipman). 6,957 Ft. R-448; C-529.
The Old Oaken Bucket. 5,098 Ft. (R-217; C-1120. Dec. 31).
Moongold (Will Bradley). 3,175 Ft.
Post Nature Pictures (Twenty-six Single Reels).
What Do Men Want? R-459. Nov. 26. (6,141 Ft.).
Our Mutual Friend (English Production—Six Reels). R-712. Dec. 10. C-976. Dec. 24. (7,698 Ft.).
White Hands (Hobart Bosworth). 5,654 Ft.
Bear, Boy and Dog. (2,053 Ft.).
Puppy Days. (959 Ft.).
Robinson Crusoe Hours. (966 Ft.).

Note—Refer to page 208 for explanation of reference marks

CURRENT FILM RELEASE DATES

STATE RIGHT RELEASES

ADVENTURES OF TARZAN
Adventures of Tarzan (Serial—Fifteen Episodes) (Elmo Lincoln-Star).

AFFILIATED DISTRIBUTORS
The Lonely Heart (Kay Laurell).

ASSOCIATED PHOTOPLAYS
Ghost City (Helen Holmes).
Crossing Trails (Pete Morrison).
Too Much Married (Mary Anderson).

AYWON FILM CORP.
The Vengeance Trail (Big Boy Williams). R-451; R-335; C-289.
The Shadow of Lightning Ridge (Snowy Baker). R-451; C-397. Nov. 26.
The Better Man (Snowy Baker). R-459. Nov. 26. (C-1120. Dec. 31).
Western Firebrands (Big Boy Williams). R-458. Nov. 26.
Fidelity (All-Star Cast).
Lure of the Orient (Jack Conway-Frances Nelson).

BLANCHFIELD
A Knight of the West. R-93; C-159.

C. C. BURR
Burn 'Em Up Barnes (Johnny Hines). R-211.

DU MAHAUT-KLEIN
Monty Works the Wires (Monty—A Dog). R-713. Dec. 10.

EQUITY PICTURES
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Charge It (Clara Kimball Young). R-848; C-163.
Heedless Moths (Audrey Munson). R-748.
What No Man Knows (Clara Kimball Young). R-1077. (C-108. Jan. 7.)

EXPORT AND IMPORT
Wild Animal Serial (15 Episodes—Selig Productions).

C. B. C.
Dangerous Love.
The Victim.
Captivating Mary Carstairs.
Star Ranch Westerns (Two-reels, bi-monthly).

GEORGE H. DAVIS
The Heart of the North (Roy Stewart). R-208; C-649.

THE FILM MARKET
The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

PHIL GOLDSTONE
The Unknown (Dick Talmadge). (R-1128. Dec. 31).

GRAPHIC
Mother Eternal (Vivian Martin — Seven Reels). R; Vol. 49, P-990; C-45.

HOWELL SALES CO.
Vendetta (Pola Negri). (R-1125. Dec. 24). (C-108. Jan. 7.)

JANS' PICTURES
Man and Woman. R-447; C-529.
The Amazing Lovers. R-946.

J. W. FILM CORP.
Road to Arcady. (R-1129. Dec. 31).

GEORGE KLEINE
In the Fog (R-115. Jan. 7).

L. & H. ENTERPRISES
Daughter of the Night (R-114. Jan 7).

LEE-BRADFORD
The Unconquered Woman (Rubye DeRemer).

VICTOR KREMER
I Am the Woman (Texas Guinan).
Where Love Is Young (Zena Keefe).
Winding Trail (Buck Manning).

PACIFIC FILM COMPANY
The Able Minded Lady (H. B. Walthall).
The Call from the Wild. R-323.
The Fatal Thirty.
The Impossible Boy.
Folly Comedies (George Ovey—Single Reels).
Folly Comedies (Vernon Dent—Single Reels).

PHOTOCRAFT PRODUCTIONS
Oh, Mable Behave (Four Stars) (R-855. Dec. 17).

PRODUCERS' SECURITY
Diane of Star Hollow. R-880; C-47.
Mr. Bingle (Daddy Dumplins).
The Soul of Man (Six Reels).
Mr. Potter of Texas.
Cissy Fitzgerald Comedies (Two Reels).
The Right Way. R-218; C-397. Nov 26.
Squire Phinn.
Welcome to Our City.
Trail of the Law.
The Man Who Paid.
Irving Cummings Series (Two Reels).

RIALTO PRODUCTIONS
Holy Smoke (Funnyface). R-810.
Funny Face Comedies.
Windsor McCay Animated Drawings.
Tony Sarg Almanac.
Charley Cartoons.
Lee Kid Comedies.
Four Eileen Sedgwick Features.
Body and Soul. (Anna Luther).
Silks and Saddles.
Power of the Borgias.
Six Clara Kimball Young Reissues.

RAINBOW FILM CORPORATION
A Girl's Decision. R-93; C-397.

RUSSELL PRODUCTIONS
Shadows of Conscience (Russel Simpson). 7 Reels. R-1075; C-47.

TONY SARG
The Original Golfer. (R-116. Jan. 7.)

STOREY PICTURES, INC.
Shadowland Screen Review (Every two weeks).
Burlesque Photoplays (Elsie Davenport) (Once a Month.) (2 Reels Each.)

WILLIAM STEINER
Tangler Trails (Neal Hart). R-980. Dec. 24. (C-1120. Dec. 31.)

SWEDISH BIOGRAPH
Sir Arnes Treasure. 6,500 Ft. R-711. Dec. 10. C-976. Dec. 24.

TEXAS GUINAN PRODUCTIONS
Texas of the Mounted. R-1073.
Code of the West. R-94.
Across the Border (2 Reels). R-590. Dec. 3.
The Spitfire (2 Reels). R-590. Dec. 3.

WESTERN PICTURES' EXPLOITATION
A Dangerous Pastime.
That Something. R-758.
Scattergood Stories (Two Reel Comedies).
The Masked Avenger (Lester Cuneo).

WESTERN PICTURES' CORP.
Partners of the Sunset (Allene Ray).
Lady Luck (Allene Ray).

WORLD FILM CORPORATION
Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757; C-49.

WESTERN FEATURES' PRODUCTIONS, INC.
(Featuring "Bill" Fairbanks)
Go Get Him.
A Western Demon (William Fairbanks). R-96.
Hell's Border.
Fighting Heart.
Daredevil of the Range.

WARNER BROS.
Why Girls Leave Home (Anna Q. Nilsson). R-210; C-273.
Parted Curtains (H. B. Walthall and Mary Alden). R-94; C-397. Nov. 26.
School Days (Wesley Barry) (R-856. Dec. 17). C-976. Dec. 24.
Ashamed of Parents. (R-1128. Dec. 31.)

WESTERN CLASSIC SALES
(Two-Reel Dramas)
Bullets and Justice.
The Heart of Texas Pat.
The Unbroken Trail.

MISCELLANEOUS

AMERICAN FILM COMPANY
Quick Action (William Russell).
Sally Shows the Way (Mary Miles Minter).
The Moonshine Menace (Helen Holmes).
High-Gear Jeffrey (William Russell).
Youth's Melting Pot (Mary Miles Minter).
A Crook's Romance (Helen Holmes).
A Rough-shod Fighter (William Russell).
The Loggers of Hell-Roarin's Mountain (Helen Holmes).
Silent Shelby (Frank Borzage).

ASTA FILMS, INC.
Hamlet (Asta Neilson). R-336.

CAPITAL FILM COMPANY
Fritzi Ridgeway Series (Two Reel Westerns).
Neal Hart Series (Two Reel Westerns).
Helen Gibson Series (Two Reel Westerns).
Al Jennings Series (Two Reel Westerns).
Capital Two Reel Comedies.
Witches Lure (All Star Cast).

EMERSON-LOOS
Red Hot Romance. R-713. Dec. 10.

D. W. GRIFFITH
Orphans of the Storm. (R-1125. Dec. 31).

FEDERATION PRODUCERS' SERVICE
The New Disciple. (R-1127. Dec. 31).

KINETO COMPANY OF AMERICA, INC.
The Four Seasons (4 Reels). R-694; C-159.

Kineto Reviews
(Released Through National Exchanges, Inc.)
(One Reel)
(Third Series)

Kentucky Thoroughbreds.
Hiking the Alps With the Boy Scouts.
Manhattan Life.
Eccentricities of the Wasp and Bee.
Fur and Feathers.
My Adirondacks Outing.
The Chemistry of Combustion.
The Victory Pageants.
The Delta of the Nile.
A Glimpse of the Animal Kingdom.
Better Milk. R-587. Dec. 3.
Permanent Peace. R-586. Dec. 3.

Urban's Movie Chats

(Released Through State Rights Exchanges)
First Series from No. 1 to 26, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

EXCEPTIONAL PICTURES' CORP.
January—Martin Johnson's "Jungle Adventures." R-449; C-649.
January—His Nibs (Chic Sale). R-947; C-1023.

W. KURTZ & CO.
Shattered (Foreign Film). R-460. Nov. 26.

NATIONAL EXCHANGES, INC.
Shadows of the West (Hedda Nova).
The Lotus Blossom. R-809; C-159.
The Great Reward (Serial—Francis Ford and Ella Hall).
Kineto Reviews (One-Reel Educational).
Rainbow Comedies (Edna Shipman and John Junior) (Two Reels Each).

WILL ROGERS
The Ropin' Fool (Two Reels). R-335.

ROMAYNE SUPERFILM CO.
The Toreador (3,600 Feet).
Rigoletto (6,000 Feet).

SACRED FILMS
The Bible. R-219.

Note—Refer to page 208 for explanation of reference marks

PROJECTION

By F. H. RICHARDSON

Supplies a Text

Fred H. Wood, motion picture projectionist, Springfield, Missouri, speaks thusly:

Having acquired the habit of writing, I find it a hard one to break, so here I am once more. Concerning condensers, I want to express my approval and endorsement of the Paramount condensers. I have not had half the breakage trouble with them I have with other makes; also less pitting. Moreover I believe they give less spherical aberration and a whiter light on the screen. Some may object to the price, but to my way of thinking the lenses are worth what they cost.

And now may I suggest a text for one of those sermons of yours, which same I would rather read than hear the oration of any of the supposed-to-be big ones of earth. It is "Keeping Physically Fit for Your Job."

My reason for wishing to have you "talk" on that particular subject is that I personally know at least a dozen projectionists who mope around with headaches, backaches and other aches, AND believe me their work shows the reflex of these aches and pains in dingy, jumpy, streaky pictures. Let's have one of your "sermons" on this subject.

So far as I know the Paramount condensers are good lenses. I have rather laid off investigating the merits of condensing lenses, because of the fact that up to date none that have been presented to this department for examination and test have maintained a uniformly high standard of excellence. As to less breakage and pitting, why that sounds like you may be fooling yourself a bit. Pitting would occur just as readily with a high-class lens as with a lens with poor finish—in fact it would be likely to be the more noticeable on the high-class lens.

Pitting Is Burning

Pitting is the burning away of the finish, or polish of the glass, by hot particles from the crater. I note that you say both pitting and breakage is reduced. Perhaps you have a longer distance from crater to face of collector lens. How about it?

Better investigate that point carefully. As to spherical aberration being reduced, why I hardly think that probable, though it is a fact that reduction of that item would tend to whiten the light, because less of the color at outer edges of the condenser, caused by chromatic aberration, would be carried down into the center of the spot.

But reduction of spherical aberration is not an unmixed evil, because we have to depend on it, to a certain extent, for evenness of illumination at the spot. All these things are linked together in such a way that it is amusing when one of the Wise Ones speaks disparagingly of the knowledge necessary to intelligently and efficiently handle a motion picture projector.

Your Are Right

As to the "sermon," well, while you are entirely right in saying that the efficient man in projection, or any other line of human endeavor, must keep himself physically and mentally fit, stillI am afraid it is somewhat a waste of space to "preach" to those who have not sufficient ordinary intelligence to understand so simple a thing as that.

I remember visiting the headquarters of a projectionists' local union at one a. m. some years ago. I found a number of members, who had worked their shift the previous day, engaged in shooting craps, in poker and similar diversions. I remarked upon the number so engaged, and was informed that some of the boys would be in later (earlier, it really would be), as they had dates.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up ot date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

And during the evening the aforesaid business agent, as well as the president of the local, had expended considerable breath telling me what a lot of ingrowing tight-wads the managers were, and how hard it was to get better wages or conditions.

I had at the time, after carefully concealing my left eye, winked it to myself six times in the same place. The screens of that city were quite sufficient explanation as to why the managers only "gave up" when compelled to, and the exhibition at union headquarters was quite sufficient explanation of the why and wherefore of the punk screen results viewed in that town, particularly when the business agent informed me, with apparent pride (though why it was anything to be proud of I could not understand), that "none o' dem bull heads 'ull go into th' hay before tree o'clock, an' th' crap game don't bust up till daylight, lessen them ginks goes bust before then."

Not General Condition

Please do NOT understand this as representing any general condition. It does NOT. Most unions maintaining headquarters would not tolerate any such insane doings for even one night. But the point is that men who habitually stay up all night gambling, or doing anything else for that matter, cannot expect to bring to their work that mental or physical energy which is necessary to high-class results. It cannot be done, and is NOT done.

MEN WHO WORK IN A PROJECTION ROOM, BUT WHO REGARD THEIR WORK MERELY AS A MEANS TO GET ENOUGH MONEY TO RAISE H—— WITH, NEVER GET ANYWHERE. They burn the candle of life at both ends, hence are always mentally and physically tired—especially the former.

The boss is "on" to them. Their mental and physical condition reflects itself in their work. There can be no manner of doubt whatever as to that. Their mind is dulled, and is not bent upon their work, but upon the things they will do when the work is finished. They are time servers and clock watchers. Their work is merely a means to an end, and a very unpleasant means, too.

It is true that all work and no play makes Jack a dull boy; it is equally true that if work is made secondary to play, then Jack is little else than a mere toy—a thing that is not much good to any one but himself, and in the end is not much good to himself.

The man who is a blessing to himself, to his trade, business or profession, is the one who bends every mental energy to his work, realizing that it is the ONE big thing in any real man's life, and when work is done, plays reasonably, but NOT enough to work injury to the work of next day.

Remember This

Remember this: The man who plays or dissipates to his physical injury, or to an extent which reduces his physical powers, automatically also reduces his mental powers, and the man who has impared mental powers is inefficient in any and everything he undertakes, be it projection or ditch digging. And don't one of you ever run away with the idea that ANY boss worthy of being a boss (and if he isn't it is best to seek employment under another man), does not or will not recognize high-class work. ABILITY ALWAYS GETS RECOGNITION IN THE LONG RUN, though it will get recognition, very much more quickly, if the man understands how to go about intelligently showing and proving to the boss that he is entitled to it.

Many things pass unnoticed which would be properly valued if intelligently set before the right man or men.

Perhaps the one most neglected important field of study is how to get the really meritorious things you may do in your work recognized. Many a really excellent projectionist has failed to get ahead and has become discouraged simply because he did not understand how to get recognition for his good work.

It is just as necessary to study this end of things as it is to study and learn how to do the good work for which you seek recognition. —Selah.

Projectionists' Tools

Wells Jewett writes from Buffalo, New York, at some length. The letter is a personal one, but in it occurs a paragraph which I think is of sufficient interest to be printed. Friend Jewett wrote of his difficulties in small town work, and told how when he found it necessary to take charge of a motion picture projector. He then said:

The first difficulty I encountered when I attempted to make adjustments on the projectors was a lack of proper tools. The management had never had any tools put in the projection room, and while country hardware stores carried plenty of tools for farm machinery and tractors they were sadly shy of tools fit for use on a motion picture projector. I therefore turned to the supply house, only to find their stock almost as limited as that of the hardware merchants. Not one of them had tools particularly adapted to the making of even the most ordinary adjustments on the different makes of projector. Finally, mostly on trips to the larger cities, I did get together an assortment of punches, screwdrivers, etcetra, which served the purpose after a fashion, but there were always some simple adjustments which had to be made in a more or less make-shift manner.

This condition is perhaps not altogether the fault of anyone. The projectionist has, as Brother Hamilton aptly expressed it, been accustomed to "getting along" (after a fashion),

with a pair or two of flea bitten pliers and a moth eaten screwdriver or two—usually minus the "two." He is, as a class, in a "no tool" rut. He needs jarring out.

In the days when the projector was a spindle-legged affair, and the adjustments mostly more or less imaginary, the ten cent screwdriver and pair of pliers might serve very well. But now we have a real, honest-to-gosh projector, a motor generator and maybe a lot of other stuff. We need tools, and NOT tools from the ten cent store either.

Wants Advice

O. F. Allen, Chelsea, Vermont, wants advice, as follows:

Am writing for a bit of advice. We have a house in Woodstock, Vermont, in which we must very soon install a new screen. We have been conducting a circuit of one night stands for the past few years. Last winter we took a lease on the building known as "Music Hall" at Woodstock. It contains the town hall on the first floor, which same we can use for dances etc. The building is the property of the town. We can seat about 500, and there is a stage which will accommodate any ordinary road show.

But to get back to my story, we have been using a cloth screen which was coated, and has a black border. This screen is, however, getting in bad shape. It is beginning to wrinkle. We now want a new screen, with a set to finish up the front of the stage. Distance of projection is about 75 feet. The present picture 14 feet wide. Picture is projected at an angle of about fifteen degrees. Have two projectors in projection room and use thirty five amperes through a Wagner converter.

We do not feel like installing a manufactured screen at present, as the place is not large enough to warrant the expenditure. What we want to know is, what would you recommend as to material and construction for something we can build ourselves. Must be something we can roll and unroll without wrinkles. The house is wide and the screen about twenty feet from front row of seats.

Cannot Guarantee it Not to Wrinkle

Well, gentlemen, I cannot guarantee that anything you may make will not wrinkle when rolled and unrolled, but there is no reason why a painted cloth screen should not roll smoothly, provided it be rightly made, and to be rightly made it must be stretched tightly on a frame, well sized and then painted.

I would suggest the following: Get four timbers heavy enough so that they will not give under the pull of the cloth, remembering that after it is wet and dries out, it will pull pretty hard. 2 x 4 or at most 2 x 6 will do. Make a rough frame and stretch good, heavy unbleached muslin, which you have had sewed to make a sheet the right size, thereon. Stretch it only tight enough to remove all wrinkles. Then size the cloth by wetting it thoroughly (using a calsomine brush) with a mixture of about one and a half pounds of good glue to an ordinary bucket of water. Let dry thoroughly. Best let it stand twenty four hours in a fairly warm place, or longer if in a cold place. Don't let it freeze until dry. The point is be sure it IS dry.

Next paint with only tolerably heavy coat of white lead, mixed with one third boiled linseed oil and two thirds turpentine, adding enough ultamarine or cobalt blue to make it a faint blue tint in the pot. Do this latter to all coats.

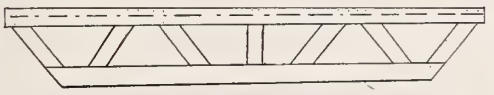
Dry Thoroughly

Let dry thoroughly. Twenty four hours is enough if in a warm place. Then mix half white lead and half white zinc (any painter supply dealer can furnish the zinc, or get it for you) with one quarter boiled linseed oil and three quarters turpentine—add the blue, of course.

This should dry in a warm place in twelve hours.

Now mix the finishing coat of all white zinc, with about the same proportions of oil and turpentine used for last coat. It is a bit too much oil, but your curtain must be rolled and I think that much oil will be necesary for a binder. Add blue, of course. Don't mix last two coats very heavy.

Now mount the screen on a support, which must be PERFECTLY STRAIGHT, and must remain so, or at least the curtain must be attached to the support in a perfectly straight line. I would suggest that before you take



CONSTRUCTION DIAGRAM
For home made screen support

the curtain off the frame you snap a chalk line near its top. You can then, using heavy carpet tacks, fasten the line so it is exactly over a similar line snapped on the support.

You will understand that unless the support be one which will remain straight, and the top of the screen be tacked exactly as it was on the frame, there will be inevitable wrinkling. I therefore suggest the form of construction for a support shown, the broken line representing the chalk line. For a roller—well you will, of course, use your own judgement, only remember this: a roller which is not perfectly straight will stretch the surface and cause wrinkling. Also tack to chalk line as for top.

A Good Projection Surface

The surface described will give a good projection surface, and it can be renewed every six months or so by one new top coat mixed as per last coat I have described. It will give excellent diffusion, and that is what you want for a wide house. If properly constructed and not abused such a screen should last anyhow two or three years, with the addition of a top coat every six months.

On second thought, I would give the back of the screen a good, heavy coat of white lead and boiled linseed oil to protect the cloth and glue from the effects of moisture. It would be well to do this at the same time you give the front its first coat.

NOTE.—There are many who make similar requests for directions for a home-made screen which will roll. If any of our friends can offer something better than what I have suggested, I shall be very glad to hear from them.

Comes Back For More

Benjamin G. Hull, Westfield, Mass., arises to remark:

Dear Sir and Brother: First of all permit me to thank you for your kindly interest in my troubles by writing me, as well as sending carbon of department matter.

I am sorry for the necessity existing which obliges me to trouble you again, as I know you must be very busy with the new "dictionary" of projection. I use that word because this new book will be the means of explaining from A to Z all those troubles with which we are beset. I do hope it will prove a success, particularly financially, because you deserve it, though if you publish this in the department it will probably be sneered at, or at least laughed at by the deadheads and chair warmers, with many of which the profession of projection is inflicted.

One thing is amusing, viz: The shout from certain ones who rave because you get some of your knowledge from others. Well, even so, you deserve every credit for placing the ideas and writings of others before us IN UNDERSTANDABLE FORM.

How little do these sponge-heads realize the labor involved in picking out the grains of truth from the mass of error which reaches your desk, and the task of arranging it to the end that the idea be assimilated. Were the mass of mixed truth and error published as received, it surely would raise havoc with the inexperienced man, especially those in small towns, who are many miles from supply houses and sources of information.

I have read your writings every week since in the spring of 1909, when the department first started, and believe me I have gained much knowledge by the reading, nor am I too conceited to acknowledge it, giving credit where credit is due. In closing let me wish you the merriest of Merry Christmases and the happiest possible New Year.

Should Impress the Unthinking

Why do I publish this, you ask? Well, for several reasons. I am, and for many years have been keenly interested in the endeavor to induce the projectionist to study and thus raise the profession to that higher level it ought to occupy. There are several points in this letter which ought to impress the unthinking with the foolishness of some of their arguments.

I was forcibly struck with one thing, namely, the absolute truth of the good friend's analysis of how a very great deal of the truth I am rightfully accused of "getting from others" is actually obtained.

It is no unusual thing for a projectionist to send a letter in which, bound up in a bale of error, is ONE valuable grain of truth. Did I publish the letter as received, it would be of worse than no account at all. I have to "pan" the grains of gold from the worthless sands. Then I must carefully examine and see how and where the gold can be used, the latter process often consuming weeks, and sometimes months, with correspondence with perhaps anywhere from one to twenty companies of men.

Then, too, take the things I can use from standard text books. Can I use them as they are? NOT ONCE IN A HUNDRED TIMES. If I did the average projectionist would look at them in helpless perplexity. Very often I cannot understand them myself, until I have first done a lot of digging to ascertain what all those words, signs, and perhaps funny looking diagrams, really mean.

He Got It Right

I don't know how Brother Hull visualized so clearly what takes place at the conductorial desk, but by gum he certainly got it pretty nearly right. I would give a few dollars just to watch some of the saps who criticise look through just one bunch of letters and try to make head or tail out of some of the stuff I have, through years of experience, learned to analyze quite fairly well. For instance: Recently I copy verbatim from a letter received a few days ago:

"Will you explain just exactly change over speed."

I answered that "question" correctly, as was proven by a letter of thanks. The good brother—member of a local in a city of something like a quarter of a million—wanted me to explain exactly what was meant by speed of intermittent, or ratio of intermittent speed.

Thank you, Brother Hull, for your expressions of confidence and friendliness. Some day when Richardson is shoving up the daisys they will mostly all talk that way. Hope Mr. S. Claus found your stocking, and filled it to overflowing.

Ten Dollars For a Handbox

From J. S. Gelman, Cincinnati, Ohio, a projectionist well-known in that city, comes the following letter, attached to which is the sum of ten perfectly good dollars. He says:

Friend Richardson: Probably you will not remember the writer, but more than a year ago last October we were together when the Society of Motion Picture Engineers met in Dayton, Ohio. I was "among those present" at the banquet the Hamilton, Ohio, men gave you.

I just want to refresh your memory, because I propose to hold you to the promise you made then that you would send me an autographed copy of the Fourth Edition of the Handbook, or as it is popularly known, the "Projectionists' Bible."

I am inclosing a check for ten dollars ($10.00), which is only a small part of the amount I think the new book will be worth.

You ask, in a recent issue of the department, those who may know of other good books for projectionists to send in the names of same. In my estimation, as well as in the estimation of most people in the business, the Handbook is all there is! There are not any more.

Will appreciate it if you will send the new book at your convenience, but by all means

send it! The sooner the better. In closing let me extend my kindest personal regards, and best wishes to you for a very Merry Christmas and a Happy New Year.

Establishes a Record

Well! That, I think, establishes a record. A man who thinks so much of the Handbook that he is actually sending in ten of his hard earned dollars for a copy is pretty excellent proof that he has found real genuine honest-to-gosh value in past editions—also that he recognizes the money value of knowledge to him.

I want to most cordially thank Brother Gelman for his appreciation and kindly feeling. The order has been turned over to the book department of the MOVING PICTURE WORLD, which handles all book orders.

All surplus above the price of the book, when finally fixed, will be returned to Friend Gelman. The price may not exceed five, and must not and will not exceed six dollars.

All those sending in five dollars will be booked for one of the first copies, all of which will be autographed by the author. If we find it necessary (as I am much afraid we will) to fix the price in excess of five dollars, but in no event more than six dollars, the book will be sent C. O. D. for whatever balance there may be. It will be either five, five-fifty or six dollars. That much is certain. BUT believe me, gentlemen, I am giving you full value, even though it be the higher figure—and then some. THE FOURTH EDITION IS NOT A RE-VAMPING OF THE THIRD EDITION. To all intents and purposes it is an entirely new book, which it has taken me two years of the hardest kind of hard work to prepare.

Latest Dope

It will contain the very latest, most up-to-date dope on the optical system of the projector, including method for selecting and adjusting optical train for any amperage, no matter how high. It will contain a Mazda section, to which such careful preparation has been given that the General Electric voluntarially sent a man down from West Lynn, Mass., and one from Schenectady, New York, to assist in its preparation. In fact the man from West Lynn came three times.

I cannot agree with Brother Gelman that "there are not any more." No one book does, or probably can ever contain all the knowledge it is desirable the prjectionist have at hand, but I do say that the projectionist, while he should have other books, CAN get by with the Handbook alone, and get by very well, too. When he has learned all there is in the Handbook he will have a fund of projection knowledge which I believe any man might well be proud of.

Thanks, Neighbor Gelman. I remember you well. May the New Year bring to you and yours health, wealth and happiness.

New Film Cement

This department is in receipt of six sample bottles of a new film cement being manufactured and put on the market by the Eastman Kodak Company.

This proposition attracted my immediate attention for three reasons. First, it is a cement put out by a company which is the largest maker of films in the world, and which therefore certainly ought to know exactly what a film cement should be; also it is a company having ample laboratory facilities for experimenting and testing. Second, in the accompanying letter appeared this important statement: "Eastman film cement is made from tested chemicals and will be consistently uniform in quality." Third, the cement is equally effective on inflammable and non-flam stock.

As you may all see by examining the back files of the projection department, I have consistently refused to indorse any particular brand of film cement, or film cement formula, because of the difference in different lots made from the same formula, presumably due to difference in chemicals.

NOTICE

Equipment—

Manufacturers and Dealers

The 4th Edition (25000) of

F. H. Richardson's HANDBOOK

Now Going to Press

The new 4th edition of the Handbook will contain more than 800 pages of technical matter—100 pages more than the last edition.

A limited amount of advertising will be accepted up to press time.

For rates address ADV. DPT.

MOVING PICTURE WORLD

Murray Hill 1610 516 5th Ave., N. Y. C.

And now I am going to do something this department mighty seldom does, viz: Give a flat indorsement to something I have not had tested—for I have not had the cement the Eastman Company sent tested. I do not regard it as necessary. There can be no manner of doubt but that the Eastman Company would not put out anything other than a good cement, and if we are assured, as we are, that it is made only from tested chemicals, and that it will always be of uniform quality, that is sufficient, coming from the source it does.

I therefore take real pleasure in recommending that projectionists try the Eastman film cement. It will probably be on the market by the time this is printed. If not, then it will be very soon afterward.

And mind you, this is the first time in TWELVE YEARS that I have given such a recommendation as this before the recommended article had been very thoroughly tried out. But I'll stand by my judgment in this matter nevertheless.

Conductorial Troubles

Very often one who tries to guide the destinies of such a department as this into helpful, useful lines, not the least task of which is to make it interesting reading, don't know whether to laugh or swear.

In December 10 issue I published an unsigned letter from a man in Philadelphia, commenting thereon in a way which, so far as I can see, cast no reflection on the afraid-of-his-name friend. Now comes the following contribution, also unsigned, which shows I was wrong in supposing the man merely forgot to append his name to the other. Here is a portion of his last effort, quoted verbatim:

I see you published my letter in the department, which was not meant for publicity. Now then, Mr. Richardson, would you be so very kind to explain a little more clearer just what you meant by re-directing Griffith's pictures. When you made that crack, old man, you made it to the wrong bird, if I understand you correctly. If you can't say a good thing about a man, why do you say some sarcastic thing? I think it is your duty to patch this thing up, or I am afraid you will have considerable more enemies to add to your list. If you can't boost, don't knock!

Allow Me to Say

For the benefit of the man from Philadelphia, allow me to say that David Wark Griffith is credited with having said "the motion picture projectionist in a way re-directs the photoplay." And let me add to that that what Mr. Griffith says is entirely and absolutely TRUE.

I believe Mr. Unsigned will admit that by the mere moving of a lever or twisting of a knob he can alter the speed of projection to such an extent that the actors will present to the audience something very unlike what they portrayed before the camera. Is it not so?

Cannot Mr. Nameless turn a funeral scene into a howling farce which will rock an audience with laughter, merely by altering projection speed? Is it not so? Cannot he make an automobile or horse race utterly ridiculous by the same thing in reverse? Is it not absolutely so?

Then It Is True

Then it is true the projectionist can entirely alter the effect of almost any scene in which action is present, hence he in a way, just as it is said Mr. Griffith asserted, re-directs the photoplay.

And where, pray, is the "sarcasm" in that? The "crack" was made to ALL projectionists alike. Why do you try to grab it all to yourself, Mr. Whoareyou. Enemies? Huh, man, I eat three of 'em every morning before breakfast for an appetiser, and six more afterward for a chaser, so in four or five days I get 'em all cleaned up and there "ain't no more."

Wants the New Handbook

Ralph V. Plew, Linton, Indiana, sends check in the sum of five dollars for Fourth Edition of Handbook, in accordance with my offer, page 722, December 10 issue, in which I agreed to send autographed copy of first lot of books received to all those who forward five dollars, with understanding that if the price succeeds that sum the book will be sent C. O. D. for balance, and the further understanding that it will in no event be more than six dollars, and asks:

If the following is not suitable for answering in the department will you please supply the desired information by mail? Where can I get the following tools: Copper punches, hardwood punches, press for removing and replacing intermittent sprockets, tool for extracting broken small screws, and broaches for reaming intermittent sprocket taper pin holes?

Make Your Own

If there is such a thing as a copper punch made I don't know of it. Would suggest that you get a piece of No. 0 or 00 copper wire and file out any sort of punch you want. As to hardwood punches, why, man, get a piece from a really good, tough axe handle, and a very coarse, sharp file or a fine tooth wood rasp, and you can easily make as many as you want.

Just cut the wood in about six inch lengths, split it to about 3-8 inch squares and then get busy with the file or rasp. The six-inch length is to allow of clamping one end in a vise while you work on the other.

An Excellent Press

An excellent press of the kind you want was described and illustrated in September 17 issue of the department; also the name and address of the maker was given. As to a broken screw extractor, why if any one knows of such a tool will he or she advise me, and write Brother Plew. It runs in my mind that the E. E. Fulton Company, Chicago, Illinois, makes or handles such a tool, though I am not sure. They are on Carroll avenue.

Any Simplex service station will provide you with a broach for taper pins. Don't believe the Powers Company dealers handle them, but see no reason why the Simplex tool would not serve for either projector. As far as I know the same size pins are used by both.

Don't get all fussed up if you don't get a book quite as soon as you think you should. We will push things through as fast as we can, but such things as getting out a book of this sort takes tremendous effort, barrels of patience and boodles of hard work. You are booked, and will get one of the first lot to escape the clutches of the book binder.

All you other fellows who have sent checks please take note!

Ready—

EASTMAN FILM CEMENT

Cut where you will, splice with Eastman Film Cement and for all practical purposes the reel's original resistance to strain both in projection and re-wind is restored. The splice is secure against break or buckle.

Eastman-made and Eastman-tested as the presence of this seal on the container testifies:

Eastman Film Cement is the only cement that may be used successfully with either Regular or Safety film. It may be obtained in 1 oz. and 16 oz. bottles, and gallon containers.

EASTMAN KODAK COMPANY

Motion Picture Film Department Rochester, N. Y.

Better Equipment

Conducted by E. T. KEYSER

An Extra Projector on the Floor Is Worth a Drawerful of Spare Parts

WHAT particular spare projector parts should an exhibitor stock up on?" we asked a house manager the other day.

"What will the weather conditions be at 3.30 P. M. next Wednesday?" he countered. "If I could answer that sort of a question and be within anything like reaching distance of a correct solution, I'd shut up shop and hang out an astrologer's shingle and rake in enough shekels to make my income tax shoot up around 100 per cent."

"Why?" we persisted.

"Because, to the eternal credit of American projector manufacturers, it may be said that accident not wear is responsible for the majority of break-downs in projection apparatus. You may figure out where the greatest wear comes in the projector mechanism and fancy that you have a line on just where the first trouble may develop and lay in extras along that line.

The Manufacturers Coppered the Bet

"And then you will discover that the manufacturers have coppered that bet by making those particular parts so wear-resisting that they stand up indefinitely under the hardest kind of usage.

"And if you think that I'm off in my reasoning, just try and get a list of such parts recommended to you by any number of supply houses.

"The chances are that no two such lists will be identical. And when doctors disagree, where would you or I come in?"

"What's the use of us trying to figure where the trouble is most likely to happen through wear when the manufacturers have beaten us to it and provided for it far in advance?"

"It's accident that usually starts such projection troubles as those with which we have to cope and no one can foretell where accidents will strike. Otherwise, they are not accidents."

"Well, then, what IS the remedy?" we asked.

"The very same that the sportsman uses when he goes far afield," was the reply. "Do you remember when expensive English guns were supplied with an extra set of locks? And our American shooters carried the locks around with 'em for years, waiting for the old springs to break—which they did not.

"But that when the shooter fell or the gun was let fall and the barrels dented or the stock broke, the extra set of locks did not make matters any better? The only thing that would fill the game bag under those circumstances was a spare gun."

Accidents Are Unforseen

"And as no one can foresee just what particular variety of accident will put a temporary crimp in the projection, a spare projection machine is the one and infallible spare that will effect an instantaneous repair.

"No matter how skillful the projectionist, he cannot have at his disposal the machinery and facilities of either the projector manufacturer or the service station to make good accidental damage, and it is unfair to both projectionist, the audience and the house to try to shove a quick make-shift repair job through while the audience waits."

All of which is most logical for the time element is a very important factor in the projection room. The slightest delay in the projection, due to an unforeseen hitch or breakdown, and its remedy, no matter how skilfully or quickly applied, tends to break up the show and to make the audience uncomfortable and impatient.

An Extra Projector Best Insurance

An extra projection machine, that may instantly be substituted for one which temporarily balks, is the best insurance policy that an exhibitor can carry against such delays and annoyances.

Not only does this insure a continuous and satisfactory screening, but it permits the exhibitor to shift his damaged machine to the nearest service station or even to the plant of the manufacturer for an overhauling much more satisfactory and thorough than he would have any right to expect at the hands of his house employees. And this allows of plenty of time being devoted to the repair work instead of calling for a rushed job and almost an immediate return of the projector before it has been given a satisfactory try-out at the repair man's hands.

An extra projection machine is just as much of a necessity to the exhibitor as spare wheels to the careful automobilist with the difference that, in the former case, it means true economy in dollars and cents, while in the latter it is simply a matter of convenience and comfort.

One of the best New Year's resolutions that an exhibitor can make is that he will add to his battery of projection machines one more, to be held strictly for emergency purposes, and which will always be kept ready for substitution should anything go wrong with one of his service projectors.

Of course, it will cost some money, but life, fire and accident insurances also cost money, and the installation of an emergency projector constitutes one of the best business insurances that an exhibitor can obtain.

Power Plants for Washington Houses

Mike Lyons, of the Union Theatre, in the Seattle downtown district, has installed two of the late Type "E" Power's with governor speed controls.

The Majestic Theatre, Yakima, is now using Power's with roller pin intermittent movements.

R. H. Glenn, who operates a chain of theatres in Washington's greatest coal mining district, has purchased another Power's 6-B projector.

The Rialto Theatre, of Tacoma, which is operated by the Moore Amusement Company, of that city, is using the Power's roller pin projector.

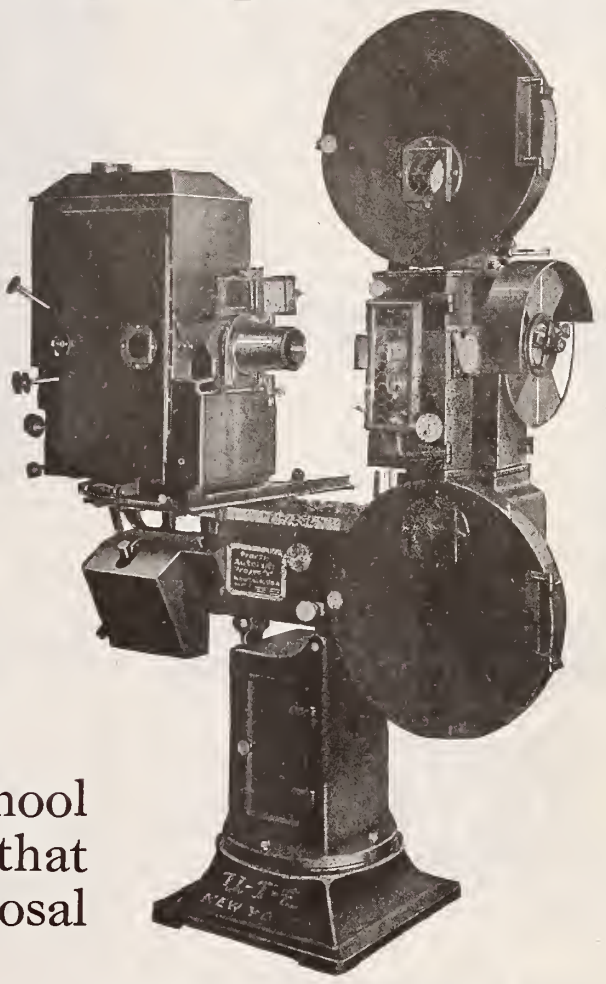
Good Music Assured

The American Photo Player Company has shipped a Robert-Morton organ to Honolulu, to be installed in the Liberty Theatre, operated by the Consolidated Amusement Company. N. B. Jacobus has left to install it and will remain there a while as organist.

FROM THE LARGEST TO THE SMALLEST

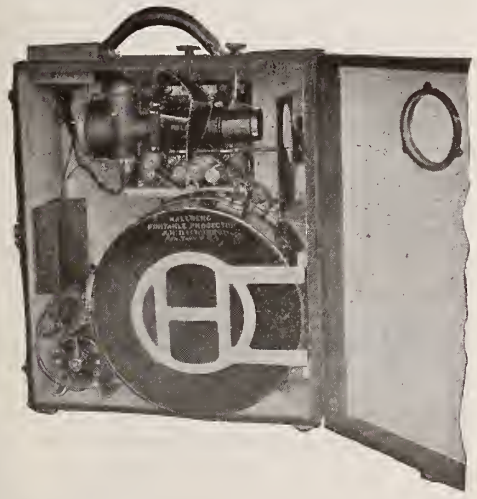
The U-T-E Line Is Complete

From the U-T-E Proctor Automatic to the feather-weight Hallberg Portable Projector, the entire projection requirements of the world have been covered, adequately and satisfactorily.



The big, self contained Proctor Automatic is the latest and most scientific development of the professional projection machine.

The light weight Hallberg Portable Projector, which makes a slide of every picture, gives to the theatre reviewing room, the church, the school and the lodge, projection facilities that have never before been at their disposal when utilizing portable projectors.



Because, with the Hallberg, a 100-watt lamp gives a 600-watt effect.

For every requirement of exhibitor and educator the U-T-E trade mark means absolute satisfaction coupled with the assurance that there is nothing in projection apparatus equal to products bearing this brand.

Be safe, not sorry—Look for U-T-E on YOUR projection equipment.

Send for Bulletin P-W and learn how projectors should be built

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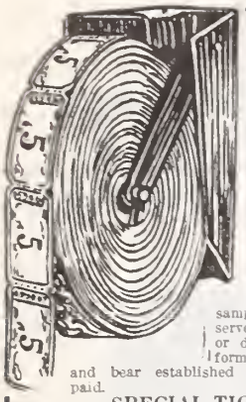

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Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: $5.00, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

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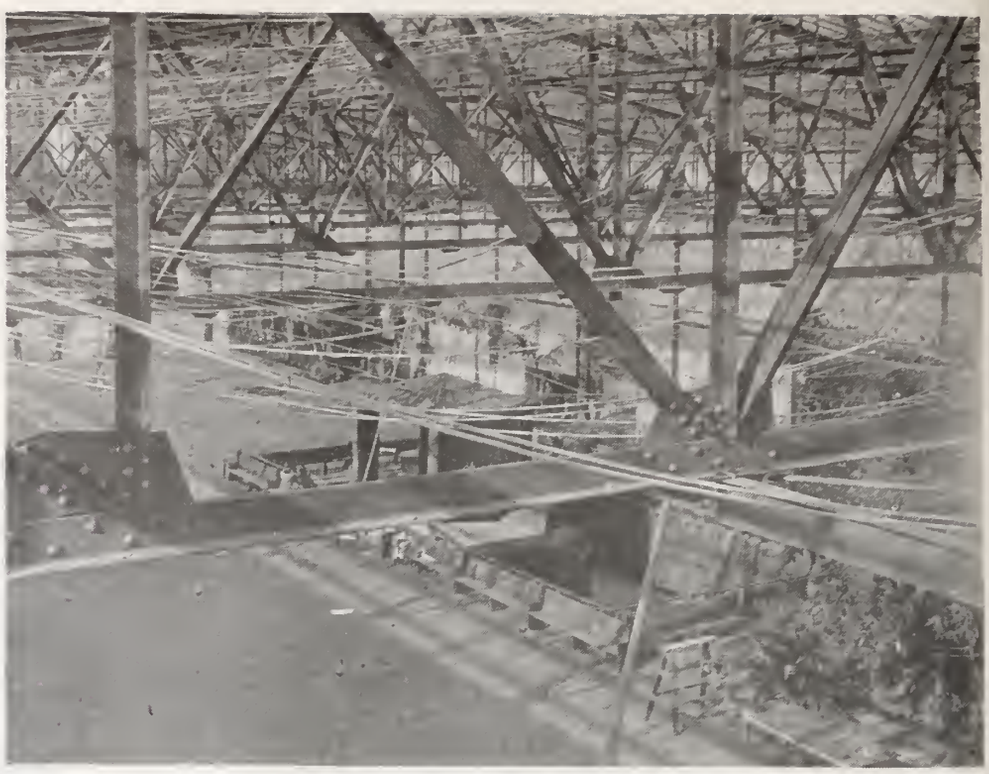

NUMBER FOUR LASKY STAGE
As viewed from the girders above same

The Mammoth Glass Covered Stage of Lasky Studio Is Now Complete

THE mammoth glass-covered stage of the Lasky studio—said to be the largest structure of its kind in the motion picture world, has been completed.

This stage, which will be known as number four, is one hundred and twenty-five feet in width by two hundred and fifty feet in length. It has a clearance height of thirty feet and rises to a maximum of forty-two feet at the apex of roof.

This huge structure required one hundred and seventy-five tons of steel for its construction. It is roofed with 32,000 square feet of glass, held in place by four tons of galvanized iron in the form of ribs and mullions.

Approximately three tons of wire was used for the installation of diffusers. One hundred thousand square feet of muslin was required for the making of these same diffusers and twenty-five thousand square feet of canvas form the walls. Ten thousand feet of rope and seven tons of sash weights are used in operating the diffusers and walls.

Forty Kegs of Nails Used

Sixty thousand feet of lumber and seventy-five thousand surface feet of flooring were used. Forty kegs of nails hold this lumber in place.

The new stage covers a thriving garden of tropical plans and the famous Lasky tank where so many effective water scenes have been filmed in the past. Thanks to these two adjuncts it will be possible to film within the four walls of this stage, practically every type of story ever written.

The stage boasts several structural improvements designed to aid in the efficient staging of pictures. Double diffusers—black and white in complete sets—make it possible to operate it as either a dark or light stage. Another departure in construction is the equipment of sliding doors by which all entrances and exits are covered.

The stage was appropriately dedicated by a successful employees' dance held on the eve of its entrance into practical service. Credit for the notable structure goes to Victor H. Clarke under whose personal supervision it was erected; Charles F. Eyton, general manager of Famous Players-Lasky West Coast activities; and James Scutter, Lasky studio superintendent.

Powers Projectors for the Rochester Schools

Frank Davidson, branch manager of the Independent Movie Supply Company, 464 Pearl street, Buffalo, N. Y. has been awarded the contract by the Rochester Board of Education to install Powers' machines and equipment in the schools of that city.

Mr. Davidson also announces that Frank Amendola, through the Niagara Falls Equipment company, has purchased two Powers' high intensity projection machines for his new Amendola Theatre which is being erected on East Ninth street and which, it is expected, will open about February 1.

THE CINEMA
NEWS AND PROPERTY GAZETTE
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Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.
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RECO Hoods are made of natural colored glass and show brilliant and permanent effects. Cheaper and better than any dip.

Hoods are easily cleaned and last forever.

2 Sizes
10 Watt—40 Watt

Reynolds Electric Co.
2650 WEST CONGRESS STREET
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Also make Flashers, Small Motors, etc.

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10 Years Specializing In This Product
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YOU CAN BANK
On Any Equipment Advertised in
The Moving Picture World
Being Mighty Good Equipment

The Independent Generating Plant An Insurance Policy Against Panic

A FEATURE of the development of the modern picture theatre is the increased utilization, by far-sighted exhibitors, of private generating or isolated lighting plants.

These are installed not always with the idea of being relied upon to furnish the sole current for house sign and projection lighting, as in moderate sized houses in rural communities where the public service supply of electricity is absent or unsatisfactory, but simply as a precautionary measure.

The reason for their installation in houses even in metropolitan sections is that they constitute a precaution against interruption of projection, or even worse, of the house lights being extinguished by any unforeseen break in the public service supply.

Panic Insurance

Such a private generating plant constitutes so satisfactory an insurance against panic or annoyance in event of the house lighting failing that progressive exhibitors regard their cost as a profitable investment, by reason of the feeling of security which they give the management, even should their services never be called upon.

As one up-to-date exhibitor stated, during a recent visit to the MOVING PICTURE WORLD office, "I don't grudge a cent of the cost for such an installation even if I never have to use it. In fact, I would be mighty glad if I never used it, but the very fact that I have it and that it is ready for use and that no matter what happens to my main wiring or the central station there will never be a panic in my house, is worth all the outfit cost me."

Such an installation, that will take care of the projection in the moderate sized house and all of the exit lighting and a certain portion of the house lighting in time of emergency, is far superior and may be much more quickly brought into operation than a system of auxiliary gas illumination.

Homer Made Hardware Display of Simplexes

The American Amusement Company, operators of several chain Minnesota houses recently placed an order with The Teco Products Mfg. Co., 245 Loeb Arcade, Minneapolis, Minn., for two types "S" Simplex projectors in one of their Mankato theatres.

Realizing that a display of these would mean considerable publicity for his company and that it would also be the means of the public getting a veiw of a projector at close range, Geo. J. Homer, Chief Projectionist for the American Amusement Company, made arrangements with one of the leading hardware stores to display the Simplexes in its show windows.

With the installation of the above two projectors, all of the theatres operated by the American Amusement Company at Mankato, Grand, Lyric and Orpheum, are now Simplex equipped.

The Teco Products Mfg. Company state that the City of La Crosse, Wisconsin has six theatres, three of which are operated by the Cooper Amusement Company and three by the La Crosse Theatre Company, all of which have Simplex Projectors installed.

CLOG DANCING

without a teacher. You can easily learn from "The Clog Dance Book" by Helen Frost of Columbia Univ. Music with each of the 26 dances. Illustrations showing the steps. Cloth bound. Price $2.50 delivered. Catalogue free. A. S. Barnes and Co., 30 Irving Place, New York.

MAILING LISTS
MOVING PICTURE AND LEGITIMATE THEATRES

22166	Moving Picture by States per M	$5.00
1219	Film Exchanges, for List.....	7.50
196	Manufacturers and Studios.....	3.50
419	Machine and Supply Dealers.....	4.00
3674	Legitimate Theatres U. S. & Can.	25.00
810	Vaudeville Theatres	7.50

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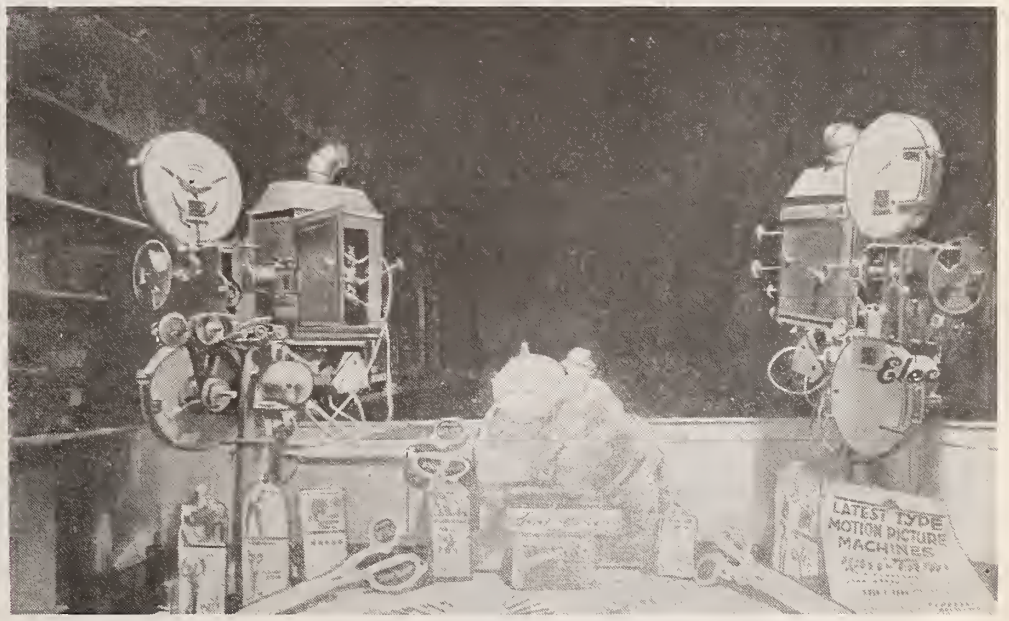

THE TWO SIMPLEXES
As displayed in the leading hardware store of Mankato

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Cost Little Do Much

SITUATIONS AND HELP WANTED 3c per

All Other COMMERCIAL ADVERTISING 5c word

Smallest ad twenty words.

Notice: The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

SITUATIONS WANTED

WANTED—Job by first-class projectionist. Nine years' experience; can handle any equipment. Will go anywhere. Can furnish reference. Write or wire, D. C. Mallory, Box 155, Cheraw, S. C.

PIANIST—Expert picture player; 15 years' experience; read, fake, transpose; fair salary. Robert Burns, 1343 Vanderer Ave., Wilmington, Delaware.

A-1 MAN as manager or assistant manager of motion picture theatre; also competent to direct the music. Address Box 243, Moving Picture World, New York City.

NON-UNION M. P. OPERATOR WANTS POSITION — Have diploma; can run Simplex, Power's and Motiograph. Let me have a start in small town anywhere. Wire or write any time. Chas. H. Whipple, Box 92, Lake Forest, Ill.

EXPERIENCED THEATRE ORGANIST desires position; reference. Will go anywhere; preferably six-day house, Northern New Jersey. Box 241, Moving Picture World, New York City.

THEATRES WANTED

WANTED TO LEASE — Moving picture theatre, fully equipped; must pass state inspection. Tell all particulars first letter. Box 237, Moving Picture World, New York City.

EQUIPMENT FOR SALE

FIFTEEN hundred standard opera chairs we are replacing with cushioned seats and offer at a big sacrifice; five-ply, in good shape. Will not sell less than 300 at a time. P. O. Box 98, Scranton, Pa.

60 VOLT, 33 AMPERE Direct Current Generator; perfect condition; $65.00. M. J. Rother, Hastings, Minn.

FIVE THOUSAND YARDS Battleship Linoleum, four thousand of best grade cork carpet. Government surplus stock, at less than wholesale prices. J. P. Redington, Scranton, Pa.

OPERA CHAIRS from war camps, booths, machines and entire equipment furnished at half original cost. Write your requirements. J. P. Redington, Scranton, Pa.

FOR SALE—Two Power's 6A motor-driven, 110-volt, A. C. 60-cycle moving picture machines; in good condition; $148.00 each. A bargain. Webster Electric Company, 719 9th Street, N. W., Washington, D. C.

FOR SALE—One Simplex complete; motor-driven; condition guaranteed; 110-volt, A. C. 60-cycle; a bargain at $245.00. Webster Electric Company, 719 9th Street, N. W., Washington, D. C.

CAMERAS, ETC., FOR SALE

CAMERA—SACRIFICE. A Pathe Professional Studio Camera; 3 magazines, dissolve, 2 lenses, 51 m. m. each. Tripod; fine condition; price, $450.00. Apply Room 213, 107 Broad Street, City. Phone 5655 Broad. Hours, 3-6.

FILMS FOR SALE OR RENT

FOR SALE—Five-reel features, two-reel westerns, one and two-reel slapstick and bathing girl comedies. Posters on all. Central Film Company, 729 Seventh Avenue, New York.

FOR SALE—"Temptation" (6), featuring Carmel Myers—brand new print; "The Bag Mystery," 12-reel serial cartoon—brand new print; "Adventures of Jimmy Dale" (32), featuring E. K. Lincoln; "The Secret Kingdom" (32); "The Scarlet Runner" (24), featuring Earl Williams; also "The Stafford Mystery" (6); "Muggy" (5); "One Against Many" (5); "Mistaken Identity" (5); also series 12 two-reel Black Cat comedies, and the largest selection SERIALS, SPECIAL PRODUCTIONS, COMEDIES, Educationals, Cartoons, etc. Guaranty Pictures Co., 130 West 46th Street, New York. Cable address: "Capictco."

MISCELLANEOUS

IF IN need of drawings for letter-heads, program headings, newspaper illustrations, etc., write Al Tock, Dwight, Ill., Commercial Artist.

Picture Theatres Projected

TEXARKANA, ARK.—Saenger Amusement Company plans to erect theatre to cose $150,000.

CHICAGO, ILL.—Ascher & Brothers, 220 South State street, have plans by C. Howard Crane, 127 North Dearborn street, for three-story brick and reinforced concrete theatre and apartment building to be erected at Broadway and Anslie street, to cost $500,00. Theatre will have seating capacity of 250.

ROCKFORD, ILL.—Erickson & Company, 139 North Clark street, Chicago, has contract to erect theatre at North Main and Auburn streets for Alhambra Theatre Corporation of Chicago, to cost $400,000.

SIOUX CITY, IA.—J. C. Morrison will erect theatre at 1959 South St. Aubin street.

HARPER, KANS.—Mrs. J. C. Robinson has plans by S. S. Voigt, 610 Fourth National Bank Building, Wichita, for one story brick and stone-trim moving picture theatre, 35 by 118 feet, to cost $15,000.

DETROIT, MICH.—Contract has been let for erection two-story moving picture theatre, store and photo studio, 120 by 120 feet, at 7707 Harper avenue, for Joshus Karbal, 533 Farnsworth street, to cost $80,000. Theatre will have seating capacity of 800.

LANSING, MICH.—Lansing Theatre Company will erect ten-story theatre and office building at North Capital avenue and Allegan street. Address C. W. Nichols, president.

PORT HURON, MICH.—Charron & Riddeli have contract to erect Desmond Theatre on Military avenue near Pine street, with seating capacity of 1,270 for Port Huron Theatre Company, to cost $200,000.

MINNEAPOLIS, MINN.—Gustaf Eidsvig, 1824 Clinton avenue, has contract to erect three-story moving picture theatre, bank, office and store building, 100 by 128 feet, at Fourth avenue, S. and Frank street, for Fourth Avenue State Bank, to cost $170,000.

ST. LOUIS, MO.—Orpheum Circuit, Palace Theatre Building, New York, has plans by C. W. and George L. Rapp, 190 North State street, Chicago, for two-story brick and terra-cotta trim Mississippi Theatre, 190 by 140 feet, to cost $1,500,000.

ST. LOUIS, MO.—Charles H. Timmig, 1662 South Jefferson avenue, has plans by Preston J. Bradshaw, International Life Building, for 12-story theatre, office and apartment building to be erected at Grand and Washington avenues, to cost $1,500,000.

PATERSON, N. J.—Alexander Hamilton Theatre, 209 Main street, has plans by F. W. Wentworth, 150 Market street, for eight-story brick fireproof theatre to be erected at Church and Market streets.

UNION HILL, N. J.—James Mitchell, Inc., 76 Montgomery street, Jersey City, has contract to erect a three-story theatre, store and office building at Fourth street and Bergenline avenue for Capitol Theatre Amusement Corporation.

BELLE HARBOR, L. I., N. Y.—L. & W. Amusement Company, 150 Beach 116th street, has plans by Charles A. Sandblom, New York, for two-story brick and terra cotta theatre and store building to be erected on Beach 116th street, to cost $100,000.

BELLE HARBOR, L. I., N. Y.—Nieman & Company, 25 West 42nd street, New York, has contract to erect two-story theatre and store building on Beach 116th street for L. & W. Amusement Company, 150 Beach 116th street, Rockaway Beach, L. I., to cost $100,000.

BROOKLYN, N. Y.—Strausburg & Blendes, 492 DeKalb avenue, have plans by R. Thomas Short, 370 Macon street, for two-story brick moving picture theatre and store building, to cost $250,000.

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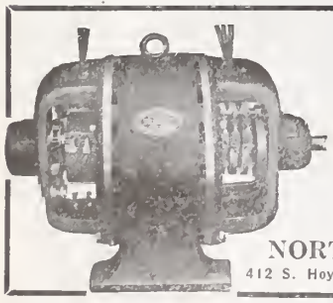

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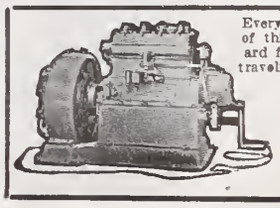

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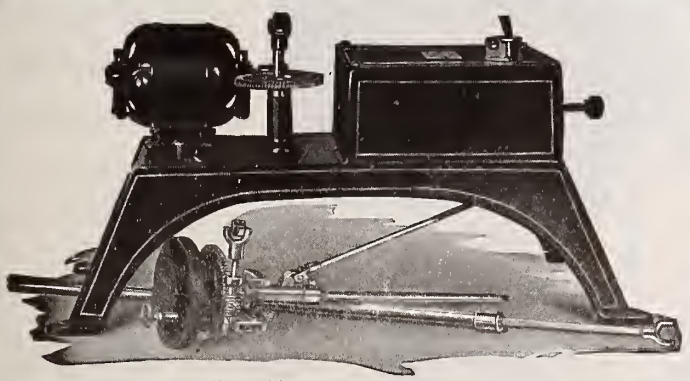

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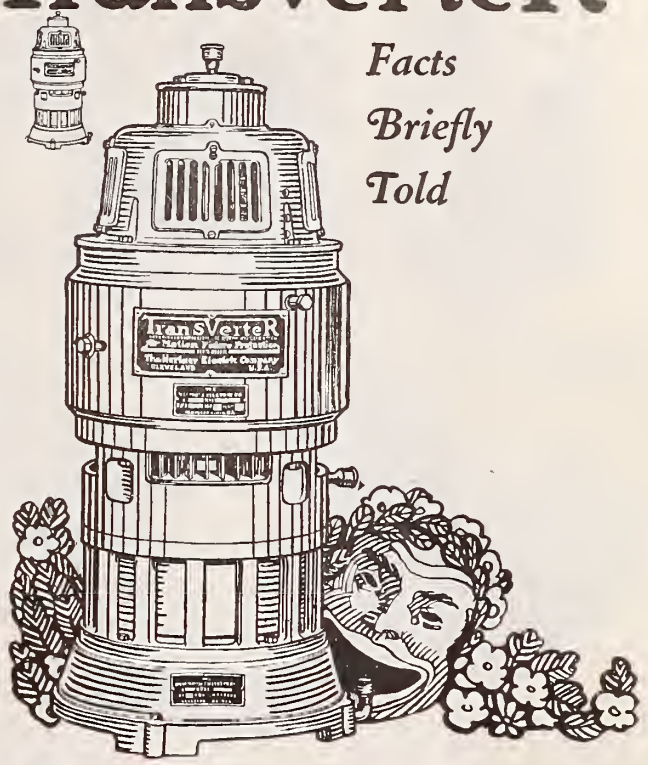

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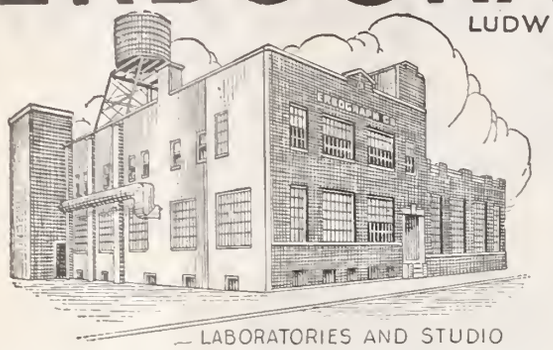

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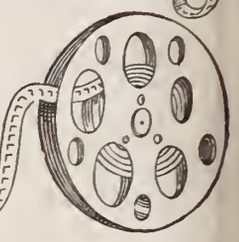

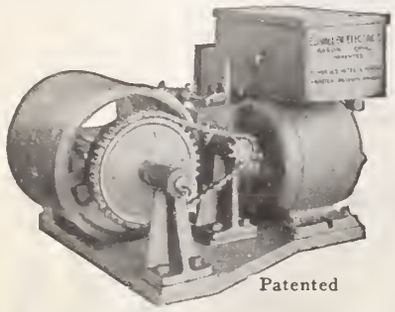

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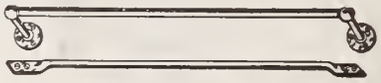

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Note current releases below.

Ask your theatre manager when he will show them.

PARAMOUNT PICTURES

listed in order of release
January 1, 1922 to March 1, 1922

Wallace Reid in "Rent Free"
By Izola Forrester and Mann Page.

A William de Mille Production
"Miss Lulu Bett"
with Lois Wilson, Milton Sills, Theodore Roberts and Helen Ferguson.
From the novel and play by Zona Gale.

Marion Davies in
"The Bride's Play" by Donn Byrne.
Supervised by Cosmopolitan Productions.

Bebe Daniels in
"Nancy From Nowhere"
By Grace Drew and Kathrine Pinkerton.
A Realart Production.

A George Fitzmaurice Production.
"Three Live Ghosts" with
Anna Q. Nilsson and Norman Kerry.

Mary Miles Minter in
"Tillie"
From the novel by Helen R. Martin
A Realart Production.

Cecil B. De Mille's Production
"Saturday Night"
By Jeanie Macpherson.

Betty Compson in
"The Law and the Woman"
Adapted from the Clyde Fitch play
"The Woman in the Case."
A Penrhyn Stanlaws Production.

"One Glorious Day" with
Will Rogers and Lila Lee
By Walter Woods and O. B. Barringer.

George Melford's Production
Moran of the Lady Letty"
with Dorothy Dalton
From the story by Frank Norris.

May McAvoy in
"A Homespun Vamp"
by Hector Turnbull.
A Realart Production.

"Boomerang Bill"
with Lionel Barrymore.
By Jack Boyle.
A Cosmopolitan Production.

Ethel Clayton in "Her Own Money"
Adapted from the play by Mark Swan.

John S. Robertson's Production
"Love's Boomerang" with Ann Forrest.
From the novel "Perpetua" by
Dion Clayton Calthrop.

Constance Binney in
"Midnight"
By Harvey Thew.
A Realart Production.

Pola Negri in "The Red Peacock."

Bebe Daniels in
"A Game Chicken"
By Nina Wilcox Putnam.
A Realart Production.

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From the play "The Woman in the Case"

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Scenario by Albert Shelby LeVino

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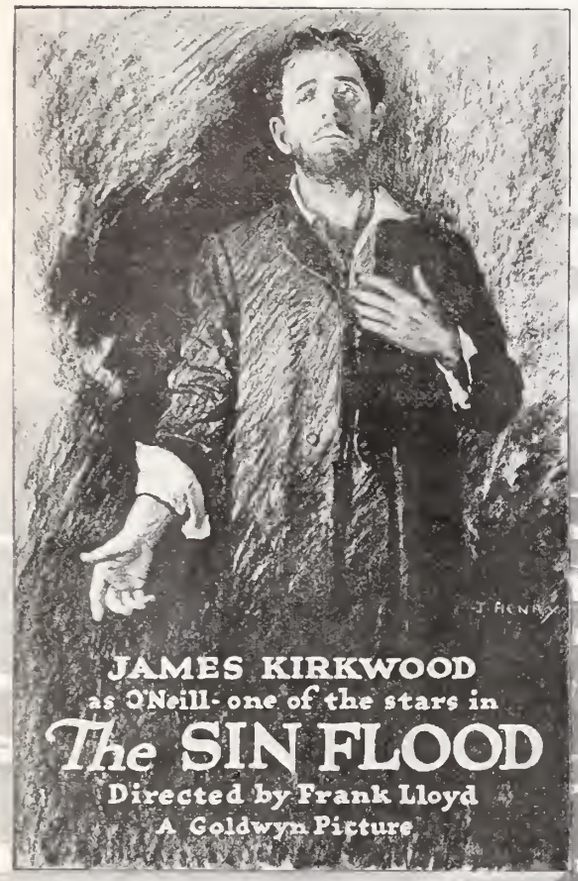
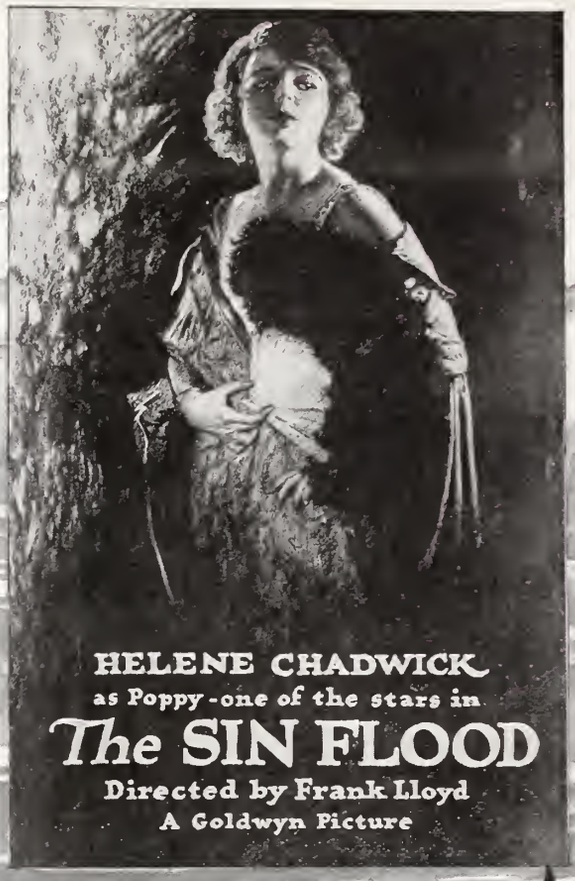
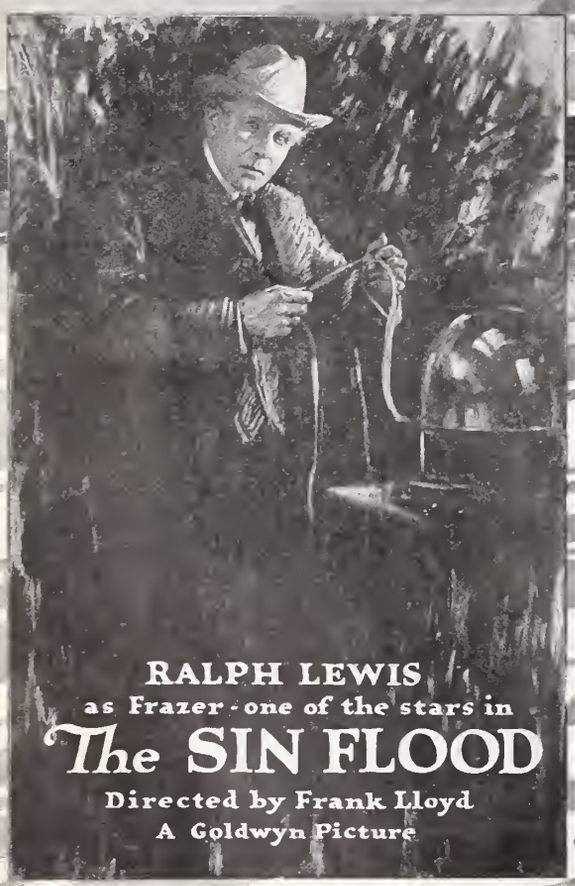




Goldwy



Directed by **Frank Lloyd**

Written by Henning Berger

Picture For 1922

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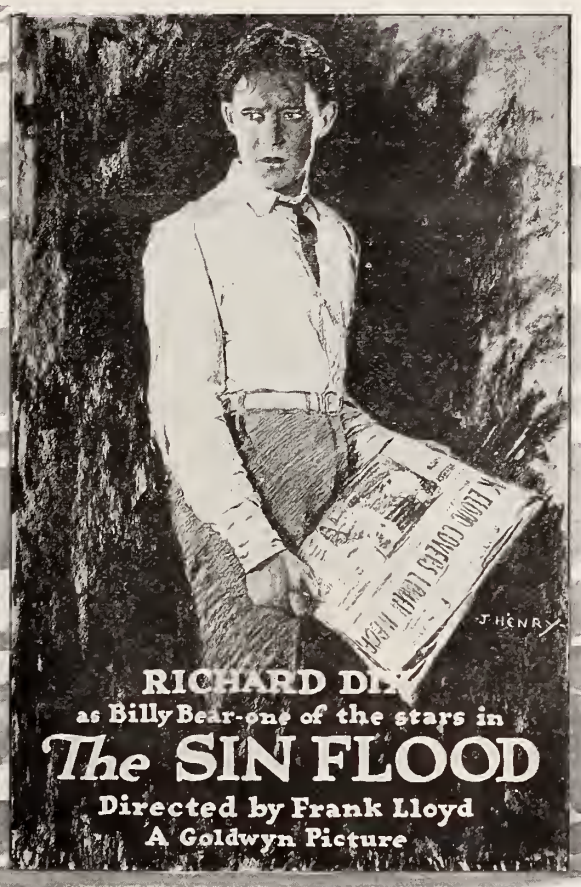

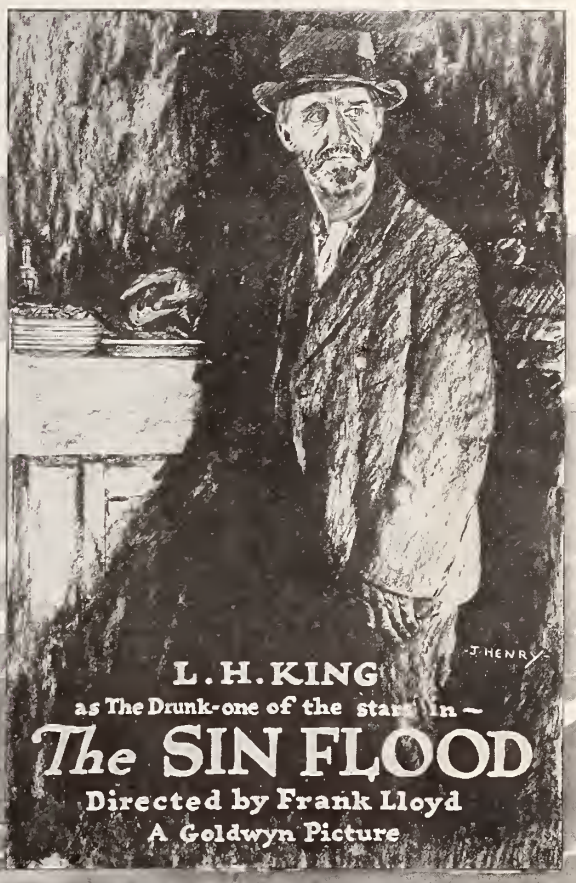

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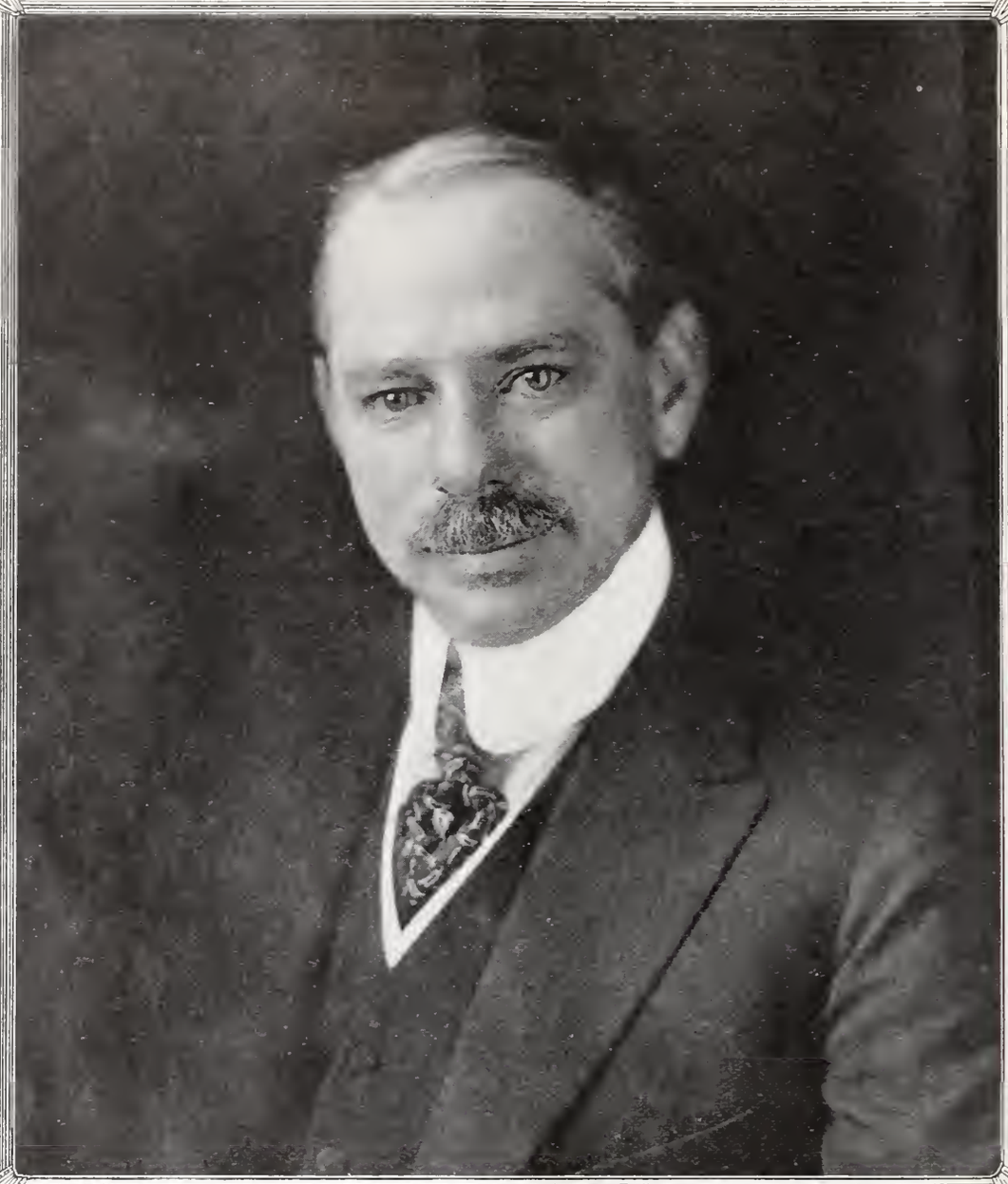

MARCUS LOEW

Educational Pictures

"THE SPICE OF THE PROGRAM"

MARCUS LOEW
1540 BROADWAY
NEW YORK

Dec. 23, 1921.

Mr. E. W. Hammons, President
Educational Film Exchanges Inc.
370 Seventh Avenue
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I have recently contracted for the entire output of the Educational Films Incorporated for the season of 1921-1922. This contract covers seventy-one two reel comedies.

This bears out my opinion that the Educational Films Incorporated has distributed and will continue to distribute a consistently high-grade comedy product.

Very truly yours,

Marcus Loew

ML/HH

TESTIMONIAL

Educational Pictures

"THE SPICE OF THE PROGRAM"

Detroit, Mich., Dec. 21. 1921

Mr. Hal Hodes, Sales Manager,
Cosmopolitan Productions,
New York, N. Y.

Dear Sir:-

I am only too glad to congratulate the Cosmopolitan Company on its late releases. This year's product shows a wonderful improvement over the former productions, which is quite a remarkable statement when you take into consideration the fact that Cosmopolitan has produced probably some of the most wonderful pictures that have ever been portrayed on the silver screen.

I greatly appreciated ENCHANTMENT. The delicate symbolism of the play is most pleasing. The modern system of lighting and the artistic beauty embodied in the settings were really enchanting. The theme of the play, with its careful delineation of characters shows what can be done when real literary tactics are applied with sense and consideration to the plays for the silver screen.

In JUST AROUND THE CORNER you have given us a character story so true to life that the realism gets under the skin and makes one cry and laugh at the same time. It reminds of HUMORESQUE, but is better. It reminds us of OVER THE HILL, but it avoids the sensational. Yet it is really "meaty" with those delicious morsels which move our finer emotions.

Again I must congratulate your Corporation for choosing plays of such a nature that the censors need not worry. In the long run you will find that you are making no error by following this line, for hundreds of thousands of dollars worth of valuable scenes are scrapped by the censors scissors yearly, which is a financial fact to be considered and appreciated.

Hoping that you will continue to follow your line of producing more of these wonderful character plays, I remain,

Most sincerely yours,

RAB:FH

Royal A Baker
Censor.

Detective Lieut. Detroit Police Department
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Wilderness fear, the fear that grips and holds—that sees monsters in mere shadows, and fiends in moonbeams—

THEN

The awakening, with a savage rush, of the primitive fighting spirit that exists in every man.

"CONCEIT"

The Magnificent AMERICAN Production

Directed by Burton George
Story by Michael Phillips
Scenario by Edward Montagne

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ERNEST SHIPMAN *presents*

"CAMERON OF THE ROYAL MOUNTED"

RALPH CONNOR'S *Stirring Story*
Directed by
HENRY MACRAE
featuring GASTON GLASS
VIVIENNE OSBORNE IRVING CUMMINGS

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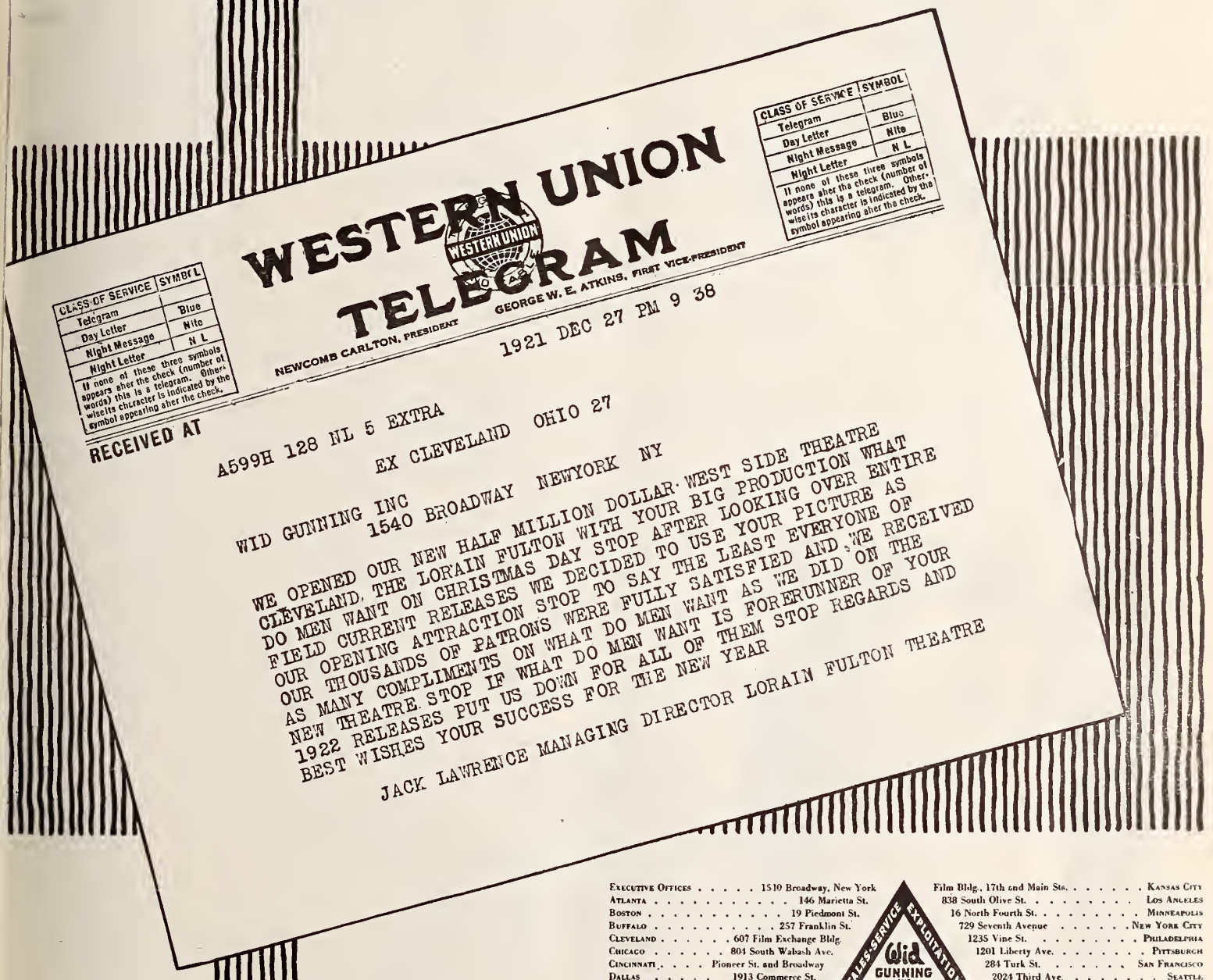

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JACK LAWRENCE MANAGING DIRECTOR LORAIN FULTON THEATRE

Executive Offices	1510 Broadway, New York	Film Bldg., 17th and Main Sts.	Kansas City
Atlanta	146 Marietta St.	838 South Olive St.	Los Angeles
Boston	19 Piedmont St.	16 North Fourth St.	Minneapolis
Buffalo	257 Franklin St.	729 Seventh Avenue	New York City
Cleveland	607 Film Exchange Bldg.	1235 Vine St.	Philadelphia
Chicago	804 South Wabash Ave.	1201 Liberty Ave.	Pittsburgh
Cincinnati	Pioneer St. and Broadway	284 Turk St.	San Francisco
Dallas	1913 Commerce St.	2024 Third Ave.	Seattle
Denver	1714 Broadway	3617 Washington Ave.	St. Louis
Detroit	143 East Elizabeth St.	525 Thirteenth St., N. W.	Washington

Wid GUNNING INC. — SALES-SERVICE EXPLOITATION CO-OPERATION

WEST COAST PRODUCTION HEADQUARTERS, 6411 HOLLYWOOD BOULEVARD, LOS ANGELES

What Do ~~Men~~ You Want?

Soon to be presented by Carl Laemmle

6 Super features finished and in production

Big Stars—Famous Authors
Great Stories—Fine Directors

LON CHANEY

in a tremendous drama of the Canadian Northwest the title of which will shortly be announced.

Directed by Robert Thornby

PRISCILLA DEAN

in

"WILD HONEY"

Produced from the famous novel by Cynthia Stockley
Directed by Wesley Ruggles

"THAT LASS O' LOWRIE'S"

From the book by Francis Hodgson Burnett that had millions of readers
Directed by Hobart Henley

HARRY CAREY

in

"MAN TO MAN"

A stirring action story by Jackson Gregory
Directed by Stuart Paton

HOUSE PETERS and an ALL STAR CAST

in

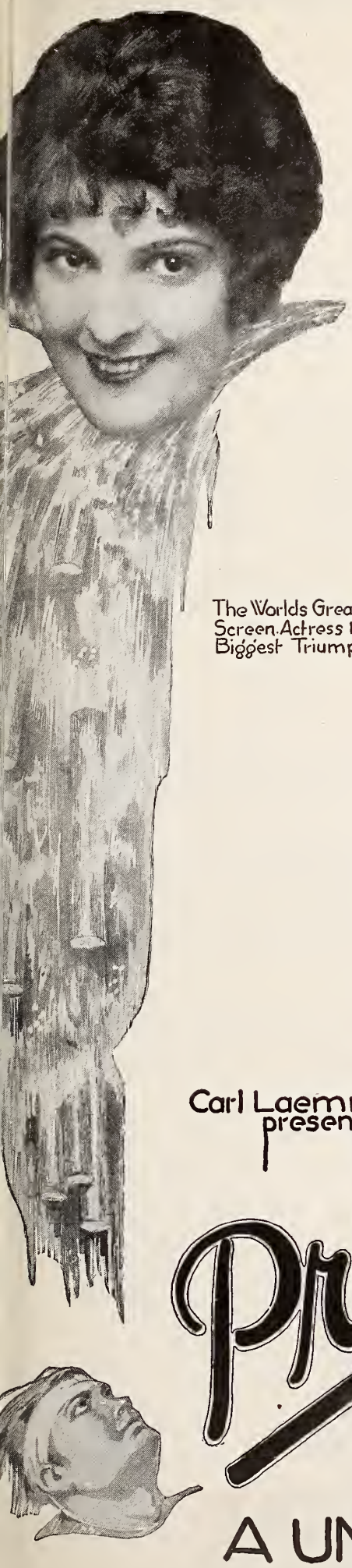
"HUMAN HEARTS"

From the international stage success by the famous playwright Hal Reid
Directed by King Baggot

"THE STORM"

From George Broadhurst's Broadway Sensation, written by Langdon McCormick
Directed by Reginald Barker

6 Great Universal-Jewels



The Worlds Greatest Screen Actress In her Biggest Triumph

A Sensation Everywhere

Took this city by storm. Played to 1800 at two shows. House seats only 640. Turned as many away as saw the picture.

—IMPERIAL THEATRE
Toronto, Can.

* * *

S. R. O. business for three days. One of the greatest box office attractions I've ever played.

—VICTORY THEATRE
Shawnee, Okla.

* * *

Ninety percent will say it is the greatest production they have ever seen. The other ten will say it is wonderful.

—STRAND THEATRE
Schroon Lake, N. Y.

* * *

Did the best business since last winter. Excellent production.

—PALACE THEATRE
Buffalo, N. Y.

Carl Laemmle presents

Priscilla Dean

In the Biggest Thriller Ever Screened

"CONFLICT"

From the Novel by Clarence B. Kelland

Directed by Stuart Paton

A UNIVERSAL-JEWEL PRODUCTION

Advertising
vs.
Publicity

Publicity may convey information admirably and still fall short of good advertising. Publicity is usually narrative, while advertising, in addition, carries the word of command.

The news item in this morning's paper announced a parade, a launching, or the coming of a heat wave.

An advertisement of the same event would give the same information plus a direct invitation for you to attend; box-office prices; connecting train schedule and, perhaps — the assortment of hot-weather garments to be had at Blank & Company's.

More people READ "Publicity"—more people ACT in response to advertising.

The most primitive advertising proves best the "law of mental domination," for the unsupported command to

"Buy Blank's Biscuits"

alone, but oft repeated, has in many cases compelled a national following.

MOVING PICTURE World

The oldest and newest trade paper in the field.

Courtesy of
Butterick Publishing Co.

A sensation in London~A startling success in New York and the biggest hit of Los Angeles!

And now the triumph of Chicago

AT

WOOD'S THEATRE

WILLIAM FOX *presents*

MARK TWAIN'S

Famous Comedy

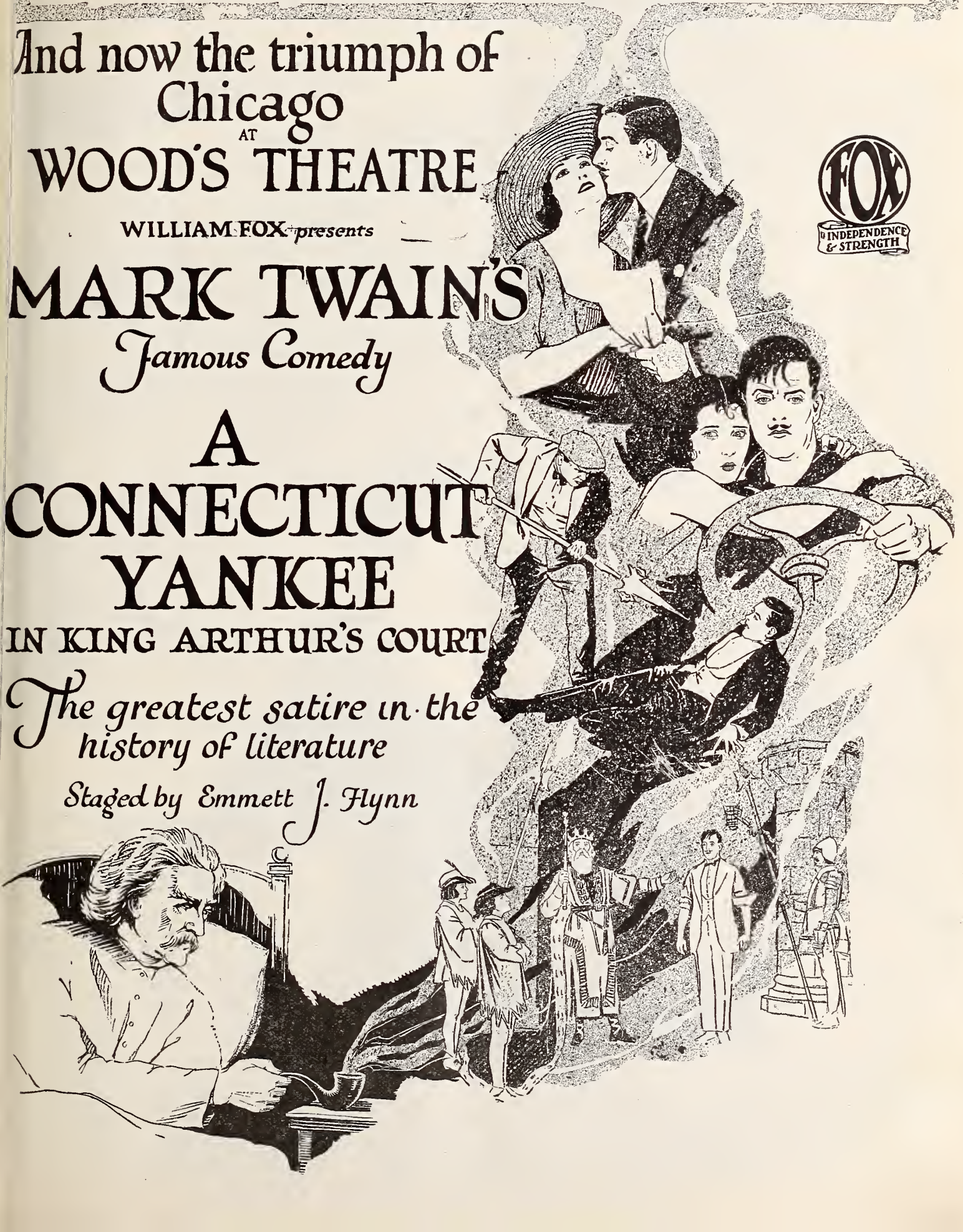
A CONNECTICUT YANKEE

IN KING ARTHUR'S COURT

The greatest satire in the history of literature

Staged by Emmett J. Flynn

FOX
INDEPENDENCE & STRENGTH



Mayflower Pictures Corp *presents*

"LIVING LIES"

From the Saturday Evening Post *Story*

"A SCRAP *of* PAPER *by*

Arthur Sohmers Roche

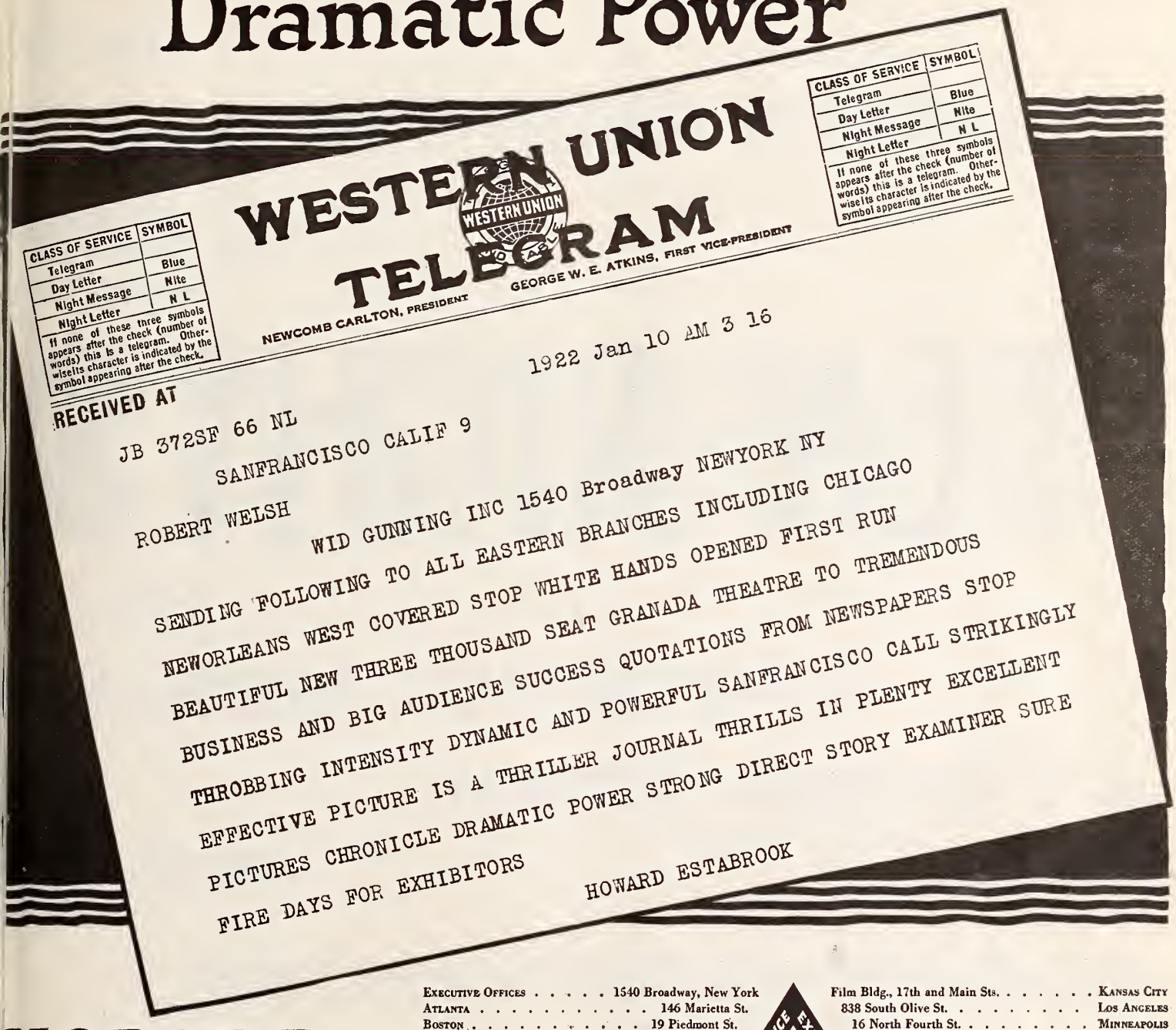
Directed by Emile Chautard

Distributed by

Clark-Cornelius Corp.

117 West 46th St., N.Y. City.

"Thrills Aplenty~ Dramatic Power"



WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	Nite
Night Message	N L
Night Letter	

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ROBERT WELSH

WID GUNNING INC 1540 Broadway NEWYORK NY

SENDING FOLLOWING TO ALL EASTERN BRANCHES INCLUDING CHICAGO NEWORLEANS WEST COVERED STOP WHITE HANDS OPENED FIRST RUN BEAUTIFUL NEW THREE THOUSAND SEAT GRANADA THEATRE TO TREMENDOUS BUSINESS AND BIG AUDIENCE SUCCESS QUOTATIONS FROM NEWSPAPERS STOP THROBBING INTENSITY DYNAMIC AND POWERFUL SANFRANCISCO CALL STRIKINGLY EFFECTIVE PICTURE IS A THRILLER JOURNAL THRILLS IN PLENTY EXCELLENT PICTURES CHRONICLE DRAMATIC POWER STRONG DIRECT STORY EXAMINER SURE FIRE DAYS FOR EXHIBITORS

HOWARD ESTABROOK

HOBART BOSWORTH

and All-Star Cast in

White Hands

SALES-SERVICE EXPLOITATION — Wid GUNNING INC. — CO-OPERATION

Executive Offices	1540 Broadway, New York	Film Bldg., 17th and Main Sts.	Kansas City
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Detroit	143 East Elizabeth St.	525 Thirteenth St., N. W.	Washington

WEST COAST PRODUCTION HEADQUARTERS, 6411 HOLLYWOOD BOULEVARD, LOS ANGELES

THEATRE

YOU CAN

DIRECT FROM THE ARROW

L. CASE

SCREEN VE

"TEN NIGHTS

Directed b

FIVE HOME RUNS THE

B. F. KEITH'S VICTORY

PROVIDENCE, R. I.

B. F. KEI

PAWT

CARR and SCHADD'S ARCADIA

READING, PENN.

EVERY RECORD BROKEN IN
WILL YOUR THEATRE

ARROW FILM

W. E. SHALLE
220 WEST
NEW YOR

OWNERS!

IOW BOOK

FILM CORPORATION

RUSSELL'S

ON OF

N A BARROOM"

Oscar Apfel

RECORD TO DATE

B. F. KEITH'S BIJOU
WOONSOCKET, R. I.

H'S BIJOU
KET, R. I.

THE MODERN THEATRE
LAWRENCE, MASS.

VERY THEATRE IT HAS PLAYED!
BE THE NEXT?

CORPORATION

ERGER, President
2d STREET
N. Y.

An Allan Dwan — Production

MAYFLOWER PHOTOPLAY CORPORATION
PRESENTS

"THE SIN OF MARTHA QUEED"

ALLAN DWAN'S "*The Sin of Martha Queed*" is a picture you will want to play. Patrons will leave your theatre completely satisfied with their evening's entertainment. Dwan's latest offering will rank with his best. An excellent cast and a gripping story correctly handled.

Exhibitors should make money with "The Sin of Martha Queed". It is a picture that your patrons will advertise for you by word of mouth.

They will leave the theatre impressed with the story and the sincerity of its interpretation. (*From the* EXHIBITORS HERALD)

Distributed by Associated Exhibitors, Inc. through Pathé Exchange Inc.

"THE FOUR SEASONS"

Ralph Pugh, managing director of Interest Films, Ltd., who have purchased the rights to "THE FOUR SEASONS" for England, Ireland, Scotland and Wales, writes:

> **We feel greatly elated in securing the rights to "THE FOUR SEASONS" for the United Kingdom. . . . It is one of the really worth-while pictures . . . and we expect that it will meet with the unanimous approval of the English exhibitors, newspapers and public. . . .** ***It should also prove to be an unusual success in your country.***

Booking Now Through Hodkinson Exchanges

KINETO COMPANY OF AMERICA

INCORPORATED

71 West Twenty-third St. **New York City**

"Most Popular Star in Best Role!"

—New York Telegram

Joseph M. Schenck

presents

NORMA TALMADGE

in

"Love's Redemption"

Adapted from Andrew Soutar's novel "On Principle," by Anthony Paul Kelly; Directed by Albert Parker; Photographed by J. Roy Hunt; Settings by Willard M. Reineck.

HER BEST ROLE

"One of the most popular screen stars returns to delight her many admirers anew. Never has she had a role that equals this one. Entertainment blended with delightful character delineation."
—*New York Evening Telegram.*

STAR SHOWS GREAT ABILITY

"Wonderful scenes added to personal charms and ability of star."
—*New York Journal.*

FILLS IT WITH LIFE

"Norma Talmadge infuses such life into the film that one's attention does not wander to the lovely scenic views, distracting as they are."—*New York Sun.*

FIRE AND ABILITY

"Miss Talmadge brings to the play her unquenchable charm, fire and ability."
—*New York Globe.*

LIKEABLE PICTURE

"We liked this picture because it was so sanely told by actors who do not over act. They act like real people. The role seems to have been written for Norma Talmadge. Her naturalness is her greatest charm. The supporting cast is excellent." —*New York Tribune.*

EXCEPTIONAL PICTURE

"'Love's Redemption' is an exception that is rousingly welcomed. Miss Talmadge is unusually charming, and the story gives her an ideal role, calling for the quick-changing lights and shadows of emotion at which she is so adept."
—*New York Evening Mail.*

ENTIRE CAST EXCELLENT

"Smooth in continuity, an excellent cast and well photographed scenes."
—*New York Times.*

STAR IS LOVELY

"Miss Talmadge is lovely."
—*New York Evening World.*

A First National Attraction

There'll be a Franchise everywhere

"Will Chalk Up a Hit With Any Kind of Audience Anywhere" —*Variety*

Read what the trade experts say:

WILL MAKE A HIT

"They say that Chaplin taught little Jackie Coogan to act before the camera. If so, Jackie hasn't forgotten. In 'My Boy,' Jackie is the same wistful, lovable kid, still unspoiled.

"There is a pretty, simple heart interest story. A series of alternately humorous and sentimental scenes. All that is necessary to record in the way of praise for the feature is that Claude Gillingwater is cast for the role of the old captain. One would have to be without a heart not to be moved by the love of the "old man" for the child and its reciprocation.

" 'My Boy' will chalk up a hit with any kind of an audience anywhere in the world."—*Variety.*

JACKIE TRULY WONDERFUL

"Little Jackie Coogan, who leaped suddenly into the limelight of film fame through his great performance with Charlie Chaplin in 'The Kid,' lives up to the reputation he gained through every foot of this picture. He is a truly wonderful juvenile, his comedy work is not only enjoyable, but he possesses a keen sense of dramatic values and there is nothing forced or unnatural about his acting. 'My Boy' is rich in mirth-provoking situations but there is a strong undercurrent of pathos running through the plot and the tiny star proves himself as potent in bringing tears to the eyes of an audience as he is in making them laugh. That the picture will win widespread popularity cannot be doubted. Its appeal hits young and old alike and exhibitors will make no mistake in booking it.

"No one can help feeling sympathy for the quaint, adorable little hero of the story. The humorous episodes are all intensely amusing, the local atmosphere throughout is colorful.

"The small star is fully equal to all demands made upon him and is sure to delight his numerous admirers. The action moves at a rapid pace from first to last."—*Exhibitor's Trade Review.*

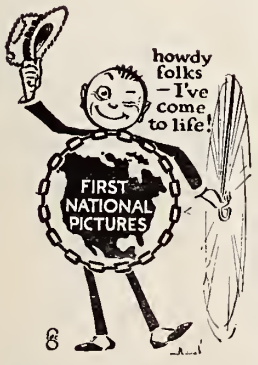
AN IDEAL FEATURE

"The feature picture at the Strand is an ideal one for Christmas week. The picture has plenty of laughs and a few tearful moments. It shows Jackie Coogan doing all the little household tasks he learned so well from Charlie Chaplin. We can never see him without feeling that he is closely related to the comedian. He does some very good bits of acting, much better than in his last film, and it seems as if he has now made a real place for himself on the screen. He is a most adorable baby. Claude Gillingwater is good as the old sailor."—*New York Telegraph.*

JACKIE WINS ALL

"Jackie Coogan has never more indisputably asserted his right to be starred than he does in 'My Boy.' Jackie is possessed of so adorable a personality that he wins everyone.

"The last scene where the policeman, the inspection officer, the old sea captain and the newly found grandmother want the boy at the same moment is an example of great drama. The direction is splendid." *Moving Picture World.*



THEY'LL ALL LIKE IT

"Little Jackie Coogan is delighting a host of admirers at the New York Strand —providing a fine lot of laughs. 'My Boy' has a good deal of heart interest. You ought to be able to do good business with it. Old and young will like it and they'll be delighted with the young star. Whatever exploitation you accord the picture ought to prove worth while when you count up the receipts. There is real appeal in the kid stuff, and the laughs and touches of pathos are mingled in a fashion that offers a happy combination."—*Wid's.*

COOGAN SCORES HEAVILY

"Good entertainment with heart interest simply and unaffectedly played and never carried to the point of exaggeration. Jackie Coogan, that wonder boy of 'The Kid' 'and Peck's Bad Boy,' appears in another pleasing comedy-drama.

"As in his former vehicles, Coogan scores heavily and it is a picture that will tickle the youngsters mightily."—*Exhibitor's Herald.*

Sol Lesser

presents

JACKIE COOGAN

in

"My Boy"

Directed by Victor Heerman and Albert Austin

A First National Attraction

There'll be a Franchise everywhere

Look Out For The TNT!

Mack Sennett's new series of 2-reel comedies are packed with laugh explosions that will shake your house.

His first four for First National are now available. Short in length but of feature value.

You can pack your house by advertising them. They'll do the rest! We've seen them!

MACK SENNETT

presents

Ben Turpin

in

"Bright Eyes"

and

"Love and Doughnuts"

presents

"By Heck"

and

"Be Reasonable"

with

Billy Bevan

and

Mildred June

Directed by Roy Del Ruth

Distributed by ASSOCIATED FIRST NATIONAL PICTURES, Inc.

Released on the Open Market! Available to All Exhibitors!

A Drama of Thrills!

The Exhibitors Herald says:

"Our hat is off to King Vidor for giving us a realistic train wreck. It is one of the most thrilling and convincing disasters ever pictured on the screen. And there is a race down a rapids over a falls that is quite as nerve tingling. Lloyd Hughes does some of the best work of his career. Madge Bellamy is especially pleasing in an able cast. The story has many unusual angles. It compels your attention from the opening scene to the last foot."

King Vidor

presents

LOVE NEVER DIES

From the book, "The Cottage of Delight," By Will N. Harben

Directed and Adapted By King Vidor

Featuring

Lloyd Hughes

and

Madge Bellamy

Distributed By Associated First National Pictures, Inc.

A Unique Picture

The New York Telegraph says:

"Hobart Bosworth pictures occupy the place on the screen that the stories of Conrad or Masefield poems do in literature. They have a splash and tang of salt about them which make them unique. Bosworth draws the character with strong, clean lines.

"The scenes aboard the whaler are alive with flying spray and struggling, fighting men. It is fine and realistic work.

"There are two whales sighted and no end of strenuous action. It is a picture that men will like."

Hobart Bosworth Productions, Inc.,

presents

HOBART BOSWORTH

in

THE SEA LION

By Emilie Johnson; scenario by Joseph Franklin Poland; directed by Roland V. Lee; photographed by J. O. Taylor.

Distributed by Associated First National Pictures, Inc.

Released on the Open Market—Available to all Exhibitors!

A Picture That Will Make You Marvel!

Strongheart the famous war dog, who laughs, cries, loves and fights like a human being.

H. O. DAVIS

presents

"The Silent Call"

An unforgettable picture that is making everyone talk—Millions are waiting to see it, having read the story from which it was adapted, "The Cross Pull," in the Saturday Evening Post. Written by the famous author, Hal. G. Evarts.

A Laurence Trimble
Jane Murfin Production

Distributed by Associated
First National Pictures, Inc.

Read what the critics say:

"Grown-ups and kiddies alike enjoyed seeing Strongheart, the famous police dog with such a marvelous war record, in 'The Silent Call' playing this week at the Liberty theatre. The film is excellent in both the plot and photography and acting, a triumvirate that does not always go together.

"One could use all the adjectives in the dictionary and a few that are not, in describing the star actor, Strongheart, and then fail to tell it all.

"Strongheart's training as a police dog of Belgium before the war and the rigorous discipline to which he was held during the war made the picture possible. In his acting he is superb and goes through the whole catalog of emotions as well as if not better than the average human being. The picture is an argument against those who claim that a dog cannot reason or think, for Strongheart certainly does both and does them well."

—*Portland (Ore.) Journal.*

"Strongheart, a dog, is one of the best screen actors this writer has ever seen. He is a master of pantomime.

'He stands trial before human friends. Regretfully, they sentence him to death. That is a great scene. The dog hangs his head in shame. He beseeches his judges for mercy. No human ever mirrored such emotion for the screen.

"Returning to the savage state, he mates with a wolf. Then one day while he is foraging for food for his family a man blasts his home with dynamite. There is pathos in the scene of the dog's return. He tries to dig into the ruins. Exhausted, he stretches his length upon the ground and buries his face in his paws.

"Then there's a real battle. He wallowed the man on the ground and stripped his clothes from him. No man who sees the film would want to trade places with the villain."

—*Cincinnati Post.*

"'The Silent Call,' at the Liberty, is noteworthy as the first appearance on the screen of Strongheart, a European police dog, whose first work in pictures places him in the rank of a star.

"The picture is a screen adaptation of "The Cross Pull," a magazine story, and calls for just such a dog as Strongheart to play the leading role. The novelty of having a dog play the principal role throughout the picture and the excellence of Strongheart's acting form the principal appeal in the picture.

"The settings are beautiful and since practically all of the story takes place out of doors, snow peaks, streams and meadows make an attractive background for the unfolding of the plot. The story is straight melodrama, but the audiences seem to like it immensely and applaud in great excitement when the heroine is rescued by the dog in a thrilling fight."

—*Portland Oregonian.*

Released on the Open Market—Available to All Exhibitors!

MOVING PICTURE
World

ARTHUR JAMES
Editor-in-Chief

JANUARY 21
1 9 2 2

The Big Man From the Outside

CHIEF among the industry's present discussions is the talk over the invitation extended to a big man of affairs, a national figure, a recognized man of executive strength to become either the president of the new producers' and distributors' organization or the chairman of its board of directors.

There is by no means a unanimous opinion in the matter, due, possibly, to the heavy silence maintained by the prime movers in the plan. The industry at large is a bit hazy (no pun intended) over the situation, and this condition will continue until a statement is authoritatively made. Possibly this will be made by the new big man from the outside when he decides to accept the offer.

Several facts stand out. One of these has been the inability of the producers and distributors to agree upon one of their own number, who fully met their conception of a man who could represent them and their part of the picture business before the world at large. We believe there are several men in our business fitted for this responsibility, but in each instance his business affiliations would interfere with his unanimous selection.

Another fact is the likelihood that the leader would also have to be an arbitrator. In the conflict of interest arising between rival companies he might be called upon to decide questions involving great financial loss to one company or another. Such a decision would be accepted unquestionably, with better grace if it were made by one who not only commanded the respect of all concerned, but one who hadn't a dollar's worth of interest in the moving picture business or especially in any of the companies that might be affected by the decision.

What bearing the selection of the arbiter-representative would have on exhibitor problems is not presented, but it seems likely that an authority of this calibre would be welcomed by exhibitors if they felt they could lay before him any just grievance and secure a fair, full and impartial hearing.

Possibly it is in the minds of those favoring the plan to provide a way out of the wilderness of dispute, of slander, of malice, of misunderstanding and pernicious disturbance which is a curse upon our business and a detriment to the sound progress of the exhibitor, the distributor and the producer. None save an ambitious few profit by this eternal turmoil which lowers our business to the level of cheap ward politics and makes a hero out of the man with the loudest voice and a leader of the shouter with the snappiest oratory.

Whether it will be Will H. Hayes or another, we believe his success will only be possible with the full and complete support of the producers and distributors and the sympathetic cooperation of the industry as a whole. The chief desire of the leadership of our business is fair play within, a square deal to the exhibitor and to the producer as well, and then a united industry able to insist upon fair play and to get fair play from the lawmakers and the public.

The move is regarded by many as the most definite evidence of the industry's keen desire for progress, and as such we will regard it until we are convinced to the contrary.

Arthur James

High Spots in the Week's News

WHILE Mr. Exhibitor is attending business sessions in Albany on February 14, 15 and 16, his better half will be having the time of her life. That is provided for, assured and made certain by a committee of which Mrs. George Roberts is chairman and Mrs. Jack Leonard and Miss Noma Suckno are secretaries. The program will include teas, sightseeing trips, vaudeville and film entertainment and that highly touted Movie Ball. Rather soft for the women, eh, what?

* * *

Chicago exhibitors have been planning to decrease the pay of their projectionists, effective January 11, and now the men come forth with a demand for a 15 per cent. increase. Exhibitors are said to be willing to close down rather than pay more money in salaries. Negotiations are at a standstill.

* * *

Ninety per cent. of all theatres in Syracuse, Utica and Binghamton, N. Y., are charged with violating regulations as regards the collection of the amusement tax by Internal Revenue officials. They will be checked up again about March 15.

* * *

Last week's rumor that an open-Sunday movement was on in Albany, N. Y., got the city stirred up. Church opposition developed at once. Mayor Hackett announced he hadn't heard of the ordinance said to be in the making, and the uproar subsided as quickly as it had begun. Nobody's knows how it started—perhaps it was an experimental "feeler."

* * *

Representative Fitzgerald of Ohio fizzes over again in Congress. Now it's a indigo bill for the District of Columbia, prohibiting the operation of theatres on Sundays, among other things. All together, boys——!

* * *

Visiting Toronto for one day, Lewis J. Selznick on January 6 intimated in a speech that prominent Canadian picture interests, including J. P. Bickell, N. L. Nathanson and others of the Famous Players Canadian Corporation, Famous-Lasky Film Service, Regal Films, Eastern Theatres and affiliated companies, will shortly be identified with him in a strong trade alliance. He saw a possibility that admission prices will be reduced in the U. S. and Canada.

* * *

Bert M. Moran, manager of Pathe's Albany, N. Y., branch, since 1918, has been promoted to the management of the company's Pittsburgh branch and is succeeding James M. Loughborough, a former newspaperman who has been with Pathe for some time. The city has given the veteran Moran a great farewell, withal a regretful one.

* * *

Two orchestras in one picture house! That's become a fact in Winnipeg, Canada, the Allen Theatre trying the innovation. There'll be a concert and a jazz orchestra. Evidently the reported decline in popularity of jazz isn't taken seriously up north.

* * *

Give 'em an inch and they'll take an ell. New York censors admit intending to ask the legislature for an increase in power. They claim there is no definition of an educational picture, and want one.

* * *

New York State's motion picture incorporations for 1921 numbered 455 companies having a combined capitalization of $28,373,400. The largest month was May.

SERVICE!

Moving Picture World publishes 19 reviews this week—more than any other trade paper.

Last week a similar service to exhibitors was rendered during a period shortened by holidays.

In YOUR trade paper you have a right to expect and you get

SERVICE!

Wanted: Letters from buddies in the army and film business. Two years ill as the result of service in the war. Louis E. Goldenberg, former manager of Forest and Arcade theatres, Cincinnati, now at U. S. Hospital, Great Lakes, Ill.

* * *

Paramount comes forth with much news this week. The tenth anniversary will be celebrated beginning March 5, two weeks of solid bookings being planned. Rudolph Valentino has signed a three-year contract, and the best-seller novel, "If Winter Comes," will be produced in England. Then there's a new distribution contract covering six South American countries, and another involving Mexico.

* * *

Marcus Loew is elected president of Metro, succeeding Richard A. Rowland. William E. Atkinson is vice-president, continuing to serve as general manager. There will be no change in policies or production plans.

* * *

The story of the little acorn that grew up to be a great grand-daddy of an oak occurs in connection with the announcement that the Fox Anniversary Week beginning January 29 commemorates eighteen years of existence. Starting with a tiny office on Fourteenth street, and persisting despite disappointments, William Fox has succeeded in establishing himself as a "big gun' of the industry.

* * *

America offers a big field for English-made productions. So says Cecil M. Hepworth, who's been visiting here for four months. Firm in his belief, he's already begun to quadruple the present facilities of the Hepworth Studios.

* * *

A search for new productions is the purpose of W. W. Hodkinson's annual trip to the West Coast, just undertaken. He will probably be back in New York by March 1, visiting a number of his exchanges on the return trip.

* * *

The Federal Trade Commission has inaugurated an investigation of alleged unlawful activities of so-called "fly-by-night" operatives in the state rights field.

* * *

A reorganization makes William Le Baron director-general, Verne H. Porter scenario editor, and Howard Irving Young film editor of the Cosmopolitan Productions.

* * *

W. E. Greene and F. B. Warren form a national distributing system named the American Releasing Corporation.

* * *

In a statement of policy Wid Gunning, Inc., describes how the sales force will operate on a new percentage basis.

Paramount Celebrates Tenth Anniversary Beginning March 5—Two Weeks of Solid Bookings—Advertising Campaign Planned

PARAMOUNT is going to celebrate its birthday. Ten years ago Adolph Zukor founded the Famous Players Film Company, the parent company of the Famous Players-Lasky Corporation known throughout the world wherever pictures are shown as Paramount, and the organization is preparing to celebrate its tenth anniversary.

The birthday celebration will start Sunday, March 5, and will be of two weeks' duration. Following the lines of the annual Paramount Week, it is planned by General Manager S. R. Kent and his assistants in the department of distribution to book theatres throughout the country solid with Paramount pictures.

Paramount district and branch managers have been apprised of the general plan and are already enthusiastically at work mapping out the details to be followed in their respective territories. Spurred on to greater endeavor instead of being daunted by the success of the last Paramount Week, when all records for the annual event, both as to gross business and the number of theatres participating, were broken, the entire sales organization is determined to at least approximate twice that business during the two weeks of the anniversary.

For March 5, the opening of the anniversary, Paramount announces day and date release of some of its biggest productions. These include Cecil B. DeMille's "Fool's Paradise," Gloria Swanson in "Her Husband's Trademark," Wallace Reid in "The World's Champion"; and "The Dragon's Claw," the first of the spectacular UFA series, "The Mistress of the World." George Fitzmaurice's production, "Forever," adapted from "Peter Ibbetson," will also be available at that time. Hundreds of extra prints of these productions are being prepared to satisfy the demand for simultaneous showing.

Double-truck advertising announcing the anniversary event will be used in national publications and through the two weeks' advertising space in more than six hundred daily newspapers will be utilized as part of the big campaign now being prepared by the publicity and advertising department.

It was early in 1912 that Adolph Zukor set out boldly to reorganize the business of producing motion pictures. He was a successful exhibitor at the time.

Organizing his company, Adolph Zukor's first picture to be released was "Queen Elizabeth," with no less a celebrity than Sarah Bernhardt in the title role. It was not the first five-reel production ever made, but it was the first production to be released by any company under a fixed policy of making and distributing pictures of that approximate length and quality as a standard.

Other features of similar length and starring such people as James K. Hackett, Mrs. Fiske, Mary Pickford, James O'Neill and Lily Langtry followed. Their appearance attracted other producers with similar ideals into the field. Among them was Jesse L. Lasky, who interested Cecil B. DeMille, at that time a successful stage producer of the Belasco school, and others in the organization of the Jesse L. Lasky Feature Play Company. Having scraped together a small amount of capital they purchased the film rights to Edwin Milton Royle's play, "The Squaw Man."

Going to California, Mr. Lasky and his associates made "The Squaw Man," with Dustin Farnum in the stellar role. The Lasky studio, Paramount's huge West Coast production center of today, was built around the crude little building where "The Squaw Man" was filmed. The present plant affords more than twenty-five times as much floor space, covering two city blocks in Hollywood, while the nearby Lasky ranch of 1,200 acres affords a wide variety of scenery for exterior backgrounds.

To Hollywood at about that time went also other producing organizations, among them the Oliver Morosco Photoplay Company and Bosworth, Inc. In July, 1916, the Famous Players Film Company and the Jesse L. Lasky Feature Play Company were combined under the name of the Famous Players-Lasky Corporation. The Paramount Pictures Corporation had been formed for the distribution of the product of the Lasky and Bosworth companies. On January 1, 1917, the Paramount organization was taken over by the Famous Players-Lasky Corporation, Bosworth, Inc., and Pallas Pictures, the Morosco output, having previously been acquired. Later the Artcraft Pictures Corporation was amalgamated with Famous Players-Lasky, as still more recently was the Realart Pictures Corporation.

With the absorption of the Paramount company and the turning of the product of the combined companies for release through the exchanges of the Famous Players-Lasky Corporation, the former organization disappeared as a separate entity, but the name was wisely retained as the trade name for all the features released by the present corporation. Today, Paramount pictures made in the huge studios of the company in New York, Los Angeles and London, are distributed through thirty branch offices in the United States, six in Canada, nine in Great Britain, two in France, one in Denmark, one in Belgium, five in Australia, one in New Zealand, one in Mexico, two in Brazil, and on contract to every other country in the civilized world.

Lest We Forget

IF it be that the National Association of the Motion Picture Industry is to pass into the discard and make way for newer bodies with a similar purpose in view it should not be permitted to dissolve without some recognition of its service to this industry. Under the leadership of William A. Brady it has proceeded constructively and efficiently—not a perfect body, not an organization able to do what everybody wanted done, or, in fact, some things that should have been done, but nevertheless valuable beyond measure in its work.

Mr. Brady's task has been as arduous as it has been thankless. He has at great sacrifices of time and money served this industry unselfishly. We had occasion to criticize Mr. Brady for what appeared to us as a standstill policy, but when we saw that policy abandoned and a hard-working, full-speed-ahead program inaugurated we were even more frank in our enthusiasm and praise than we had been in our censure.

The repeal of the five per cent. tax we have justly attributed to Mr. Brady and his associates because we had the facts in hand and we believed that in so important an achievement the credit should be given fairly, and that any other course would have been dishonest. If Mr. Brady and the National Association had done nothing else the decoration of the legion of honor of the industry should be awarded to the organization and the individual.

It so happens that this tax repeal is the crowning achievement to a veritable mountain of service, and for us, an industry, to pass it by unnoticed and unrecognized would be to stamp ourselves as wholly without gratitude or appreciation. Mr. Brady can rest content with a sense of fine and unselfish labor conscientiously performed, but the industry has no right to let this important labor pass as insignificant.

We believe that the hearty thanks of our industry should find some form of expression that will be both public and satisfying. A. J.

Harold Lloyd Has Bought Him a Business Band Wagon for All Good Boys to Ride On

By WILLIAM J. REILLY

IF we were writing this story for "Screamland" or any of the fan classics we would throw the Underwood (no adv) into high and reel off some six-cylinder soft stuff as to how Harold Lloyd looks under the glow of the Biltmore indirect lighting system, what Arrow collar he prefers, and how he takes his Cliquot Club gingerale.

But we are writing it for Moving Picture World than which there is no better trade paper so we will throw the typewriter into low for the lowdown on Mr. Lloyd. Because why? Because from our own Coast-to-Coast experience in bearding the Empy World reader in his box-office we know that Mr. Exhibitor is Mr. Showman and therefore Mr. Business Man and therefore wants to know just what Harold Lloyd is going to mean to his box-office in 1922.

For instance, although we might say here, with great pleasure and great truth, "Harold Lloyd is a bright young man—twenty-eight years old and going stronger than John W. Walker," the twelve-minute egg in the box-office would reply, "That's all right. But is it going to help me buy that new organ so I can knock the opposition cold?" And we might say, "Wonderful personality—Harold Lloyd—wonderful smile, modest unassuming. He's a violet but knows more about his business than a lot of the loud lilies." To which we can already hear the query, "Fine! What I want to know is—Does the wife get the sedan she's had her eye on, and does the boy go to prep school, and do I get that extra projection machine Daddy Keyser tells me I need?"

All right! Here is the lowdown. Tell the wife to be looking up some Sunday motor excursions. Tell the boy he's going to Lawrenceville or Swarthmore Prep or Phillips Exeter or any other good one he picks out and you—you keep your eye on "Better Equipment" in Empy World and pick the winner for your projection room.

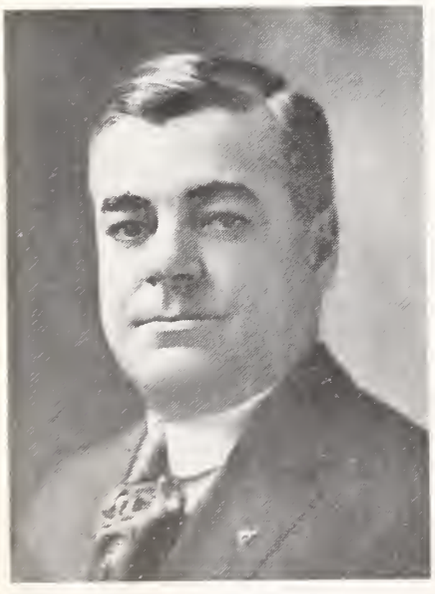
Hear that 'bus coming down the road, rearin' and tearin', all twelve hitting like Jack Dempsey's right? That's the Harold Lloyd band wagon. Get aboard. Harold came to town last week to buy the 'bus, and it's a brand spankin' new band wagon, 1922 Pathe model. He has his route for the next twelve months all mapped out. Four stops for four comedies and the showman who wants to give his bank roll a ride to several figures will get aboard.

Here is gilt-edged security dope in a portable paragraph. The Harold Lloyd public will be assured of at least four comedies in 1922. To say that they will be good comedies would be saddling a winner with unnecessary lead. In all probability the comedies will be longer than two reels. "A Sailor Made Man," the opening of which Mr. Lloyd saw at the Capitol, is a four-reel picture, and a successful four-reel picture. Think of the successful long-distance comedies of this particular school and see how quickly you can make the count.

The lengthening of the Harold Lloyd comedies comes in answer to a real demand for it. Exhibitors in many theatres have already shown what they think of the Lloyd brand of comedy by featuring his two-reelers over the 'feature." The time is not far away—in fact it is here—when showmen will present comedies such as Harold Lloyd makes as the meat of the program. Harold Lloyd wants them to do it consistently. So he intends to give them the wherewithal—the makins. He knows how.

He puts a box-office foot rule on every piece of business, every gag, that goes into his pictures. Besides, every picture is previewed at some representative theatre with absolutely no advertising or exploitation—"cold turkey"—tried on the dog, given the prussic acid test and the hydrochloric acid test, and every other test, and when the picture comes to your screen, the chances are 100 to 1 it's a money-maker. You've often heard of the business of being funny. Harold Lloyd knows it. K-N-O-W-S, knows.

And tack this under the glass-topped desk or on the ceiling if that is where you look for the Big Idea: If you have not met Harold Lloyd, himself, personal, you have something coming to you. That's an old line, but it's good. In this case very good. And that's the first "very" we've used since Grant took the breastworks.



ROY S. SMITH
Executive Manager, Albany Chamber of Commerce, who is co-operating with the Albany Managers' Association in perfecting details of the coming New York State convention of exhibitors

Are You Superstitious? See What Happened to Us

When, last week, a printer broke the mirror over the water tank in the composing room, a gent in our midst shivered with apprehension. Something was sure to happen. We laughed scornfully. It did. Excellent pictures of Roy S. Smith, executive manager of the Albany, N. Y., Chamber of Commerce, and William Berinstein, Elmira exhibitor, appeared in the issue as per schedule. But—and here's where the mirror did its dirty work—the captions identified Mr. Smith as Mr. Berinstein and Mr. Berinstein as Mr. Smith. So we hasten, this week, to print the cuts again, properly captioned. And like Max Linder in "Seven Years' Bad Luck," we are hereafter dead set against breaking mirrors and accepting third lights.

By way of explanation, Mr. Berinstein and Mr. Smith are co-operating in the arrangements for that convention you have read about in MOVING PICTURE WORLD for some weeks. The date is February 14, 15 and 16. The place is Albany, N. Y. The person whose attendance is earnestly desired is you.—Editor.

Takes Over the Pearl

Walter Powers has taken over the Pearl Theatre in Albany, N. Y., which has been operated by Gardner Brothers. The house seats about 500 persons. Three new houses have just been opened in the Albany district. These include the Casino in Schenectady, a thousand-seat first-run house, owned by G. W. Glenn, Jr.; the Smalley Theatre in Cooperstown, owned by William Smalley, and which seats about 500, and the Senate in Chatham.

WILLIAM BERINSTEIN
Chairman of Banquet Committee for New York Exhibitors' Convention

Reorganization Finished, Wid Gunning Makes Important Statement of Policy

AN interesting announcement was made by Wid Gunning, Inc., this week. Mr. Gunning, on his recent trip to the West Coast, made changes in the personnel of the Chicago, Los Angeles and San Francisco offices.

The statement declares that Mr. Gunning placed the offices in those territories in the hands of men of the type that he desires to have associated with him in such a broadly co-operative proposition as he expected later to announce. These changes, it is said, had been delayed only by the fact that Mr. Gunning had not sooner been able to visit these offices.

Ben Simpson, among the best known figures in the East and on the West Coast, and one of the organizers of Realart's exchanges with Jack Woody, is now carrying the Wid Gunning banner in San Francisco. George Slater's appointment to the Los Angeles office was announced while Mr. Gunning was on the Coast. Harry Willard, the clean-cut and popular Realart representative in Chicago since that organization was started, has been secured to handle the Windy City territory for Wid Gunning, Inc.

The New Propositon

After returning to New York and making a few other minor changes in the personnel, Mr. Gunning decided that he now had throughout his organization the type of men whom he desired to be associated with him in such a proposition as he was about to announce. He then placed before the men throughout the country and the new men in Chicago, Los Angeles and San Francisco what he declares the greatest selling practical innovation ever established in the industry.

"As Mr. Gunning sees it," the official statement declares, "the Wid Gunning machine is actually, and in fact only, a selling and exploitation service charging a percentage of the gross for its operation.

"There is naturally in such an organization a certain amount of fixed overhead, such as branch office accounting, shipping and office routine. Mr. Gunning has definitely segregated his productive and non-productive forces so that the managers and salesmen do not now have the burden of the accounting particularly placed upon their shoulders, but these men whose work it is to sell film are definitely instructed that the selling of films is their chief and specific duty.

Straight Percentage

"In addition to the segregating of these departments in this simple and fundamentally correct manner, Mr. Gunning has given all his sales managers and salesmen a straight percentage proposition, which gives them an opportunity to earn two and three times what any film company has ever paid its salesmen and sales managers. Mr. Gunning is continuing the payment of the managers' and salesmens' salaries and expenses, paying these sums now as a drawing account against their percentage, so that the men, under the new system, have everything which they had in the past, with the additional incentive of an exceptional chance to make very large sums, providing they work in a manner that brings in returns.

"There have been various bonuses and percentage arrangements in the film industry, but they have been regulated in such a manner that the opportunities of the sales managers and salesmen have been limited. Overhead branch office expense has been calculated, or territory for the individual has been limited or altered, so that his earning capacity was held at a very conservative figure. Mr. Gunning, in his proposition to his men, has arranged a payment of percentage which practically gives to the men immediately their share of the profits of the selling corporation, which is entirely in accordance with his earlier statements that Wid Gunning, Inc., was really only a co-operative distribution machine wherein the exhibitor's dollar is divided between the actual creator and the actual sales force.

As High As 15 Per Cent.

"Mr. Gunning has arranged a sliding scale of percentages paid direct to the sales workers without any deduction of branch or home office overhead charges of from 8 to 15 per cent. Anyone who knows anything of the workings of film sales will quickly realize that this is a very large percentage for selling."

In discussing the organization's official announcement to members of the trade press, Mr. Gunning declared: "My reason for adopting this method of operation is that I am endeavoring to give the highest incentive to the salesmen who sell, for, in all events, they are actually the men who do the work and maintain the necessary contact between the real creator of productions and the theatre owner. Essentially, what I am doing is placing the men who are selling in my organization in business for themselves and doing this in the most attractive form possible. For Wid Gunning, Inc., pays all expense of overhead charges, weekly salaries and expenses to managers and salesmen, and supplies the productions—which means that the men conducting the branch business are taking no risk—and after that Wid Gunning, Inc., gives to these men the profits of that business.

"It seems to me that this is a needed innovation in the film business. In practice, this method of operation actually permits the exhibitor to know that when he spends his dollar with a salesman for Wid Gunning, Inc., that he is actually doing business with that salesman and the real creator of the picture and nobody else. This is a most healthy condition, one that certainly lends towards the greatest progress in the making of better pictures. From a hard-headed business viewpoint I think it is splendid business for producers to have me paying salesmen so liberally, since, while the salesmen will make more money than they would be able to in a position on a straight salary basis, at the same time, if the salesman is making more money for himself, he is, by his added effort, making more money for the producer."

Bishop Checkmates Open Sunday Move in Mechanicville

After everything appeared to have been settled assuring Sunday picture shows for Mechanicville, N. Y., Bishop Gibbons, of Albany, threw a monkey wrench in the machinery with the result that late Monday afternoon, Louis Buettner, who was interested in the project, withdrew the ordinance and as a result the city will have no Sunday shows.

It appears that Bishop Gibbons sent a letter to the Rev. Father Howard, of Mechanicville, protesting against Sunday shows. This resulted in Father Howard securing two of the five councilmen to pledge themselves as against Sunday shows. When Samuel Berman, secretary of the Motion Picture Theatre Owners of the state, arrived in Mechanicville at the request of Mr. Buettner on Monday, things looked so dubious that it was decided to withdraw the proposed ordinance.

In a meeting at the city hall during the day, many persons expressed themselves as heartily in favor of motion pictures, saying that they were clean and wholesome, the main objections centering around the assertion that Sunday shows would "become counter attractions to the churches."

Studio for Semon

A separate and complete studio for Larry Semon and his company is now under course of construction at Vitagraph's Hollywood lot. The work was started just before Albert E. Smith, president of Vitagraph, left for the East this week. Two of the large stages are to be used. One will be completely covered and it is this one which is to house the dressing rooms, appliances for aerial work and equipment for production during inclement weather. In all, about 20,000 square feet will be occupied by the new studio.

Chicago Theatres May Shut Down If Operators Persist in Demand for 15 Per Cent. Wage Increase

CHICAGO faces a shut-down of every picture theatre in the city as a result of drastic demands made by operators. The 15 per cent. increase in salary demanded by the Operators' Union has been definitely defeated by a committee from the Chicago Motion Picture Theatre Owners and one from the Allied Amusements Association, who have been holding a series of meetings for two months with the heads of the Motion Picture Theatre Operators' Union to arange the wage agreement for 1922. The present wage agreement, by which the operators receive $1.50, terminates January 11 and exhibitors contemplated a decrease in operators' wages.

A joint meeting of the M.P.T.O.C. and A.A.A. held Wednesday was attended by 150 exhibitors who professed a willingness to close their theatres. Thomas Reynolds, president of the Operators' Union, and several members, were admitted, and Mr. Reynolds read the demand for an increase, basing it on higher living expenses. He said it would be a good thing for the theatres to close if business seems poor, for the city is greatly overseated.

Full Authority

After his departure, the motion was made and approved that as a committee had been appointed and had done its best in affecting a settlement, the committee be given full authority to make any settlement possible, whether it involved closing the theatres or any other measure.

Another series of meetings took place between the operators and committee, and the committee reported at the second meeting of the M.P.T.O.C. and A.A.A. held Friday that the demand for the increase had been abandoned but certain restrictions would be imposed upon the exhibitors, which, if persisted in, would mean the closing of every theatre in the city, for the exhibitors would not submit to the hardships imposed. The 200 exhibitors at the meeting again approved the motion that the committee be given full power to make any settlement, making the restriction that no increase be allowed.

"We have the backing of every theatre in the city of Chicago," said Peter Schaeffer, head of the committee from the Allied Amusements Association. "We will close down every theatre in the city whether or not the exhibitor is a member of an association, or operate on the open shop plan if the operators impose further hardships on this industry."

Goldenberg Wants Letters

For two years Louis E. Goldenberg has been ill as the result of service in the army during the war. The former manager of the Forest and Arcade Theatres in Cincinnati is now in the U. S. Hospital at Great Lakes, Ill., and wants very much to receive letters from his old time film friends, he tells MOVING PICTURE WORLD in a letter on Red Cross stationery. Let's go!

Obtains Court Order

An order requiring Daniel G. Tomlinson to show cause why he should not supply the Fox Film Corporation with a bill of particulars, in his suit to recover $4,650 salary, alleged to be due him, has been obtained by the film corporation, from Justice William P. Burr, of the New York Supreme Court. Tomlinson was representative in charge of the Fox interests, in France and Belgium.

C. M. Hepworth Finds Good Demand Exists Here for English Made Motion Pictures

AN invasion of the American market with English productions has been determined upon by Cecil M. Hepworth, the English producer, as a result of the demand he has found exists here, during a four months' tour of this country, which he has just completed. The enlargement of the Hepworth Studios to quadruple its present facilities has already been started, as a result of the trip, and within the next six months, one of several propositions that have been submitted to the producer will probably have resulted in the regular release of Hepworth picture plays in the United States.

The enthusiasm with which "Alf's Button," the initial Hepworth picture play to be shown in this country, now being distributed by Associated First National Pictures, has been greeted by critics and exhibitors in this country, is one of the prime reasons for Mr. Hepworth's belief that there is a big field here for English-made productions. A second factor is the number of propositions that have been submitted to him since his arrival in New York four weeks ago, for distribution of his entire product in this country.

Mr. Hepworth has refused all, excepting two, of the offers he has received for the distribution of his product here. One of these offers is from one of the largest of the national distributing organizations, and the other is a proposition to put them out on a state rights basis. Both of them are admittedly attractive to Mr. Hepworth, but it is not probable that he will make an immediate decision.

SCENES FROM "THE WALL FLOWER," FEATURI NG COLLEEN MOORE. A GOLDWYN RELEASE

Fourteen Reels of "Foolish Wives" Allow Few Preliminary Flourishes

ON September 1, 1920, New York was led to expect a formal presentation of Erich von Stroheim's third super-feature, "Foolish Wives." After waiting a year and three months and absorbing weekly bulletins as to the magnificence, expense and artistry of the only million dollar picture ever made in these United States, New York on Wednesday evening saw it.

The length of the picture, fourteen reels, convinced Andrew J. Cobe, manager of the Central Theatre, who made the presentation, that it would be foolhardy to take up any time in preliminary flourishes or atmospheric effects. Twenty bars of music, from the thirty-five-piece orchestra under the direction of Frank Cork, was the only prelude.

Incidental music had been especially composed for the picture by Sigmund Romberg, composer of "Bombo," "Blossom Time," "Maytime" and all the Winter Garden Passing Shows since that of 1914.

Miss George There

Prominent in the night's gathering was Maude George, who plays one of the leading roles. Miss George came to New York especially for the opening performance, as did Mr. and Mrs. von Stroheim. Another transcontinental first-nighter was Miss Florence Lawrence, the critic of the Los Angeles Examiner.

On account of the tempestuous nature of the weather, the audience was unable to appreciate to its full the elaborate lobby and ingenious decorations which had been designed by Mr. Cobe and Harry Reichenbach. On either side of the entrance were striking panels with the name "Foolish Wives" in raised letters in imitation of white gold. Over the center of the doorway were paintings of four of the principals, Maude George, Erich von Stroheim, Miss du Pont and Mae Busch, and directly beneath them an ingeniously contrived miniature representation of the big gambling scene with the roulette wheel electrically operated and the figures around the gaming table.

Real Paintings

Inside the lobby were huge picture frames with real paintings set deep in frames illuminated with two-color lights in a shadow box effect. The six paintings on either side of the lobby took up virtually the entire wall space

Another striking feature, and the only one which was allowed to obtrude itself upon the gaze of the first-night audience, was the inspiring stage setting which had been designed by Gates & Morange under the orders of Mr. Cobe. This beautiful color scheme of cote-d'azure was admirably designed to put the audience immediately into the atmosphere of the Monte Carlo setting.

Prominent in Attendance

Among those who attended the opening of the production were Mrs. W. K. Vanderbilt of 1 Sutton Place; Murray Hulburt, president of the Board of Aldermen; Thomas J. Drennan, Fire Commissioner of New York; Charles H. Sabin, president of Guaranty Trust Company; Eli Bernheim, president of Columbia Bank; M. J. Fox, vice-president Columbia Bank; Rupert Hughes, Miss Jeannie McPherson; Lee Shubert; John Barrymore; Rev. Stephen S. Wise; Hon. E. C. Knight, former State Controller, Mayor of Buffalo; Judge Geo. W. Simpson; Jules E. Brulatour; Dr. and Mrs. B. Sour; P. A. Powers, Nicholas Schenck; George W. Fraker, vice-president National City Bank; Miss Elizabeth Marbury; Senator George H. Cobb; William A. Johnston, editor of the Motion Picture News; Messmore Kendall; Isadore Witmark; Carl Laemmle, president of Universal; R. H. Cochrane, vice-president Universal; Julius Stern, second vice-president Universal; Judge Corrigan; S. W. Strauss, Dr. B. Prusik, Consul General of Czecho-Slovakia; Arthur Robitschek of International Filmschau, Prague; Magistrate Max Levine; James W. Gerard, ex-ambassador to Germany; John Harriss, deputy police commissioner; Dr. Carl Simon, deputy police commissioner; B. Herman Ridder; E. H. Goldstein; Miss Hope Hampton; J. Dannenberg; J. Alicote of Film Daily; Robert H. Davis; Theodore C. Deitrich; Lawrence Gilman; Siegfrid Hartman; W. W. Hawkins of the U P.; Julian Johnson; S. Jay Kaufman; Florence Lawrence of Los Angeles Examiner; George Henry Payne of the Forum; James W. Quirk of Photoplay; Marion Russell of the Billboard George Grantham Bain; Eugene Brewster; Mr. and Mrs. Bradish J. Carroll; Edna Woolman of Vogue; J. D. Williams of First National; William H. Woods, vice-president National City Bank; Special Deputy Police Commissioner and Mrs. John M. Shaw; Nathan Burkan; Max Spiegel; Delight Evans of Photoplay; James I. Clark, vice-president National Bank of Commerce; Oscar Lynch, Ritchie Litho. Company; H. E. Benedict, associate of F. A. Vanderlip; Hiram Abrams; E. B. Hatrick; H. H. Moore of Montreal Star; Charles Steiner; Louis Froelich of Asia Magazine; Frederick H. Elliott of the National Association; Albert H. T. Banghof; Sydney Cohen, president of M.P.T.O.A.; Adolph S. Ochs; C. F. Zittel; Harry Rapf of Warner Bros.; Harford Powel, editor of Collier's; Ernest Lubitsch; Alfred Rachman; Benj. Davidson; Miss Elsie DeWolfe; William Brandt; Mabel Ballin and Hugo Ballin; Arthur James, editor-in-chief Moving Picture World; L. W. Boynton, editor of Exhibitors' Trade Review; J. S. Spargo; J. M. Landower; M. I. D. Einstein; Sam Goldwyn; Sigmond Romberg, composer; Tom Cochrane of Tokio; Mrs. Christopher Marks, president Theatre Assembly; Mr. and Mrs. Stanley Hedges; P. J. Morgan of Morgan Litho. Company.; Fritz Tidden of Moving Picture World; P. Davidson; Geo. Wallace, of the Central Union Trust Company; K. A. Bickel of the United Press, and Wen Milligan of Moving Picture World.

Among the prominent exhibitors who were present were William Fox; S. A. Rothafel; Joe Plunkett; Ed Bowes and Mrs. Bowes; Margaret Illington; B. K. Moss; J. M. Springer of the Symphony Theatre; Mr. and Mrs. Tom Moore of the Rialto Theatre, Washington; Mr. and Mrs. Harry Asher of Boston; Mr. and Mrs. David Stoneman of Boston; Mr. and Mrs. J. Lurie of Boston; Mr. and Mrs. Morris E. Felt of Philadelphia; Mr. and Mrs. David Bortin, of Felt Bros., Philadelphia; Mr. and Mrs. S. Barret McCormick of Cleveland; Mr. and Mrs. Harry Hart, Butterfly Theatre, Milwaukee; "Doc" Horator and Jack Gardner, of Pantheon Theatre, Toledo; and Frank Newman of the Newman Theatre, Kansas City.

Among the New York newspaper critics

(*Continued on page 260*)

A WARNING

The United States is using timber four times faster than it is growing it.

Three-fifths of this country's original timber supply is already gone.

Our supply of Southern yellow pine will be exhausted within twenty-five years at the present rate of consumption.

Furthermore, unless something is done and done quickly the total remaining stand of timber in this country will be exhausted within the next seventy-five years.

It isn't the cutting of the timber that is the trouble. It's the utter lack of practice of forestry principles and forestry conservation.

This country has never had an adequate national forestry policy!

The Snell - McCormick Bill now being heard in Washington provides for such a policy.

There isn't a business in this country that isn't going to be affected by a timber famine. That's why Moving Picture World puts these alarming facts before the motion picture industry with the earnest request that it join with the other leading industries of this country in sending an avalanche of wires and letters immediately to the House Agricultural Committee, demanding immediate action on the Snell-McCormick Bill or any other bill which will best begin to cope with this serious situation and save one of the greatest assets which any country can have—timber.

Have a heart for the future generation. Wire your Congressman and your Senator today to support this bill!

Marion Sues Hodkinson, Collins, Duell and Pawley for $500,000 Over Disposal of Stock Holdings

ALLEGING that by misrepresentation and false and fraudulent allegations, he was induced to part with his holdings in the Paramount and Progressive motion picture corporations, Frank J. Marion, who lives at Shippan Point, Conn., has filed suit in the New York Supreme Court against William W. Hodkinson, Frederick L. Collins, Holland S. Duell and Raymond Pawley, who had been treasurer of Paramount, and as a result of this alleged misrepresentation Marion avers he has been damaged in the sum of $500,000.

According to his complaint, Marion's action is the outgrowth of the formation of the Superpictures, Inc., a Delaware corporation formed in 1916 with an alleged capitalization of $9,000,000. This concern, he says, was to take over certain picture concerns and affiliate with others, among them the Famous Players-Lasky Corporation. Marion alleges he was told by the defendants that the Superpictures, Inc., had obtained $1,000,000 cash from a large New York banking house through the sale of its first preferred stock, and had acquired 100 per cent. of the preferred and 50 per cent. of the common stock of the Triangle Distributing Corporation, and also 12,250 shares of stock of the Famous Players-Lasky Corporation, and the guaranty of the latter over a period of three years of the sum of $300,000, against which dividends of the Famous Players shares held by the Superpictures, Inc., were to be credited.

This and many other roseate allegations, Marion says, beguile him into parting with his holdings in the Paramount and Progressive corporations. As to the Paramount stock, Marion says it was owned by himself, Hodkinson, one of the defendants, and Alice M. Long, widow of Samuel Long, long associated with Marion in various picture enterprises, and he says all of the defendants were familiar with the value of these two concern's stocks.

Charges Misrepresentation

All these allegations, Marion says, he subsequently discovered to be untrue, and made for the purpose of inducing him to part with his holdings in the two corporations. One of the stories, Marion avers was told him, was that by acquiring the Triangle concern the Superpictures, Inc., would get from this concern in earnings $700,000 a year. Marion, through his lawyers, obtained an order for the examination before trial of Duell, who is a lawyer residing in Yonkers, N. Y., and of Collins, who he says is president of the McClure publications.

Some of the questions he wants to ask these men is what they know as to the disposition, if it ever was acquired, of the $1,000,000 the New York banking house was to turn over, how the Triangle stock and the Famous Players stock was acquired, and the alleged guaranty of the latter, and regarding an alleged deal with the McClure publications entailing an outlay of $500,000 for a national advertising campaign.

Duell has answered some of the questions and testified to the effect that the Superpictures corporation did obtain the money from the banking house, and had also acquired the Triangle stock, that he was instrumental in securing the cash for this deal, and had personally put up $400,000 of it. The acquisition of the Famous Players stock, Duell said, was paid for through an exchange of securities. Duell said he had been secretary of the Superpictures, Inc., and while refraining from stating the amount of salary he was receiving, said it was paid by an arrangement between the Superpictures and Triangle. He said that while ambitious to become a director of the Famous Players he was not allowed to be. A date for the trial of the questions involved has not been set.

Illegal Use of Seal Is Charged by the Censors

Alleged to have used the seal and serial number of the New York State Motion Picture Commission time and time again on film not submitted to the commission for inspection, an unnamed Buffalo firm may be the defendant in an action brought by the commission through the attorney-general's office in Albany, N. Y. The matter is now in the hands of Arthur E. Rose, second deputy attorney-general.

The charges follow a trip of inspection by Ansel W. Brown, who is in charge of the Albany bureau of the commission, but whose work is mainly confined to inspection trips throughout the state. The Buffalo firm is the first against which charges have been filed for alleged violations of the law.

Receivers Appointed for the Mastercraft

Judge Keating of Boston has appointed A. C. Webber, former assistant district attorney of Suffolk County, and Andrew J. Casey, acting collector of internal revenue, receivers for the Mastercraft Photoplay Corporation of Medford, Mass. This action was taken on a bill of equity brought by the Continental Products Company, of Boston, and N. A. Pelonsky, who is a stockholder in the Continental company, that claims an indebtedness of $20,000 to the Continental company on a loan.

Loew Heads Metro

Marcus Loew was elected on January 6 to the presidency of Metro Pictures Corporation, and William E. Atkinson chosen vice-president. Mr. Atkinson, hitherto general manager of the company, will continue to serve in that capacity in addition to holding office as vice-president.

The results of the election disprove the recent rumors in the industry of Metro's merging with any other picture company. The Metro policies and organization will undergo no change, it is said. Plans for production and distribution for the next six months are, Metro officials state, complete, and will in no way be affected by the recent election of officers.

Herschel Stuart Joins Gunning Home Office

Herschel Stuart, for many years associated with theatrical interests in the Southwest, and widely known in film circles, has just joined Wid Gunning, Inc., and been assigned to the home office. His experience includes practically every post offered in the administration of large film interests. His first job, when a boy, was as usher in the Dallas Opera House. He ultimately became its treasurer.

After a year's newspaper work, as special correspondent of the Dallas News and Dallas Times Herald, he became publicity writer and director of Hulsey's seven theatres of Texas. With the growth of the Hulsey chain, he became general manager of Hulsey's fourteen theatres, and finally, for the past two years, director of the Hulsey-Lynch circuit of sixty-five theatres.

"Foolish Wives" Shown

(*Continued from page* 259)

who were present were: Quinn L. Martin, Morning World; J. Q. H. Cosgrove, Sunday World; George Jean Nathan, Smart Set; James W. Dean, Newspaper Enterprise Association; Frank A. Eaton, New York Tribune; Beauvais Box, New York Tribune; B. F. Holzman, Evening Mail; Karl K. Kitchen, World; John S. Logan, New York Herald; W. E. Lewis, Telegraph; Dorothea Herzog, Movie Weekly; John MacMahon, American; Burns Mantle, Mail; Miss Louella Parsons, Telegraph; Mrs. A. O. Patterson, Town and Country; Arthur Pollack, Brooklyn Eagle; Mawry H. B. Paul, of New York American; Lawrence Reamer, Herald; Victor A. Watson, American; Don Allen, Evening World; Robert W. Potter, Globe; J. E. Niles, Evening Mail; Stephen Rathburn, Sun; Bruce Bliven, New York Globe; Alan Dale, American; Robert Welsh, Evening Telegram; Harriette Underhill, Tribune; James W. Spearing, Times, and Edward E. Pidgeon, Journal of Commerce.

Valentino Signs Paramount Contract; Lasky Names Notable Pictures Planned

THE signing of Rudolph Valentino under a three-year contract to star in Paramount pictures and the purchase of what is declared to be the greatest list of dramatic properties ever acquired for motion picture production, were announced this week by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production, just before he left for California.

"I have stated repeatedly since last summer," said Mr. Lasky, "that the only salvation for this industry during the present widespread industrial condition lay in the production of pictures bigger than any pictures ever made before. I still hold to this belief, and our production department has mapped out a program for a type of pictures which I firmly believe will give the greatest support to exhibitors at this time when widespread industrial apathy is making itself felt at the box-office.

"I appreciate thoroughly that one of the things most needed at the present time in all branches of the industry is the strictest, most unremitting economy, and we are prepared to push our economies to the limit. In the production of our pictures the same sharp campaign against extravagance and inflated costs which has been in force in our studios, will be continued in an even more intensified manner, and in announcing this program of production, big though it is, we shall not allow even the slightest excess of cost to increase the expense of our pictures. At the same time I want to make its plain that quality shall never be sacrificed.

Valentino's Vehicle

"To show that we had the courage of our convictions we made for release this season a series of productions which have been the pride of the entire Paramount organization. These pictures are among the biggest successes of the season. But we are not content to rest on this record. With the needs of the industry in mind, Paramount intends to push ahead with a program of pictures which will give the greatest possible support to exhibitors in their present great need.

"For instance, the signing of Rudolph Valentino as a Paramount star for three years insures to exhibitors who book Paramount pictures the drawing power of one of the strongest box-office personalities in the profession today. Leaping into extraordinary popularity by his work in 'The Four Horsemen,' he strengthened his hold on the public's esteem by his equally fine performance in 'The Sheik.' Today he is undoubtedly one of the screen's greatest figures.

"Mr. Valentino's first appearance under his new contract will be as the toreador in Blasco Ibanez's stirring novel and play, 'Blood and Sand.' It is a colorful story of Spanish life, centering around Spain's most picturesque institution—the bull-fight. The novel was presented this season at the Empire Theatre, in New York, with Otis Skinner in the lead.

"If Winter Comes" Bought

"We plan to give Mr. Valentino one of the greatest supporting casts ever assembled. Bebe Daniels will probably be seen as the Spanish vamp, and May McAvoy will be seen as the wife. The director has not been chosen.

"George Melford has just returned to California to produce 'The Cat That Walked Alone,' a story of strong heart appeal. Dorothy Dalton and Milton Sills will have the leading roles.

"Another big picture to go into production immediately is an adaptation of 'If Winter Comes,' A. S. M. Hutchinson's tremendously popular book, of which nearly 500,000 copies already have been sold. It will be produced by John S. Robertson in England in the actual locale used by Hutchinson. James Kirkwood will play the leading role and will be supported by a cast of well-known American players.

"The policy of using several stars in one picture will be continued. This policy has been extremely successful in several productions. Penrhyn Stanlaws' next will have a cast of stars headed by Betty Compson and Tom Moore. The picture is 'Over the Border,' an adaptation of Sir Gilbert Parker's novel, 'She of the Triple Chevron.'

"Another picture with a group of stars will be 'A Stampede Madonna,' with Jack Holt and Bebe Daniels. It is an original story of the Klondike, written by Monte Katterjohn.

The DeMilles' Plans

"William DeMille's new policy of making pictures from plays and stories of established box-office value, is now being put into effect in 'Bought and Paid For,' which is nearing completion with Agnes Ayres and Jack Holt in the leads. He will next do 'Nice People,' Rachael Crothers' comedy-drama in which Francine Larrimore has been appearing on Broadway.

"Agnes Ayres will again be starred in her next picture, 'The Ordeal,' an original story by W. Somerset Maugham. She will be directed by William D. Taylor.

"On his return from Europe Cecil B. DeMille will produce 'Manslaughter,' the successful novel by Alice Duer Miller. This picture is now being scenarized by Jeanie Macpherson and the cast calls for a group of well-known stars whose names will be made public on Mr. DeMille's return.

"George Fitzmaurice, who has just finished producing 'The Man From Home' in Italy, with a cast including James Kirkwood, Anna Q. Nilsson and Norman Kerry, will go to Egypt for the exterior scenes of his next picture, an original story of Ouida Bergere.

"Gloria Swanson is nearing the completion of 'Beyond the Rocks,' the story which Elinor Glyn wrote for her. Rudolph Valentino plays the role of the passionate lover and the director is Sam Wood. Miss Swanson will next be starred in 'The Gilded Cage,' a novelette which appeared as a comedy with music this season under the title 'The Love Dream.'

"As soon as I arrive in Los Angeles I expect to be able to announce several unusually big stories as vehicles for Wallace Reid and Thomas Meighan. Mr. Meighan's next picture will be 'Our Leading Citizen,' which George Ade wrote especially for him and on the scenario of which Mr. Ade collaborated during a stay of several weeks at the Lasky studio. Mr. Reid is now nearing the completion of 'Across the Continent,' an unusually exciting automobile story by Byron Morgan."

Carl Laemmle's Offer Brings Many Letters

Quite naturally Carl Laemmle has been intensely interested in the reaction to the bombshell he threw into the trade last week by his offer to help exhibitors who are losing money.

"Exhibitors are writing me by the hundreds," said Mr. Laemmle, "telling me what they think of Universal's offer. Many of them think there is a catch in it somewhere—it is so unlike the proposals they are constantly receiving from producers. But the great majority are full of thankfulness that one producer can be relied upon to meet exhibitors half way.

"The first letter came from William Brandt, president of the New York Theatre Owners Chamber of Commerce, who wrote, among other things: 'I want to congratulate you upon taking the initiative to help the exhibitor who is doing poor business. Some producers and distributors seem to think that the war is still on, and the fact that you have the guts to blaze the trail toward lower film rentals will be fully appreciated by every exhibitor.'

"That was one of the finest New Year's greetings I ever received."

William LeBaron Now Director-General of Cosmopolitan; Other Changes Made

A REORGANIZATION of the Producing Department of Cosmopolitan Productions has been effected with the designation of William Le Baron as director-general, the appointment of Verne H. Porter as scenario editor, and the appointment of Howard Irving Young as film editor.

As director-general, Mr. Le Baron, heretofore editor-in-chief of the scenario department, will be responsible for the approval of stories, for the due development and dramatic construction of the story throughout the making and editing of the picture. Mr. Le Baron, in addition to being well-known in the motion picture industry, has an enviable reputation as a dramatist. For many years he was a magazine editor.

Verne H. Porter comes to the producing company from Cosmopolitan Magazine of which he has been editor since 1918. Mr. Porter has been a newspaperman, magazine editor and scenario writer. Before his connection with the Cosmopolitan Magazine was associate editor of The Red Book, The Blue Book and The Green Book Magazines. The new scenario editor's duties are to see to the obtaining of stories, the engagement of scenario writers and the construction of scenarios.

Howard Irving Young brings to Cosmopolitan Productions, in his capacity of film editor, a ripe experience of motion pictures. He has been associated with the Famous Players-Lasky Corporation, the old Reliance company, with Kalem, Metro, Astra-Pathe and World Film.

In the production department, under the reorganization, there will be a production board, consisting of Messrs. Joseph Urban, Le Baron, William Sistrom and Porter. There will also be an editing board, consisting of Mr. Le Baron, Mr. Young, the chief cutter and the scenario writer of each picture under consideration.

The reorganization is aimed at establishing in the producing company a division between departments, patterned roughly after the distinction in the publishing business between the editorial department and the business office. The institution has been divided into the producing department and the financial department. H. P. Carver, as general manager of the company, is in charge of the financial department with responsibility for the business conduct of Cosmopolitan Productions.

Washington Managers Ask Extension of Time for Spring-Cleaning Exchanges

SEVERAL matters of importance to film interests were taken up with the federal authorities in Washington this week by a delegation from the National Association of the Motion Picture Industry.

At a hearing before the District of Columbia commissioners on January 10 an application was made on behalf of the Washington exchange managers for an extension of six months in which to comply with the provisions of an ordinance effective March 1, compelling improvements in exchange housekeeping conditions there.

The delegation also suggested a modification in the ordinance requiring fibre-lined, corrugated, metal film containers. It was urged that containers without fibre-lining afford every necessary safeguard and that distributors be allowed to replace worn-out containers with a type made of heavy metal corrugated on the tops.

At the hearing the spokesman for the industry was Albert de Roode, counsel for the fire protection and regulations committee of the National Association. With him were John F. Ancona, former consulting engineer for the Eastman Kodak Company; F. V. Chamberlain, head of the physical properties department of Famous Players-Lasky, and Frederick H. Elliott, executive secretary of the National Association. Samuel E. Morris, general manager of the Selznick Corporation, also attended, as well as J. H. Beaver, president of the Washington Exchange Managers Association, and several other exchange managers of that city.

With the delegation went H. Minot Pitman, chairman of the film theft committee of the National Association. He conferred with the federal authorities in reference to a proposed film-theft bill to prevent interstate transportation in stolen or duped films. He discussed with the Department of Justice plans of stopping the pirating and duping of films for Japan.

Similar to Previous Bill

The proposed film-theft bill is along the lines of one introduced two years ago, although certain changes will doubtless be made in the old bill. The film-theft bill which was introduced in the House of Representatives in 1920, but which died in committee, provided a maximum fine of $5,000 and imprisonment of five years, or both, for any persons found guilty of transporting stolen or duped film.

Chairman Pitman also conferred with several of the federal officials in reference to copyright protection for American films in foreign countries.

W. E. Greene and F. B. Warren Form a Nation-Wide Distributing System

WALTER E. GREENE and F. B. WARREN announce the organization of the American Releasing Corporation, which will distribute throughout the world motion picture productions of independent makers and lay the groundwork for later taking over the sales and physical distribution of other releasing companies. It is stated that the corporation is exclusively a mercantile sales organization that will not enter into the productions or ownership of pictures, and that it is owned privately by its officers, Mr. Greene being president and Mr. Warren vice-president.

A long lease has been signed for a suite of offices in New York, and it is announced that the executives will be assisted by a well-trained staff, including several men who have been prominent in national distributing organizations.

The company plans, beginning late in January, to issue one high-class picture a week until June, and a total of twenty-six pictures during the first calendar year, more than half of which are said to be completed or under production.

Mr. Greene was one of the founders of Paramount, then organizer and president of Artcraft and later vice-president in charge of distribution for Famous Players. Mr. Warren was formerly vice-president in charge of distribution for Goldwyn and then organizer and general manager of Associated Producers.

Recent Incorporations

The following firms, engaging in the motion picture business in some form or other, according to advices from Albany, were incorporated in New York State last week, the capitalization and the directors being also given:

C. R. Isaacs Cinema Equipment Company, $2,500, J. H. B. Donaldson and A. J. Donaldson, of Yonkers, and C. R. Isaacs of New York City; James Picker, Inc., $250,000, James Picker, Nathaniel Vadell, Henry Sinclair, New York.

Pathe Transfers Moran to Pittsburgh; Loughborough Succeeds Him in Albany

BERT M. MORAN

BERT M. MORAN, manager of Pathe's branch in Albany, N. Y., since 1918, has been promoted to the management of the company's Pittsburgh branch, and is succeeded by James M. Loughborough, a former newspaperman, who has been with Pathe for some time and who handled the publicity in connection with the recent tour of Marshal Foch in this country. Mr. Moran will leave this week for Pittsburgh. Mr. Loughborough is already at his new desk.

When Mr. Moran came to Albany the Pathe branch was located in a tumbledown two-story structure. About that time two exchanges closed because of poor business. Mr. Moran organized a highly efficient sales force, so that the company soon moved into a new building. Today the branch is among the ten leaders in the national standing of the thirty-three Pathe branches. From the Albany branch twenty-six prints of Pathe News are now released, as compared with three in 1918, while other Pathe product has increased accordingly.

World of Experience

Mr. Moran has sold film in twenty-three different zones in this country and Canada. In Canada he worked out of Montreal, Toronto, St. John's, Winnipeg, Calgary and Vancouver, specializing on serials. He has also worked out of Cleveland, Detroit, Buffalo, Boston, Kansas City and Minneapolis, and managed branches for the George Kleine system in New Orleans, Dallas, Boston and Philadelphia.

The Albany branch of Pathe in competition with New York, Philadelphia, Pittsburgh, Boston, Washington, Buffalo and Newark branches, won first prize money for the eastern division in three Pathe sales and collection contests, Mr. Moran in each instance winning the prize of $500, while each salesman, cashier and booker in the office, received $100.

His Views on Service

Mr. Moran has been president of the Albany F. I. L. M. Club since its formation and was largely instrumental in bringing about the recent agreement between exchanges and exhibitors. At a dinner given in his honor the other night, he said:

"The signing of a contract is not half so important as to giving service and attention to the customer after the signing. It is our belief that the contract starts after the signing and that first, last and always, every customer must be satisfied."

James M. Loughborough, who succeeds Mr. Moran, was born in Little Rock, Ark. He attended school in St. Louis, and later on worked on the Globe-Democrat and the Post-Dispatch of that city. Later he went to Chicago and was a reporter on the Daily News, eventually landing in New York with the Evening World. Leaving the newspaper field, he associated himself with Metro in the home office publicity department. Then he went with Pathe, selling film out of St. Louis and later joined the Albany office. Mr. Loughborough served overseas with the 77th Division.

Dined by Exhibitors

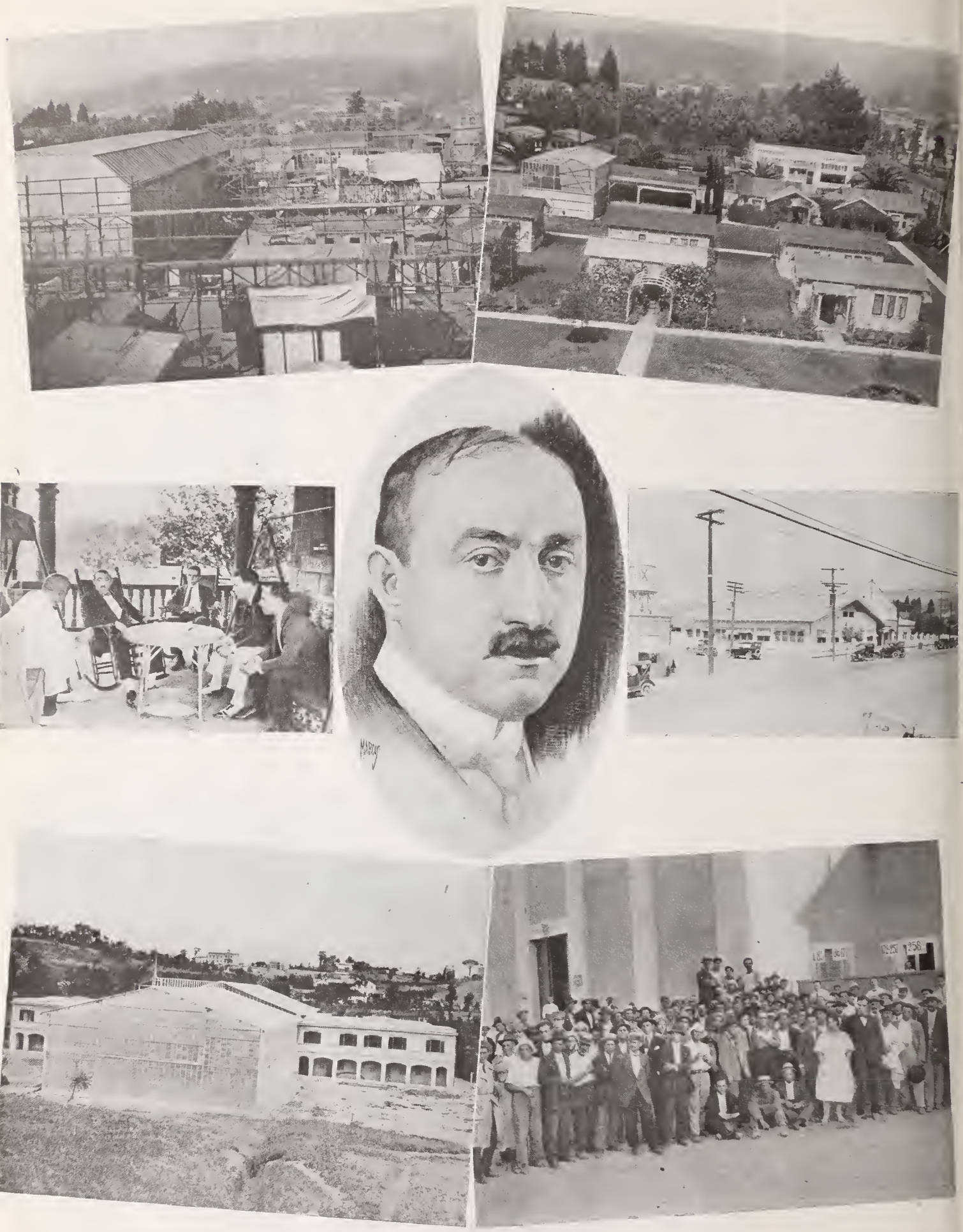
Albany exhibitors dined him at Keeler's last Thursday night. Louis A. Buettner of Cohoes, vice-president of the New York State Motion Picture Theatre Owners, was toastmaster. Mr. Moran was presented with a diamond studded Elks' pin by the Albany Theatrical Managers' Association, while the Albany F. I. L. M. Club gave him a solid silver cigarette humidor.

Present at the affair were J. M. Loughborough, his successor; James L. Rose, John H. Krause, Samuel Hochstein, Charles Charles, Bert A. Gibbons, Harry Over, Marvin Kempner, N. B. Freeman,

(*Continued on page 268*)

DINNER GIVEN BERT M. MORAN, MANAGER OF PATHE'S ALBANY EXCHANGE BY ALBANY THEATRICAL MANAGERS' ASSOCIATION. MR. MORAN HAS JUST BEEN MADE MANAGER OF PATHE'S PITTSBURGH BRANCH

JAMES M. LOUGHBOROUGH



HERE, THERE AND EVERYWHERE YOU FIND EVIDENCES OF WILLIAM FOX'S GENIUS

Left, upper: The comedy lot where Sunshine Comedies are made and where the big sets for super-productions are built. Right, upper: Bungalow dressing rooms for the stars. These are West Coast scenes. Left, middle: Mr. Fox in consultation with Julius Steger, director general of production; Harry Bach, eastern studio manager; Harry Millarde, director, and Paul Sloane, scenario writer. Oval: The man himself. Right, middle: The western dramatic lot. Lower row: Scenes at the Fox, Rome, Italy, studios, where J. Gordon Edwards is ***making "Nero"***

Fox Anniversary Week Commemorates Eighteen Years of Picture Progress

A Modern Story of the Oak That From the Little Acorn Grew

EIGHTEEN YEARS of motion picture progress! To celebrate his eighteen years of motion picture industry William Fox has set aside the seven days from January 29 to February 4 inclusive, as "Fox Anniversary Week" —for which hundreds of exhibitors throughout the country have booked Fox pictures solid.

The following dates tell the story of Mr. Fox in the picture business:

1904 to 1913—Greater New York Film Rental Company.

1913 to 1915—Box Office Attraction Company.

1915 to 1922—Fox Film Corporation.

"Fox Anniversary Week" will, in a great measure, be a tribute to a man who not only is a pioneer of the silent drama, but who has fought for its progress—who has helped immeasurably to make it the best entertainment for the peoples throughout the world.

Once a Gallery God Himself

Because every impulse which beat in the bosom of a man who had himself been of the world's great category of gallery gods, led him first and directly to the hearts and not the purposes of the people, William Fox has gone rung by rung up the ladder of progress and development in the industry until today Fox Film Corporation stands among the greatest motion picture organizations in the world.

An intense humanitarian himself, Mr. Fox got his ideas of what the people wanted from his early experience as a theatre patron and subsequently as the owner of several playhouses in New York City. He had keen visions far into the future, and saw the possibilities of the industry. He proceeded, along lines entirely original and independent of all trusts and combinations, to honestly achieve his goal—to secure a fair return on his great investments, to entertain and enlighten the people, and, best of all, to attain the place he now enjoys throughout the world as a friend and benefactor of mankind.

A Personal Triumph

That is the Fox personal triumph! Along with it has been the extraordinary success of the entire Fox Film Corporation, encircling, as it does, the globe; reaching out to the remotest units of civilization with the character of motion pictures which appeals to every tongue and enlightens and entertains the universe. The whole world is the stage of the Fox productions. Not only are the thrilling scenes and heart-throbs of the drama mingled with the human interest comedies which appeal to the humor of the young and old, but Mr. Fox is also sending broadcast every day news features of world-wide importance, which give graphic visualization on the screen of the world's greatest activities and history making events.

In keeping with the swift progress of the Fox enterprises, a score of aeroplanes attached to the Fox News Service make distance of little concern. Today's parade in New York, for instance, will be seen in Chicago tomorrow and the same speed and enterprise mark the service to all points at home and abroad.

Crushing the Film Trust

There is no abatement in the "Forward with Fox" ideas. Always on and on to greater endeavor. That has been the slogan from the humble beginning of eighteen years ago. To do something nobody else had done and to do everything else better than anybody else has attempted. With this determination in mind Mr. Fox defied the men and the combines which controlled the industry in the old days. He questioned their claim to the ownership of patents and rights that compelled abject submission to their rule. The move initiated by Mr. Fox to give more to the people, if loss to the treasuries of the trusts, was in 1911, when the trust had been built up under the names of the Motion Picture Patents Company, General Film Company and allied concerns.

At that time nearly every film exchange had been bought up or put out of business. The trust left Mr. Fox for the last. Flattering offers were made to buy him out. When he refused, the combines declined to give him any more film. But Mr. Fox was not to be subdued. Within a few months he had turned up evidence for the Department of Justice at Washington and it took steps which resulted in the trust methods being wiped out entirely. That meant freedom for the renter of the motion pictures and freedom as well for the exhibitor.

A decisive victory had been won by Mr. Fox, and he then determined to go into the industry on a greater scale than ever before had been attempted. He knew what the public wanted. He had been the owner and manager of several theatres, including the old Academy of Music on East Fourteenth street, New York City, where stock productions were presented at popular prices.

The Old Academy of Music

Mr. Fox secured the best actors and actresses of the day to appear at the Academy, sometimes at a loss to himself, but always with great benefit and pleasure to his thousands of patrons, in whom Mr. Fox had always had the keenest interest. As a result there are thousands

AN EXAMPLE OF WHAT BUSINESS ACUMEN AND PERSEVERANCE ACCOMPLISHES

On the right, William Fox's beginning in Fourteenth street; on the left, his studios and offices in West Fifty-fifth street, New York

of "grown-ups," of the East Side especially, who remember with fondest affection those early efforts and who saw many ambitious men and women aspiring before the footlights in the "10, 20 and 30-cent" Academy who subsequently saw their names in brilliant electrical illuminations on Broadway—and Mr. Fox saw the same possibilities, the same progressiveness, the same development in the industry.

Mr. Fox organized the Box Office Attraction Company. He sent Winfield R. Sheehan, general manager, to organize exchanges throughout the country. He dispatched J. Gordon Edwards, his stage manager at the Academy of Music, to Europe to learn how pictures were made there and to get the best ideas as to studio construction.

His First Picture

When everything was in readiness, a studio was rented in Fort Lee, N. J., and there the first Fox picture, "Life's Shopwindow," was made. Picture followed picture, and in a short time Mr. Fox was issuing fifty-two pictures a year, or one a week. Those first pictures called forth all the energy, all the resourcefulness, all the daring that Mr. Fox and his small corps of assistants possessed.

While other men believed in the slow, steady, careful methods of building, Mr. Fox, with a firm faith in his knowledge of what the public wanted, plunged into picture-making on a big scale, at times having many thousands of dollars invested in a host of productions awaiting release. He was looking ahead, and believing he was on the right road, never stopped to count the cost. That he was right has been proved by the great strides the company has made in the nine years it has been producing and releasing.

"Daughter of the Gods"

It was only a short time after he began picture-making that he signed a contract with Miss Annette Kellerman, the Australian swimmer, to star in a picture called "A Daughter of the Gods." The cost of this picture, with the stupendous advertising campaign put behind it, staggered picturedom. The money spent in its making was five times the amount spent on some of the big pictures of today. And when this was released to the public Mr. Fox had another big picture ready, "The Honor System."

Both these pictures were a revelation to picture followers, and they went on their way and are still being shown, so advanced were they at that time.

Other Remembered Successes

"A Fool There Was," "Carmen," "Regeneration" were a few of the other pictures of those early days that stand out in the memory of producers and exhibitors. They were milestones on the way to modern pictures. They have stood the test of time, too, for when Mr. Fox reissued them recently they held their own against the competition of present day productions.

The growth of the Fox Company was so steady and so rapid that addition floors were taken over in the building at 130 West Forty-sixth street for offices. British branch offices, with headquarters in London, were opened. Exchanges were organized in Canada, in Australia, in New Zealand, in South America and finally in France. And in addition, Fox representatives were travelling throughout the Far East arranging with agents to handle the Fox product, which is as popular in Japan and China as it is in the United States.

Never Hesitated

During all this time Mr. Fox never hesitated to give to the world picture public the best in pictures that money and brains could develop. He had William Farnum star in "A Tale of Two Cities," which, after four years, is still being called for by exhibitors for special runs. It is today, as it was then, a classic in motion pictures. It was acclaimed by the critics and the public in England and France—a true test of its value as picture history, because in England and in France Charles Dickens' great book was held in high affection as telling a vivid tale of the French revolution. If any picture could be said to help cement the friendship of England, France and America, "A Tale of Two Cities" was that picture.

Big Productions

Among the other Fox pictures that have received world-wide praise from both exhibitor and public were "Cleopatra," "Les Miserables," "Salome," "If I Were King," "The Spy," "Jack and the Beanstalk," "Aladdin and the Wonderful Lamp," "Du Barry," "Checkers," "Evangeline" and "Ali Baba."

Early in 1919, when Fox Film Corporation had grown so big that more rigid efficiency methods were necessary to keep supplying the demands of the world for Fox Film, William Fox began the building of his present headquarters at Tenth avenue and Fifty-fifth street. When the offices were in Forty-sixth street, he had studios in Fort Lee, N. J., and several in New York and other places, in addition to the big studios in California. The laboratory for all the studios was also in Fort Lee.

Under One Roof

To Mr. Fox this meant much valuable time wasted. He wanted all the branches of production under one roof. Today he has accomplished that desire, for in the Fifty-fifth street, New York, studio he turns out a completed picture, from negotiation with the author, the engagement of star and cast, and the taking of the scenes on the third floor, to the final printing of the positive film in the modern laboratory on the ground floor. The studios in California have been maintained to diversify the scenery, and because western pictures should be made in the West.

The latest venture of Fox Film Corporation was to open studios in Rome, where J. Gordon Edwards began the making of pictures that would show great events and great figures of world history. It is possible that other studios will be opened in the eastern hemisphere—in England, in France, in Russia. For Fox pictures have become international, like literature. Mr. Fox made "Cleopatra," "Salome," and now he has brought forth "Queen of Sheba," pronounced even more stupendous, more lavish, more beautiful than its prececessors.

"Over the Hill"

But the triumph to date of all the unique achievements of Fox Film Corporation is the realization of the great aim of Mr. Fox to get into the very heart of the home, to accomplish something of perpetual benefit to humanity, to give to the present and leave for posterity the lessons of the most powerful human-interest story ever screened, "Over the Hill." Nothing gives Mr. Fox keener satisfaction than the indorsement by the press, the laity and the clergy of the world, of this masterpiece of picture art.

It is a satisfaction based on the fundamental goodness and sweetness of it all; the thrill of mother-love and devotion which it arouses in every human heart—a thrill which teaches the young the joy and consolation of filial love and obedience; the thrill which has made many men and many women "drop everything" and wire or write or go "straight back home" to visit "Mother," after seeing the wonderful screen visualization of Will Carleton's famous poem. No compensation could be or can be as great to Mr. Fox as the love and the gratitude which "Over the Hill" revives and intensifies for "the hand that rocked the cradle."

Year's Run on Broadway

"Over the Hill" had an uninterrupted run of an entire year on Broadway. Its intense human appeal was responsible for capacity audiences at every performance. It had a record in six of the Broadway theatres—an achievement unparalleled in motion pictures—and is now being shown throughout the world. Mr. Fox believes in continual progress and development, the creation of new ideas and the elevation of the industry to a standard higher each season than the record of the year before, but "Over the Hill" is destined to stand pre-eminent as a Fox achievement of lasting benefit and incomparable worth to the industry and to humanity.

Other big special pictures that Mr. Fox has for the millions of picture followers the world over are "A Connecticut Yankee in King Arthur's Court," "A Virgin Paradise," "Shame," "Perjury," "Foot-Falls," "Thunderclap," "The Last Trail." Gratified by the world-wide commendation his efforts have met, Mr. Fox plans productions that will surpass even his stupendous successes of the present day.

The Fox Sunshine Comedies are known, too, throughout the world, and share the prestige enjoyed by the popular Mutt and Jeff animated cartoons and the Fox News service.

Stockholder Attempts to Get His Money Back

"Determination," the production said to have been promoted by F. F. Stoll, who is alleged to have disappeared when the film was half finished, and was later completed by the United States Moving Pictures Corporation, was attached in Cumberland, Md., on Saturday, December 31, after it had played the week at the Maryland Theatre in that city, by Sheriff Peter McFarland.

Reece Files Suit

This action took place after suit against the picture company had been filed by Sutton E. Reece of Westernport, Md., who alleges that the stock he bought was purchased when he was a minor and that he was refused the money when he asked is back again from the United States Moving Pictures Corporation, which was reorganized by the receivers out of the former United States Photoplay Corporation.

Say Nationalization Has Been Completed

Final plans for standardizing film exchange managers' organizations and nationalizing the Hoy Reporting Service were agreed upon Friday, January 6, at a conference of distribution company executives at the New York headquarters of the National Association of the Motion Picture Industry.

Presented for Ratification

Saul E. Rogers, chairman of the special committee in charge of this work, presented for ratification the forms of agreements and rules and regulations for the exchange associations which will be organized in the various distribution centers. P. L. Waters, chairman of the distributors' division and executive committee, presided.

Indigo Blue Bill for Washington, D. C.

Blue Sundays of the deepest indigo are proposed for the District of Columbia in a bill introduced in Congress by Representative Fitzgerald of Ohio. Section 2 specifically prohibits the operation of any theatre, bowling alley or other place of public assembly or amusement for secular purposes on Sunday, and provides a fine of not less than $5 nor more than $50 for the first violation of this provision and from $25 to $500 for subsequent violations, which latter fine may be accompanied by imprisonment of from one to six months in the discretion of the court.

C. L. Chester Moves

C. L. Chester Productions, Inc., has moved its offices from 120 West Forty-first street, New York, to Room 1902, 220 West Forty-second street.

A Million! A Million!

FOOLISH WIVES" has reached the screen, and a new moving picture sensation has been provided by the Universal Company. Its greatest asset is that it cost a million, everything being builded for it except the ocean. An eager gathering greeted it at the Central Theatre, New York, at its premiere showing on Wednesday evening, and there were those among the spectators who felt that it should have been described in the main title like this:

Erich von Stroheim
presents
Erich von Stroheim
in the
Darwinian Phantasy of
Bad Manners and Sneers
entitled
Erich von Stroheim

"Foolish Wives" is Erich von Stroheim's million-dollar idea of America, a view obtained from the particular low stratum of society from which he took his look. He paints himself in the bright colors of what he conceived to be a fascinating and irresistible villain, a Galician devil amongst the women, strutting in imitation of a sassy Prussian.

The spotlight was ever upon Erich von Stroheim, and what Frank O'Malley would call his "Lynnhaven ears." His simian effronteries to women will offend all decent members of the sex and his cheap sneering at the supposed bad manners of American marines could better have been omitted. Von Stroheim strutted and made leering love in a manner that possibly meets his own conception of the jolly rake from Vienna. The American diplomat was made into a bowing, scraping jackass, the like of which we never have seen before, and the entire play was a studied and flippant slam at all things American. The final flag waving couldn't save it.

We believe that Universal may get its million back, and possibly the screen will profit immeasurably by this striking example of what not to do in making moving pictures. The technical details are fine, the musical score is delightful, and, in fact, everything about it is satisfactory except the picture and the silly villain that shot the bank roll in an egotistic endeavor to glorify himself.

If Mr. Carl Laemmle were of a homicidal turn he might either shoot von Stroheim at sunrise or step on him and squash him.

A. J.

A Feature of Mae Murray's Recent Screen Production of "Peacock Alley," a Tiffany Production for Metro, Is the Gorgeousness of Her Costumes

Plan Grand Ball

The F.I.L.M. Club of St. Louis will give a grand ball this winter. The time and place will be decided later. Floyd Lewis, president, has been appointed a committee of one to make the preliminary survey. He will reports his findings January 20, when sub-committees will be named to take up various matters if it is voted to go ahead. Last year the ball given by the St. Louis Film Board of Trade was a big success.

Fred A. Kilgour Promoted

Fred A. Kilgour, former Hodkinson salesman in the Brooklyn and Long Island territory, has been promoted to the important position of branch sales manager of the Hodkinson New York exchange.

Maine Exhibitors Form M. P. T. O. A. Unit; Pennsylvania Meeting Nominates Officers

TWO important exhibitor meetings were held the week of January 1, that of Maine theatre owners on January 4 and of Eastern Pennsylvania and Southern New Jersey showmen on January 6. Sydney S. Cohen, national president, and M. J. O'Toole attended the latter gathering, the former continuing his attack on First National.

The Maine meeting was to form a unit of the national body. Theatre owners came from all parts of the state, some travelling a distance of 200 miles, and assembled at the Penobscot Exchange Hotel. Scores of contracts to show the Urban Movie Chats were signed and the proposition indorsed. The following officers were elected: President, Charles Stern, Bangor; vice-president, Wendell Hone, Presque Isle; treasurer, William McPhee, Oldtown; secretary, A. S. Goldman, Bangor; executive committee, William Stitham, chairman, Pittsfield; Wilbur Shea, Lubec; Charles Rush, Millinocket; Charles Uson, Old Orchard; Richard Flora, Caribou; J. Harrison, Portland; C. Hanson, Camden; Robert King, Ellsworth.

President Stern spoke briefly on the value of organization. The old organization, known as the Allied Theatres, is now disbanded, according to reports. The convention was brought to a close with a banquet attended by 100 exhibitors and exchangemen.

The other was the monthly meeting. The exhibitors gathered in Philadelphia and discussed lower admissions, lower film and poster rentals and civic development of the screen, besides voting to combat daylight saving and street carnivals. It was pointed out that taxes paid the internal revenue office on admissions for November, 1921, were $1,000,000 less than those of the same month of the preceding year, while taxes on films showed an increase of twice the amount during the same stated period.

The Nominations

Nominations of officers to be elected January 20, were as follows: Harry Stevenson, Knickerbocker, president; H. J. Schad, Carr and Schad Enterprises, Reading, vice-president; Charles Rappaport, second vice-president; Al Fischer, Sr., treasurer, and George P. Aarons, secretary. Also the following were named to fill four vacancies on the board of managers: B. Chamberlain, Shamokin; C. Floyd Hopkins, Harrisburg; John Evans, retiring president, and George Kline.

Earlier Delivery of Selznick News

To expedite deliveries of Selznick News prints a new mailing schedule has been worked out which will result in the Selznick News reaching the chief cities from 12 to 24 hours earlier.

All shipments will be made from the New York Central Post Office on release days in line with a prepared chart that is calculated to do away with delays and bring Selznick News into the hands of exhibitors at the earliest possible moment.

Pathe Transfers

(*Continued from page* 263)

John B. Howard, Earl Kramer, Charles Halligan, Frank Hopkins, Robert Bertschy, Lee Langdon, Sol Rose, E. A. Kuper, Charles Walders, Victor Bendell, A. G. Whyte, M. Cohen, Fred Zimmerman, Art Young, Samuel J. Aaron, Bert Bernard, Daniel Dolan, Nate Dobson, A. J. Herman and others.

A Surprise Dinner

On Saturday evening, January 7, the thirty employes of the Pathe exchange in Albany gave Mr. and Mrs. Moran a surprise dinner at the Hotel Hampton. Mr. Loughborough was toastmaster. Mr. Moran was presented with a handsome gift. Among those present were H. E. Thompson, S. Hochstim, T. E. Hays, J. L. Rose, J. A. Sachs, E. A. Hochstim, J. H. Krause, J. F. Schleighter, J. C. Tunny, F. W. Matthews, J. R. Firlik and V. H. Fisher.

New Paramount Distribution Contract Covers Six South American Countries

THE signing of important contracts for the distribution of Paramount Pictures in six South American markets was announced this week by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation. Effective April 1, Paramount Pictures will be distributed in Argentina, Uruguay, Paraguay, Chile, Peru and Bolivia by Max Glucksman, one of the South American leaders in the film industry.

Through this new contract increased facilities are obtained for the distribution of Paramount Pictures in the southern republics, as Max Glucksman has been an important distributor in these countries for a number of years. A New York office is maintained at 220 West Forty-second street, with Jacob Glucksman, a brother, in charge.

"The signing of the contract with Max Glucksman adds still further to the plans we have been making for some months for wider distribution of Paramount Pictures in South America," said Mr. Shauer. "The southern countries will be well taken care of through this new arrangement. In Brazil we operate through our own exchanges, and plans have been made which we expect will increase our business in this republic considerably beyond our record-breaking business of last year.

"The distribution of Paramount Pictures in Colombia, Venezuela, Ecuador, the Guianas, Central America, Cuba, Porto Rico and the West Indies is being handled by Caribbean Film Company of New York and Havana. For some months this company has been making arrangements to increase its activities throughout this large territory, and the outlook for 1922 is brighter."

WANTED Gentleman having represented Pathé's for 14 years and being well acquainted with the Paris trade, desires agency for good films. First-class references. Apply to MR. CHAS. MERVILLE, 94 Rue La Fayette, Paris, France.

A. E. Smith Has New Production Details for Vitagraph; Now on Way to New York

PRESIDENT ALBERT E. SMITH, of Vitagraph, is now enroute to New York after a visit of several weeks at his California studios. He has new production details for Vitagraph completed. It is understood that Vitagraph intends to begin production in the near future on "The Magnificent Ambersons," the film rights of the Booth Tarkington novel having been bought by Mr. Smith, who has ambitious plans for its adaptation.

Four companies are now working at Vitagraph's California studios and further production is being planned by W. S. Smith, studio manager. Alice Calhoun will continue to produce at the Coast. Her great success in "The Little Minister" under the direction of David Smith, has resulted in continuance under his direction. Her present production is not yet completed.

Director Edward Jose has the Earle Williams' production, "The Man From Downing Street," well under way. His picture is said to be a radical departure from any previous Earle Williams' production. Larry Semon has rounded into the home stretch in the production of his latest comedy which is of a special nature. Lucille Carlisle is his leading woman.

William Duncan is working on "Man Hunters," a picture that requires him to play two parts. Edith Johnson plays opposite the star. Jimmy Aubrey, who recently completed "A Charmed Life," is starting on a new comedy. It is understood that John Smith will be his new director. The greatest production activity of years, it is stated, compelled W. S. Smith, studio manager, to cut short a visit last week to his ranch near Colton, Cal.

Albany in Uproar

Without anyone really knowing who started the movement, and with the exhibitors themselves divided on the question of Sunday picture shows in Albany, N. Y., the entire city became all wrought up last week, and there was a rumor that under the new city administration an effort would be made to enact an ordinance permitting Sunday shows.

Church opposition developed at once, while Bishop Gibbons sent a letter to all Catholic priests in Albany to work against Sunday shows. The Catholic women of the city held a meeting and also protested against the theatres opening. Delegations flocked to the city hall, where they were met with a statement from Mayor William S. Hackett that there was no ordinance likely to even be introduced. The whole thing subsided as quickly as it had started.

New York Censors Seek an Increase in Power

In an effort to broaden the power of the New York State Motion Picture Commission, bills will shortly be introduced in the Legislature at Albany. Concerning this, Chairman Cobb says:

"We propose to seek an amendment which will clearly define educational pictures. There is no such definition now and producers are trying to pass all kinds of pictures as educational ones. I can not say how broad or restricted the definition of what really constitutes educational pictures will be."

An amendment may be asked prohibiting the presentation of unpatriotic films. While no such pictures have been produced lately, the commission desires to safeguard the future in this respect. The report of the commission will be submitted about January 15.

455 Film Companies Incorporated in Year

During the past year a total of 455 motion picture companies were incorporated in New York State, these having a combined capitalization amounting to $28,373,400. The largest month in point of capitalization was last May, when fifty companies incorporated with a capitalization of $3,848,500. All told, there were 16,089 companies of all sorts which incorporated in the state during the year, these having an aggregate capitalization which amounted to $657,956,645, these figures showing the relative importance of the motion picture industry to all other industries in the state.

The following gives the number of companies, as well as capitalization each month last year, for motion pictures: January, 50, $3,383,400; February, 32, $2,710,250; March, 42, $3,322,000; April, 49, $2,529,500; May, 50, $3,848,500; June, 44, $2,036,000; July, 31, $1,284,200; August, 29, $1,685,750; September, 34, $2,199,700; October, 28, $1,452,500; November, 33, $1,563,500; December, 30, $2,358,100.

Exhibitor Dies

William D. Scoville, owner of the Idle Hour Theatre in Kansas City, Mo., died at his home January 1, following an illness of several months. Mr. Scoville was one of the leading sportsmen of the West, being president of the National Athletic Club of Kansas City. Funeral services were held Tuesday.

G. F. Stanton to Handle Transportation

G. F. Stanton, New York City passenger agent of the New York Central lines, has just been designated by Charles L. O'Reilly, president of the New York State Motion Picture Theatre Owners, to handle all matters pertaining to railroad transportation, and procure Pullman reservations for all persons planning to attend the state convention of motion picture exhibitors in Albany, February 14, 15 and 16. Mr. Stanton's telephone number is Murray Hill 8000. He plans to be present in Albany during the convention.

Sues German Company in Alleged Contract Breach

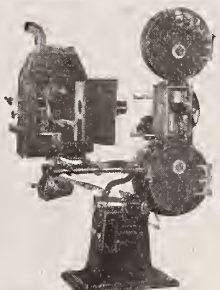
Justice William P. Burr of the New York Supreme Court has signed an order directing the Universum Film Actien Gesellschaft, of Berlin, and Fred S. Sells of 126 West Forty-sixth street, to show cause why an injunction should not issue barring them from selling or disposing in the United States of any films of motion pictures owned or controlled by them.

The order was obtained in a suit brought by the Hamilton Theatre Corporation. The allegations are attested to by Benjamin Blumenthal, its president, who says that he contracted with the Universum Corporation, to have the exclusive right to act as its selling agent in this country, but that the latter broke the contract.

Bank Files Judgment Against Film Company

Judgment against the Ziegfeld Cinema Corporation, William K. Ziegfeld, William W. Clark, Charles L. Lanigan and Silas M. Smith has been filed in the New York County Clerk's office by the International Bank.

The judgment is the result of an action brought by the bank to recover the value of two promissory notes. One of the notes was for $5,000 and the other one for $9,514.50.



Mr. Simmons, of the Allen Theatre, Akron, Ohio, says Motiographs are the least expensive machines to operate, and they give the best picture. That's why he uses Motiographs.

One Long Series of Good Times Is Planned for Women Attending Exhibitor Convention at Albany

WITH Mrs. George Roberts as chairman, and Mrs. Jack Leon- and Miss Noma Suckno as secretaries, a committee has just been named in Albany, N. Y., to entertain all women attending the annual convention of New York State exhibitors in the Capital City on February 14, 15 and 16. The committee was formed at a meeting at the Hotel Ten Eyck, which incidentally will be the headquarters of the convention. Associated with the three ladies named, there will be Mrs. Harry Hellman, Mrs. O. H. Stacy, Mrs. Samuel Suckno, Mrs. Fred P. Elliott, Mrs. Harry Lazarus and Mrs. William Berinstein.

The committee has already started arranging its program of entertainment. During the convention week the committee will be at the Hotel Ten Eyck almost continuously looking after visiting women. Rooms will be assigned to the committee on one of the floors of the hotel and which will at all times serve as a headquarters for the women, no matter at what hotel they may be stopping. As soon as women arrive at the convention headquarters, they will be greeted by one of their sex, and given a badge which will at all times tell from what city or village they are from.

Sightseeing Trip

On Tuesday afternoon, the opening day of the convention, all women in attendance will be taken on a sightseeing trip of the city, which will include the beautiful residential sections and which will also take in a visit to the state buildings, including the Capitol and Education building. On their return to the hotel, tea will be served.

On Wednesday, the Albany Chamber of Commerce will serve a luncheon to all women at the convention. The afternoon will also include a theatre party, the managers of all Albany houses having come forward with an offer to entertain the women on any or all convention days. On Wednesday night, of course, the Movie Ball will attract.

On Thursday, the concluding day of the convention, the women will be entertained in one of the parlors of the Ten Eyck with a program which will include some of Albany's best known talent. At the present time, efforts are being made to arrange a dance by a number of Albany's talented children. There will be a number of soloists on hand.

In connection with the convention itself, it has been decided to open the sessions on Tuesday at 12:30 o'clock, at which time Mayor Hackett will welcome the delegates.

To Advertise With Slides

It has been decided to ask all picture houses as far north as Glens Falls, west to Amsterdam and south to Poughkeepsie and Binghamton, to use slides for six days the forepart of February in advertising the ball. Announcement that many of the stars will be present has already aroused so much interest that parties are assured from many cities in the vicinity of Albany.

It is now planned to announce all stars at the ball in a spectacular manner. From the band of sixty pieces which will furnish the music, a trio will be selected which will result in a fanfare of trumpets just previous to the entry of this or that star on the ballroom floor, when, with spotlight focused, the star will be escorted to the boxes provided.

The Albany F.I.L.M. Club will meet this week and outline its plan of co-operation with the Albany Theatrical Managers in carrying forward convention plans.

Word reached Albany this week that Joseph Klein of the Robertson-Cole Company, New York City, who had previously been named by President Roberts, of the Albany Theatrical Managers' Association, as one of three chairmen from the exchanges to advertise the convention, had named as his assistants in New York City: William E. Rayner of Pathe, I. E. Chadwick of Merit and Samuel Eckman of Goldwyn.

Globe Suit Against Rock and Gates Discontinued

Justice William P. Burr of the New York Supreme Court has signed an order discontinuing the suit brought by Globe Productions, Inc., against Henry L. Gates and Allen Rock. The order was the result of a stipulation signed by William Klein, attorney for the plaintiff, and Henry O. Kalk, attorney for the defendants, which stated that, as the controversy between the litigants had been settled, the plaintiff desired to discontinue the suit and withdraw the motion for an injunction restraining the defendants from continuing a suit in the name of Globe Productions, Inc., against Tiffany Productions, Inc., over the production of "Peacock Alley."

Herbert E. Cronenwith, president of Globe Productions, Inc., in his suit against Gates and Rock held that Gates had no right to institute the suit against Tiffany Productions in the name of Globe Productions, Inc., for the reason that he claimed Gates had resigned as vice-president of the Globe concern, and with it all his rights and interests in the concern and its contracts. As to Rock, who was secretary of the Globe corporation, Cronenwith charged that Rock had taken possession of the books and contracts of Globe Productions and refused to surrender them to Cronenwith. For this reason Globe Productions made Rock a co-defendent with Gates when it began suit. Rock has denied the charge.

JESSE L. LASKY PRESENTS THOMAS MEIGHAN IN "A PRINCE THERE WAS," A PARAMOUNT PICTURE

Hodkinson Leaves for Coast in Search of New Product for the Coming Season

W. W. HODKINSON, president of the W. W. Hodkinson Corporation, left New York Tuesday on his annual trip to the Pacific Coast in search of new productions for the coming season. He will proceed direct to Los Angeles. On his return, probably by March 1, he will endeavor to visit a number of the new Hodkinson branch exchanges, all of which have been established since his last visit to the Coast.

Though many of the productions for Hodkinson release have been filmed on the Coast, this is the first time Mr. Hodkinson has visited western studios for the avowed purpose of encouraging production, his contention long having been that the over-production of indifferent pictures was at the base of most of the troubles of the industry. Up to now, he has shown a tendency to handle only the work of those independent producers who broke away from the existing order but since the doctrine of mass production has shown very definite signs of failing, general interest is manifested in what policy Mr. Hodkinson will adopt on his present trip.

Of his plans for 1922, Mr. Hodkinson said: "I am more than confident that the quality of product is destined to play a very much larger part in the motion picture industry during 1922 than it has ever played before, and I shall endeavor to conclude as many contracts as I can with those who are seriously and sincerely trying to place screen production on the artistic and industrial plane to which it is entitled.

"We tried to keep our last year's product above the average run, and that we succeeded is borne out by a rather unusual tribute accorded our pictures by the national Committee for Better Films of the National Board of Review. Among forty-seven productions chosen by the Board's Committee as the 'finest year's group since the photodrama was created,' five bore the Hodkinson seal—'Jane Eyre,' 'A Certain Rich Man,' 'Rip Van Winkle,' 'The Man of the Forest,' and 'Lavender and Old Lace.'

"This is practical proof of the soundness of the principle of selecting pictures solely on merit from various sources of supply, and it is all the more important because it coincides with one of the most ambitious moves yet made to get away from factory production on the part of screen artists desiring to form a direct contact with the exhibitor. I allude to the recent formation in Los Angeles of the Screen Artists' Guild, which also has for one of its objects the elimination of salacious and suggestive pictures from the motion picture theatre. Certainly, until the men and women who make their living in moving pictures take firm hold of this situation and insist upon a wholesome screen, there will be continually hanging over them the bugbear of Federal, State and even municipal censorship.

"If the efforts of this and other strong bodies can be merged in the common good, in encouraging serious-minded advocates of a clean screen, the producer with the off-color picture will find few doors open to him. This is the easiest, best and most efficacious way to beat censorship."

Kniskern Joins Hodkinson

Announcement is made by the W. W. Hodkinson Corporation of the appointment of L. W. Kniskern, formerly manager of the contract department of Realart Pictures Corporation, to become manager of the contract bureau in the Hodkinson home office.

SCENES FROM "THE LUXURY TAX," A HUGO BALLIN PRODUCTION RELEASED THROUGH HODKINSON, FEATURING MABEL BALLIN, CRAWFURD KENT AND RAYMOND BLOOMER

MOVING PICTURE World

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Member, National Publishers Association.

This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

WE publish in the text pages of this issue the formal announcement of the new distributing organization formed by two well and favorably known men, Walter E. Greene and F. B. Warren. Offices have been opened at 15 West Forty-fourth street, New York, and from the ability, experience and standing of both men we are inclined to expect much.

The company has been named the American Releasing Corporation and it is understood that they have already secured product, important in quality and quantity, for the market. A surprise is promised in the initial offering. We wish for the new company a royal prosperity and a success which we believe the confidence of the industry will assure. Both are men of leadership and show judgment and we extend to them our cordial good wishes.

They announce that the stock of the company is held by its officers and that they propose an economical and careful operation of distribution. The company will be wholly free of production activities.

William Fox, Son of Courage

EIGHTEEN years ago William Fox entered the moving picture business. Then he was unknown and unrecognized. Today he is receiving words of congratulation from the four corners of the earth, for his name is known wherever the screen is known, and that covers most of the populated parts of the world. No record of moving picture achievement is complete without his fact story, a tale of a fascinating career of progress, reading like the brilliant romance of a gifted genius of fiction.

William Fox's first venture would have been his last venture if he had been another kind of a man. He faced a flat failure. He could have closed up the place, pocketed his loss and started with something more promising, but he didn't. He set his mind to work and he added the sweat of industry to his problem, the showman's problem of bringing the people into his place of amusement.

It was a man's fight and he won it, and that began a series of hard encounters against heavy odds. Each struggle made a bigger man out of him, and he fought his way up with undiminished courage, with unvarying vigor and with his eyes set on the star of big accomplishment.

He thought big things and then he did them. His success has been an earned success, torn from the unwilling fates that beset his path with a thousand discouragements. It is a fact, known to those who have worked with him, that he knows more of the essentials of drama than any of his directors, past or present, that he understands the human heart and reads the mind of the masses with a certainty that amounts to genius. He is what he set out to be, a great showman, and he is justly proud of his calling, for he has delighted the millions, instructed the millions, satisfied the millions and brightened their lives.

It is interesting to note that William Fox has anticipated each changing demand of the public in the matter of entertainment. It is this faculty of reading the public pulse that stamps him as by instinct and experience the showman. In his years of extraordinary activity and hard work, that would have destroyed a man of less natural vigor, he has found time to give of his best to charity and his country's needs. Not only did he win the fight for business independence against powerful monoply, he ran also Red Cross drives that set new records, conducted relief activities in behalf of Jewish and Christian humanity that was suffering and in want, and at all times was immediate in his response to the appeals of his industry and his fellow men. When the Prince of Wales visited America, William Fox was the only showman of either the screen or the stage who received recognition, and William Fox entertained a prince with as much facility as he had entertained the masses of the people.

Having had the privilege of observing William Fox at close range, it is a pleasure to write this tribute to him as a man, to present his fearlessness and courage as an example to the industry and to hail him as a great exhibitor, a great distributor and a great producer of moving pictures.

ARTHUR JAMES.

San Francisco in No Need of Censors Say Officials at T. H. Ince Luncheon

SAN FRANCISCO officials, including the president of the Supervisors and Senator Edward I. Wolf, take the position that censorship of motion pictures, aside from the regulatory powers invested in the police authorities of cities, is unnecessary. After an experience of more than five years without censors these officials have gone on record as believing that producers, exhibitors, the public and an intelligent police chief are fully capable of keeping the screen "clean."

These statements were made at a testimonial luncheon given in honor of Thomas H. Ince, producer of "Hail the Woman," in the Italian room of the St. Francis hotel recently.

Mr. Ince was unable to attend, having been taken suddenly ill. J. Parker Read, Jr., and Clark Thomas went in his stead. The luncheon was arranged by city officials to honor Mr. Ince for his contribution to the city of a fire prevention picture and to urge upon him consideration of doing a part of his producing in the Golden Gate city.

Tribute to Ince

Tribute was paid to Mr. Ince as artist, business man and citizen by prominent speakers. Joseph Mulvehill, president of the board of supervisors, detailed the history of uncensored pictures in San Francisco. After praising the men who have built modern theatres for the city and pledging the aid and co-operation of its authorities in fostering the industry whenever possible, he said:

"Over five years ago San Francisco had a board of censorship composed of five members. In 1916 an amendment was offered to increase the board to nine. The Board of Supervisors voted that amendment down, and I had the pleasure of introducing an amendment abolishing the board of censorship in San Francisco, placing the censorship of motion pictures with the people of San Francisco themselves, as well as the producers.

"The only censor of motion pictures in San Francisco today is the Chief of Police. He was authorized and empowered in that license to look at the pictures that perhaps at some time might need censorship; and I can honestly tell you, gentlemen, that I don't believe there has been three occasions in almost six years where the Chief of Police has been called upon to prohibit the exhibiting of a motion picture in San Francisco. And we are proud to tell you that San Francisco was one of the first, if not the first, large city in the United States to abolish the censorship of motion pictures."

Buhler Appointed

Frank W. Buhler, general manager of the Stanley Company of America, has been appointed chairman of the National Prosperity Campaign being conducted by the Rotary Clubs throughout the country. Owing to Mr. Buhler's affiliation with the picture industry, the co-operation of theatres is anticipated in displaying 3,500 slogans on the screen.

Mississippi Senator Censures Will H. Hays

Will H. Hays, postmaster general, who may enter the industry about March 4, after having completed a term of one year as a member of President Harding's cabinet, was roundly censured in the Senate on January 7 when Senator Harrison, of Mississippi, delivered an address on "The Motion Picture Industry in Politics."

Senator Harrison, who is one of the Democratic leaders in the upper house, waxed sarcastic when he declared that if the industry needs the assistance of "the biggest politician in the Republican Party," the Democrats must look upon it with suspicion.

Claims Tax Violations

According to Charles H. Lynch, chief field deputy in the Syracuse Internal Revenue district, 90 per cent. of the theatres, both motion picture and otherwise in Syracuse, Utica and Binghamton, N. Y., have been violating regulations as regards the collection of the amusement tax.

Approximately 10 per cent. of the theatres received a clean bill as a result of the recent check-up. According to Mr. Lynch, penalties imposed and collected by his force, from the theatrical interests in that district alone, totaled $10,000, and this does not include the shortages in taxes. The theatres will again be checked up about March 15.

Selznick Hints at Strong Trade Alliance with Canadian Firms; Foresees Decreased Admissions

LEWIS J. SELZNICK, of New York, gave a valuable and interesting talk on the occasion of a one-day visit at Toronto, Ontario, on January 6 when it was intimated by him that prominent picture interests of Canada, including J. P. Bickell, vice-president; N. L. Nathanson, managing director, and others of the Famous Players Canadian Corporation, Famous-Lasky Film Service, Ltd., Regal Films, Ltd., Eastern Theatres, Ltd., and affiliated companies in Canada, would shortly be identified with him in a strong trade alliance.

"Canada is missing a big opportunity in profitable publicity in not making more government scenic releases," declared Mr. Selznick. He felt that they could be somewhat improved, however, if more human interest and humor were woven into the official Canadian scenic pictures. He pointed out that the Canadian pictures were immensely popular in Australia, where they are being distributed by him. "If Canada studies the possibilities of such advertising and adopts a general immigration policy, the country will forge ahead fast."

Fighting Long Enough

With regard to general conditions in the moving picture business, Mr. Selznick declared that the film men had been fighting each other long enough. "They are now getting together to eliminate wastage," he said. "We propose now to get together with Postmaster General Hays of the U. S., and are looking for an announcement of action by January 14. If the organization goes through as planned, it will make for better, cleaner and greater pictures. There will be fewer pictures but larger and better in every way.

"There are now hundreds of producers in the game but only about fifteen big distributing agencies by whom practically all producers are controlled. Working out the scheme on the lines now being discussed with limitation of production, it will be possible for admission prices to be reduced in both Canada and the United States."

Canadian Production

Mr. Selznick insisted that he is not a believer in Canadian production of moving pictures for Canadian fans. He said:

"It can only come when you have the population to warrant it. At least 75 per cent. of our revenue is from the United States. You cannot hope for business success if you look for profits outside your own land. If Canadian stories are worth while for making into pictures, companies will be sent to Canada to make them. We have a new Canadian story, the scenes of which are laid at Banff and at Field, B. C. Our company was at Banff for seven weeks in order to take the scenes there."

Note Causes Suit

Suit has been filed in the New York Supreme Court by Joseph Farnham to recover $1,250, the value of a promissory note, from the Gibralter Operating Company and Sidney Garrett, well known in English motion picture circles.

News from the Producers

By C·S·SEWELL

Comedy and Serial Episodes for Release by Pathe January 22

Pathe Exchange, Inc., announces that the re-issued one-reel comedies, starring Harold Lloyd, have been highly praised by exhibitors. "That's Him," the latest re-issued comedy, and one serial episode are scheduled for release January 22. "The Lost Trail" is the title of the fourth episode of "White Eagle," the new Pathe serial, starring Ruth Roland.

"The Bear and the Bees" is the latest animated cartoon of the series of "Aesop's Film Fables," produced by Fables Pictures, Inc. "Call the Witness" is the title of the latest Hal Roach comedy, starring "Snub" Pollard. Marie Mosquini has a prominent part. Pathe Review No. 139 is, it is said, filled with interesting and entertaining subjects, the outstanding feature being "Getting Through to Baroda," a Pathecolor offering showing an expedition into the little known wilds of Abyssinia.

Pathe News, Nos. 8 and 9, present current events of the world photographed by the staff of Pathe cameramen stationed all over the globe. "Topics of the Day," No. 4, supplies the motion picture screen with the latest bits of wit and humor culled from the presses of the world.

Alice Calhoun in "Angelface"

Alice Calhoun will again be seen as an old-fashioned girl in her forthcoming production, "Angelface," which is being directed by David Smith at Vitagraph's West Coast Studios.

Books "Chums"

Sid Grauman has booked "Chums," the Century Comedy in which Baby Peggy, the two-year-old star, appears with the noted dog, "Brownie." Mr.Grauman is said to be considering signing for the whole series.

Gloria Swanson to Star in New Production "Beyond the Rocks"

The veranda of the Cafe Ritz in Paris affords one of the interesting scenes in "Beyond the Rocks," Elinor Glyn's novel which is being filmed as a Paramount picture with Gloria Swanson starred. Here at the customary tables are grouped exactly the types that one would find in this exclusive establishment for satisfying the inner man and also pleasing the eye and ear.

In this picture, which Jack Cunningham adapted and Thompson Buchanan supervised, Gloria Swanson is the star and her role, it is said, affords her unusual opportunities for the display of her skill and talent in emotional acting and enables her to wear exquisite gowns and look her loveliest. Rudolph Valentino has an important part.

Completes Retakes

Robert G . Vignola has just completed several retakes for the Cosmopolitan production, "The Young Diana." This is not Mr. Vignola's own production. Marion Davies is the star.

Censor Congratulates Paramount

An unqualified endorsement of the wholesomeness as well as the entertainment value of three Paramount pictures, "The Sheik," "Miss Lulu Bett" and "Just Around the Corner," was recently received by the Detroit Paramount exchange from Royal A. Baker, one of the Detroit local censors. The letter says in part:

"The Paramount company deserves great credit for the maner in which 'The Sheik' was handled as a drama. Two of your late plays are most significant. They point out a new field with new elements which heretofore have been overlooked. One is 'Lulu Bett,' a very remarkable play which carefully points out the satirical side of life. The other picture is 'Just Around the Corner.'"

"The Iron Trail" Wins in Chicago

Rex Beach's "The Iron Trail," produced for United Artists by the Bennett Pictures Corporation, met with praise from the Chicago newspaper critics at its premier showing at Ascher's Roosevelt Theatre, while the public showed its appreciation by capacity audiences. "'The Iron Trail' is all in all a 'he-man' picture," said the Chicago *Tribune*. "Rex Beach's stories certainly lend themselves exceptionally well to picturization," said the Chicago *Evening Post*, "and when they are given as careful and accurate production as 'The Iron Trail' received, the result is a gratifying success. "'The Iron Trail' is a vitally interesting drama," says the Chicago *American*, "and its men and women are very real and very earnest. Its settings are gorgeously done and you ought not to miss it." The Chicago *Daily News* says: "As an art production, it is as good as one of Rex Beach's best selling novels."

Ray Film Showing at Many Theatres

Newspaper reports and records of house managers coming to the Arthur S. Kane offices this week give an indication of the results being obtained by Charles Ray's latest release, "R. S. V. P.," in many cities outside of New York. This First National attraction is going over big in widely separated centers, it is stated.

The feature was shown at the Rivoli, Baltimore: the Metropolitan, Atlanta; the Hippodrome, Buffalo; the Strand, Cincinnati; the Des Moines, Des Moines, Ia.; the New Garrick, Minneapolis; the Monticello and National Theatres, Hoboken, N. J., and other first run houses in many sections.

Meighan Expects Fine Photography

Thomas Meighan, Paramount star, has declared that he expects to have a perfect picture, photographically, in his latest vehicle, "The Proxy Daddy," now being filmed. It is being "shot" by two noted cameramen, William Marshall and Gilbert Warrenton.

SCENES FROM A FORTHCOMING SELZNICK PRODUCTION STARRING OWEN MOORE

Pathéserial

Ruth Roland in "White Eagle"

The serial that exhibitors are hailing with whoops of joy!

"Excellent!"

"An excellent serial, censorproof, clean, entertaining, interesting and enjoyable."Auditorium Theatre, So. Bend, Ind.

"Greatest ever seen"

"Have shown *every* Pathe serial. Words fail me to describe 'White Eagle.' It is a super-serial, the greatest I have ever seen. Originally booked it for one, now have changed to two days and may make it three."—Chas. Washicheck, Juneau, Pearl, Layton Park, Grace and Rose Theatres, Milwaukee, Wis.

"Screened it, then booked it for all our theatres"

"My actions speak for themselves. After screening 'White Eagle,' I booked it for all our theatres except those next door to each other. I am giving you the largest contract I have ever given on any serial."—A. Fanchi, Consolidated Amusement Enterprises, N. Y.

Produced by Ruth Roland Serials, Inc.
Supervised by Hal Roach
Directed by W. S. VanDyke

Ruth Roland *in* White Eagle

Every exhibitor who sees it, books it!

Why? Because it's jam full of punch and thrill!

"Best in many a day!"

"Screened 'White Eagle' yesterday and it's one of the best pictures in many a day." *C. E. Tipton, Lyric Amus. Co., Huntington, W. Va.*

"Consider it a duty to brother exhibitors to shout the praise of 'White Eagle'!"

"Clean, wholesome, full of action, I consider it a duty to shout the praises of 'White Eagle' to my brother exhibitors. It is a super-serial." *H. E. Kohn, Crystal Amus. Co., Baltimore, Md.*

"A real thriller." H. PETERSON, *Hippodrome Theatre, Omaha, Neb.*

"Full of pep and action." F. B. HONEY, *Palm Theatre, Ashland, Neb.*

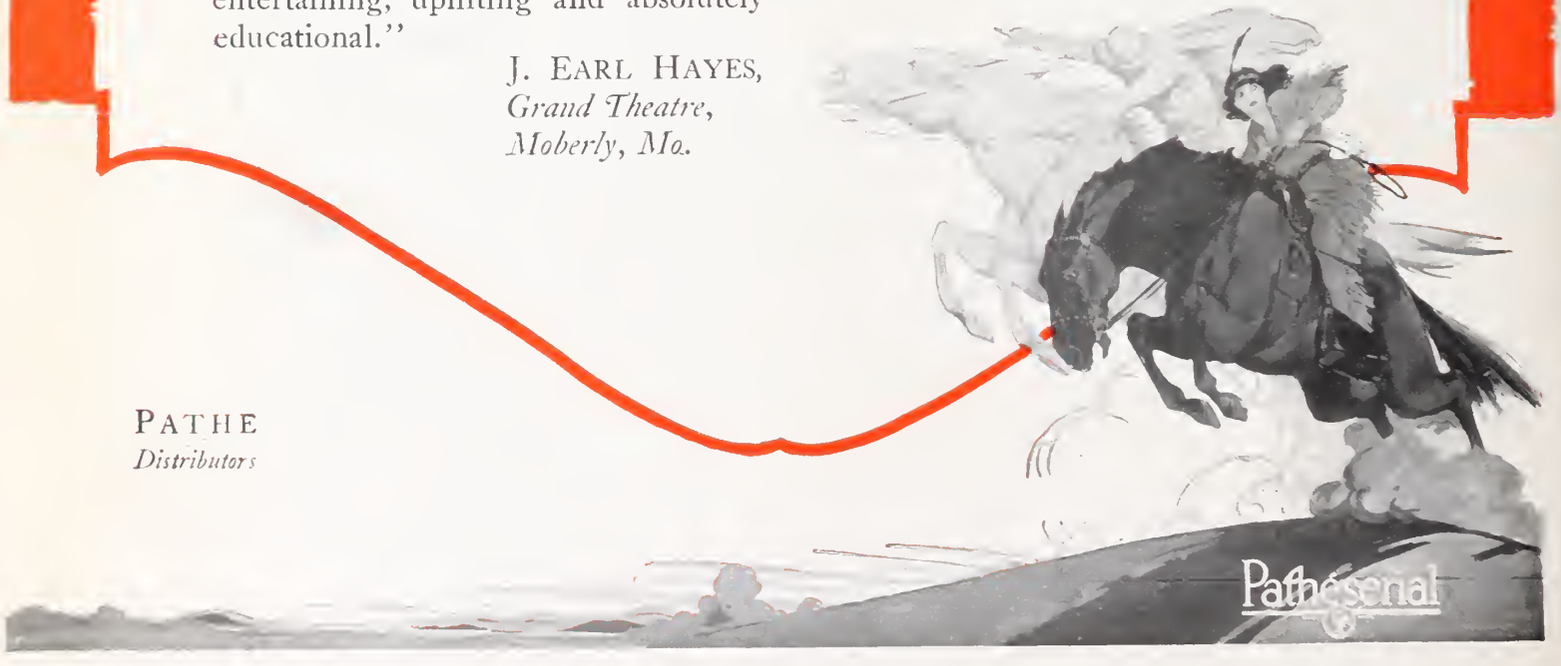
"Best Ruth Roland ever appeared in." M. L. OVERMAN, *Hostettler Amusement Co., Omaha, Neb.*

"Good. Looks as if it would equal Ruth of the Rockies." E. A. HARMS, *Apollo, Omaha, Neb.*

"If the first three episodes are any criterion, will be the best Ruth Roland ever made." W. CREAL, *Suburban Theatre, Omaha, Neb.*

"Pathe is now making serials that really appeal to man, woman and child—entertaining, uplifting and absolutely educational."

J. EARL HAYES,
Grand Theatre,
Moberly, Mo.



PATHE
Distributors

FAMOUS PLAYERS-LASKY PRESENTS MARION DAVIES IN "THE BRIDE'S PLAY." A PARAMOUNT PICTURE

"Theodora" Smashes Records at Capitol and Other Big Theatres

Reports received by Goldwyn are said to indicate its Italian spectacular photoplay, "Theodora," has shattered house records, wherever shown. At the Capitol, in New York City, it did $23,240 in its first two days; paid admissions were 37,081, and business kept up for the week. Despite its four months' run at $2 top at the Astor Theatre, the engagement at the Capitol was extended for a second week.

"Theodora" has broken house records at the Roosevelt, the big, new picture house in Chicago; at the California Theatre in Los Angeles; the American Theatre in Denver, and at the Majestic in Wilmington, Del.

At the New York Capitol on the first day, it was necessary to call out the police, to handle the crowds, and many were unable to get in.

Edward J. Bowes, managing director of the Capitol, reported after the first two days' showing: "'Theodora' has received the greatest reception ever accorded to a picture in the Capitol Theatre. The receipts and attendance record is beyond all precedent and makes a new mark which is so high that it seems impossible for any picture to come along and beat it."

Fred Miller, manager of the California Theatre, Los Angeles, wired: "'Theodora' has done a record Los Angeles week. Our house record has been shattered. The most wonderful week in the history of the California."

A. G. Talbot wired regarding the Denver screening: "'Theodora' opened to the biggest success ever made by any picture in Denver. We have done as much business in two days as we usually do in a week."

Oscar Ginns, of the Majestic, Wilmington, Del., wired: "'Theodora' opened wonderfully, with theatre packed solid at five performances, breaking all house records. Results are far ahead of my most sanguine expectations." This picture is being heavily booked by first-run houses throughout the country, according to reports from all Goldwyn Exchanges.

Mack Sennett Begins "Suzanna;" Mabel Normand Is Again Starred

At the Mack Sennett studios work is now well under way on "Suzanna," an original story by Mack Sennett, which has been chosen as the next starring vehicle for Mabel Normand. A notable cast has been engaged to support the star. "Suzanna" is being directed by F. Richard Jones, who also directed Miss Normand in her previous Sennett successes, "Mickey" and "Molly O."

"Suzanna" is a colorful story of romantic youth interspersed with pageantry, spectacle, comedy and drama. The story is said to bristle with action and be filled with the merry humor of "Mickey" and "Molly O." It portrays the romantic lives of the dons of the early "50's" in California. Into this story of love, romance and adventure, Mr. Sennett has woven an ingenious plot to rob a beautiful child, a girl known as Suzanna, of her aristocratic parentage, by placing her in the home of a peon, while the child of a laborer, Chiquita, is smuggled in to the home of a don.

Mabel Normand is cast as Suzanna, a tom-boy girl; Winnifred Bryson has the role of Chiquita. Carl Stockdale, who did admirable work in "Molly O," is cast as Ruiz, Suzanna's foster-father. Eric Mayne as Don Diego assumes the obligation of bringing up as his daughter, Chiquita, and dislikes Suzanna, not knowing her to be his child.

George Nichols is seen in the character of a wealthy Spanish rancher, with Evelyn Sherman as his wife. His son is played by Walter McGrail. Others are George Cooper, Leon Barry and Minnie Ha Ha.

Gunning Gets Reports of Large Sales

With the Wid Gunning month sales drive half over, reports received at the Gunning home offices are daily piling up evidence that the exchanges are beating all their past performances for the amount of business brought in during a single month, the Gunning organization says.

Jack Lawrence, managing director of the new Loraine-Fulton Theatre, of Cleveland, Ohio, booked "What Do Men Want?" as the first Gunning picture he showed. After the opening, he sent a telegram to the Gunning offices, saying: "To say the least, every one of our thousands of patrons was fully satisfied."

Charles Olsen, of the Alhambra Theatre, Indianapolis, played "What Do Men Want?" as a first-run special in his territory, and broke a lote of house records. Now he has booked "Our Mutual Friend" for a special engagement, and is preparing a big publicity drive to put it over.

Tully and Post Begin Picture

This year will witness the screen debut of two of the foremost figures in the "legitimate" field—Richard Walton Tully and Guy Bates Post. They will begin their motion picture activities by filming "The Masquerader," which was written and staged by Mr. Tully, and in which Mr. Post played for years in all sections of the country. It will be released by Associated First National Pictures, Inc.

Production has begun in the United Studios in Los Angeles. James Young is directing, Wilfred Buckland is art director and George Benoit is at the camera.

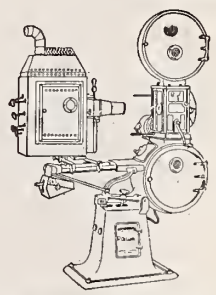
Exploitation for Hodkinson Film

The Hugo Ballin production of "Jane Eyre" for W. W. Hodkinson release, has received high commendation from the Stanley Company, of Philadelphia, according to word received by the Hodkinson offices, and is to be one of the most extensively exploited productions the Stanley Company has ever sponsored.

The Loew Orpheum Theatre in Boston has obtained the picture for first-run in the New England territory.

Emerson's First

John Emerson, one of the most noted of directors and photoplaywrights, has become a producer also. His first picture, "Red Hot Romance," is now being released by Associated First National Pictures, Inc. It was written by Mr. Emerson and his talented young wife, Anita Loos, and satirizes, the type of novel made famous by Anthony Hope, Richard Harding Davis and George Barr McCutcheon.



The New Motiograph DeLuxe for durability and perfect pictures. First and last cost $750.00.

First views of Marshall Neilan's latest production, "Penrod," starring Wesley Barry. The picture has been completed, and is one of First National's big features for 1922

Loew Takes All Educationals

Marcus Loew has just signed a contract for the entire output of Educational Film Exchanges, Inc., for the 1921-1922 season. Throughout his thirty-five theatres in Greater New York City and the nearby sections of New York State and New Jersey, Educational Pictures will form the bulk of the short subject presentations during the coming year.

This contract calls for seventy-one two-reel comedies, besides such subjects as Sketchographs, Robert C. Bruce Scenics Beautiful, World Wanderings, Kinograms, the news reel, etc., which the Loew theatres already are showing. So complete will Educational's service to the Loew Circuit that there will be no room on any of the Loew theatre programs for any short comedies besides Educational's, with the exception of an occasional comedy by Chaplin or some other very well known star.

The two-reel comedies to be shown in the Loew theatres include twenty-four Christies, thirteen Mermaids, thirteen Campbells, twelve Torchy Comedies, three Punch Comedies and six Toonerville Comedies by Fontaine Fox.

Says Picture Follows Story

Critics who decry the practice of changing a stage play in adapting it for the screen, says a statement from Paramount, will be left without an argumentative leg to stand on in the case of the photoplay presentation of "Bought and Paid For," which William De Mille is now producing.

According to Mr. De Mille and Clara Beranger, the scenarist entrusted with the adaptation, the photoplay will be a faithful reproduction of the famous George Broadhurst story.

Fine Support for Priscilla Dean

Universal is said to have a fine cast in support of Priscilla Dean in "That Lass o' Lowrie," the Universal-Jewel production which has just been started at Universal City. Among those who already have been selected are Fred Kohler and Beatrice Burnham.

"My Boy" Is Big Hit in Albany

The drawing power of little Jackie Coogan and his popularity with motion picture theatre-goers was evidenced when his latest production, "My Boy," a First National attraction, opened at the Mark Strand, in Albany, N. Y., on December 28.

At the close of the first day's business Uly S. Hill, managing director of the house, sent the following telegram to Sol Lesser, the producer:

"Jackie Coogan in 'My Boy' opened to capacity all day long. Everyone pleased. Story one that makes them hold sides in laughter and the next minute dims the eye. Full of pathos. Sentiment is the kind that brings them in and holds them and makes many oral boosters. Jackie Coogan is at his best in his latest. Looks like a line-up all week long. Albany is talking Jackie Coogan everywhere."

New Leah Baird Film Finished

Leah Baird Productions have completed the first of a series of feature attractions for Associated Exhibitors, and it is expected that an announcement concerning its release will be forthcoming shortly. The production is entitled, "Don't Doubt Your Wife," and the cast, in addition to Miss Baird, includes Emery Johnson, Edward Peil, Mrs. Mathilde Brundage and Catherine Lewis. The production was supervised by Arthur F. Beck and directed by James W. Horne.

Cuban Papers Record Triumphal Entry of Mae Murray Into Havana

The Havana newspapers recording the arrival of Mae Murray in Cuba for the Tiffany production of "Fascination," to be presented by Robert Z. Leonard and released by Metro, have just reached New York. Column after column, and, in some cases, entire pages were devoted to descriptions of the ovation she received. Ramon Becali, editor-in-chief of La Noche, who took advantage of the occasion to interview her himself, devoting five columns to the story, said that no screen star had ever stirred the enthusiasm of Havana to such a tremendous extent, but that the enthusiasm was easily understood, as Miss Murray was easily the favorite star among the Cubans.

Preliminary announcements had stirred the picture fans' curiosity and thousands of people swarmed to the harbor to await the arrival of the seaplane by which Miss Murray arrived, with her husband-director, Robert Z. Leonard, flying from Key West, Florida. Hundreds of them had waited from early in the morning to get a glimpse of her. Huge floral pieces spelled out the word: "Bienvenida!"—Welcome. Crowds lined the streets as the star motored to her hotel. The climax was reached with a special showing of "Peacock Alley," the first of the series of pictures that Miss Murray is making for Metro.

"Peacock Alley," a Metro Film Opens New B. S. Moss Theatre

"Peacock Alley," a Metro release starring Mae Murray, was the opening attraction at B. S. Moss' new Cameo Theatre, Forty-second street, New York. Both photoplay and playhouse scored instant hits with the metropolitan public, it is said—hits so decisive that "Peacock Alley" is to be held on the screen of the Cameo for an indefinite run.

General release of "Peacock Alley," a Tiffany Production, directed by Robert Z. Leonard, will not be forthcoming from the Metro exchanges until the last week in January. Only in view of the occasion of the house-warming of the Cameo was the pre-release given. T. J. Connors, assistant sales manager of Metro, arranged for the early showing with the B. S. Moss organization.

This photoplay is the first of a series of Tiffany Productions, starring Miss Murray, which Metro will distribute. The star, with her director and husband, Robert Z. Leonard, left recently for Cuba to film the second picture, "Fascination."

SCENES FROM "KINDRED OF THE DUST," A FIRST NATIONAL ATTRACTION

Lloyd's "Sailor Made Man" Making Box-Office Records

Harold Lloyd's "A Sailor-Made Man' is proving to be his greatest box-office comedy, according to reports from many first-run theatres throughout the country, Associated Exhibitors say. In proof of this fact, Associated Exhibitors have published the following telegrams sent to Sales Manager John E. Storey. First, John Hamrick, of the Blue Mouse Theatre, Portland, Oregon, says:

"'A Sailor-Made Man' is by far the best audience picture I have yet seen." A similar wire from Salt Lake City states that: "Harold Lloyd in 'A Sailor-Made Man,' playing at Pantakes Salt Lake for week of December 21, broke all house records." Harmon Perry, of the Ogden Theatre, Ogden, Utah, reports that "'Sailor-Made Man' did more business on Sunday and Monday (January 1 and 2), than anything he ever had in the house."

In Cleveland, the Allen and Circle Theatres ran the comedy day and date and had capacity houses for every performance during the week of January 1. In Des Moines, Iowa, it was the feature attraction at A. H. Blank's Strand Theatre.

The following list provides an idea of the manner in which it is being booked: Capitol, New York; Strand, Brooklyn; the entire Loew circuit; the Merrick, Jamaica; Elsemere, Bronx; Colonial, Allentown; Wells, Norfolk and Richmond; Keith's Rivoli and Central, day and date, Jersey City; Regent, Rochester; Allen and Circle, day and date, Cleveland; Orpheum, Ft. Wayne; Liberty, Youngstown; Orpheum, Akron; Royal, Sioux City; Rialto, Lincoln; the entire Lynch Circuit, Atlanta; Strand, Charleston, W. Va.; Capitol, Little Rock; Symphony, Los Angeles; California, San Francisco; Regent, Billings; Blue Mouse, Portland and Rialto, Missoula, Mont.

To Make Record of Each Employe

Julius Stern, second vice-president of Universal, has appointed Zion Myers, his secretary to be personnel adjutant of Universal City, with instructions to compile an accurate service record of every employe.

The information will be used for the individual advancement of workers and for reassigning men who, by reason of experience and aptitude, are fitted for positions of more importance.

Mayor Rolph Sees "Hail the Woman"

At the invitation of Mayor James Rolph, Jr., of San Francisco, Thomas H. Ince celebrated Christmas by viewing the premiere of his latest and greatest production, "Hail the Woman," distributed by First National, at the Tivoli Theatre in company with the Bay City's chief executive.

Mayor Rolph and Mr. Ince were the guests of honor at the opening, which was an individual affair attended by a large number of San Francisco notables. Following the premiere, a banquet was tendered to Mr. Ince by Mayor Rolph and a number of prominent San Franciscans.

In addition to opening in San Francisco on Christmas Day, "Hail the Woman" was presented for the first time in New Orleans and a number of other large cities. It's Los Angeles premiere will be held at the Mission Theatre sometime during the middle of January.

Five First National Pictures on "Times" List of Big Films

Five First National attractions are included in the New York Times' list of the "most important pictures of 1921."

These five comprise one-third of the number selected—an exceptionally high average, exceeding that of any other company.

The five productions named are:

"The Kid," with Charles Chaplin.

"The Old Swimmin' Hole," with Charles Ray.

"Gypsy Blood," with Pola Negri.

"One Arabian Night," with Pola Negri and Ernst Lubitsch.

"All for a Woman," the Continental sensation.

In addition four other First National pictures won honorable mention in a list of twelve which can "Claim a place in any record of the year's achievements," and which were "good entertainment and an important contribution to the screen." They are:

"The Passion Flower," with Norma Talmadge.

"A Small Town Idol," a Mack Sennett five-reel comedy.

"Woman's Place," with Constance Talmadge.

"The Lotus Eater," a John Barrymore production directed by Marshall Neilan.

Bert Lytell on National Tour to Make Personal Appearances

Bert Lytell left Los Angeles this week for the first lap of his national tour, a six weeks' round of visits to the motion picture theatres of the country. The Metro star is scheduled to make as many personal appearances before photoplay audiences as his allotted time will permit.

The Bayard Veiller production, "Sherlock Brown," Mr. Lytell's most recent stellar vehicle, was completed only the day before his departure from Los Angeles. Plans for Mr. Lytell's screen play to follow "Sherlock Brown" have been worked out to the last detail.

SCENE FROM GOLDWYN'S "THE WALL FLOWER"

Preferred Signs Violet Clarke

Violet Clarke's story, "Domestic Relations," which Katherine MacDonald has just completed and which will be released by Associated First National Pictures, Inc., won for the young writer a long term contract with B. P. Schulberg, president of Preferred Pictures, the corporate name of the organization that makes the Katherine MacDonald screen product.

Miss Clarke is now engaged in preparing the scenario of Miss MacDonald's next First National offering, "White Shoulders." This new work is by George Kibbe Turner and originally appeared as a serial in the Saturday Evening Post. Recently it has been published in book form. Under her contract with Mr. Schulberg Miss Clarke will confine her writing exclusively to the Katherine MacDonald productions.

Makes Tie-Up for Paramount Film

An effective exploitation tie-up for William S. Hart's production, "The Whistle," has been made by the Paramount publicity department with the Whistle Idea, the house organ of the National Whistle Companies, manufacturers and distributors of the popular beverage known as "Whistle."

The Christmas number of the Whistle Idea carries a fine portrait of Bill Hart in character on the cover and inside is a full-page article on the advantage to agents in hooking-up with the Paramount picture. This article cites the tie-up recently made by Manager Kennedy of the Galax Theatre, Birmingham, Ala.

Walthall Heads "One Clear Call"

Henry B. Walthall heads the all-star cast in Louis B. Mayer's "One Clear Call," a John M. Stahl special now in the making, which is an adaptation of the book by Frances Nimmo Greene and will be released through First National.

Mr. Walthall has the role of a man who, in spite of his several crooked deals and the fact that his hotel-cafe is a blot on the civic honor of a small Alabama town, nevertheless commands a certain amount of admiration and respect for his deep love and great reverance for the young wife who deserted him.

Others in this cast are: Claire Windsor, Milton Sills, Irene Rich, Joseph Dowling, Shannon Day, Fred Kelsey, Nick Cogley, Annette De Fos and Edithe Yorke.

Perfects Plans for an Extensive Sales Drive

Plans were perfected during the past week by Sales Manager Andrew W. Smith, Jr., of the W. W. Hodkinson Corporation for one of the most extensive sales drives yet launched by the Hodkinson Corporation in the interests of the Dial Film Company's production, "The Light in the Clearing," for the week of Lincoln's birthday.

Third Ernest Truex Company on Pathe Schedule for January 15

Another well-balanced schedule of ıort subject features and one serial ɔisode has been arranged by Pathe ɔr release the week of January 15th. ncluded in the schedule is "The ashful Lover," the third two-reel ɔmedy starring Ernest Truex, who as scored a hit at the Harris Thea-e in New York in "Six-Cylinder ove." Julia Mills plays opposite ıe star, and a carefully selected cast f players, including a ballet of lassic dancers, appear in his sup-ort.

"A Strange Message" is the third pisode of the new Pathe serial, White Eagle," starring Ruth Ro-and, who is aided by Earl Metcalfe, Virginia Ainsworth, Otto Lederer, Harry Girard, Bud Osborne—and five hundred Indians and cowpunchers.

"The Non-Stop Kid" is the current re-issued one-reel comedy starring Harold Lloyd. The spectacled comedian appears as a young man who courts a girl in spite of her father's opposition. Bebe Daniels is the girl, and "Snub" Pollard appears as the butler. Lloyd gains entrance to the house disguised as a professor whom the father favors as a suitor for his daughter's hand. Uproarious events begin to occur.

"Loose Change" is the title of the latest Hal Roach comedy, presenting a satire on plays of crookdom. The cast includes "Sunshine Sammy," Paul Parrott, Ethel Broadhurst, George Rowe, Mark Jones and a galaxy of "second story" men. The comedy moments evolve around a bank which the River Gang attempt to rob, and the treasure hunt of the banker's son.

"The Dog and the Flea" is the newest animated cartoon of the series of "Aesop's Film Fables," produced by Fables Pictures, Inc., and created on the screen by Cartoonist Paul Terry. "Do not waste your pity on a scamp" is the moral originated by Aesop 2600 years ago, the same moral is modernized by Cartoonist Terry. Pathe Review No. 138 presents a series of interesting and entertaining subjects "The Devil's Pool" shows views of one of Nature's natural wonders in Bermuda; "Two Men and a Pickle" is a slow-motion study in facial expression; "The Little Mountaineers" presents views in the vicinity of Vonga, Portugal; "A Bare-Hand Alligator Hunt" is an exciting adventure tale of the Florida Everglades; and "The Holy City, Today," is a Pathecolor presentation showing places of interest in Jerusalem, Palestine. Pathe News Nos. 6 and 7 present the latest current events of the world of importance, photographed by the widespread staff of Pathe cameramen. Topics of the Day No. 3 presents the latest bits of wit and humor of the world culled from the world's presses.

Prologue for "My Boy" Proves Big Success at Brooklyn Strand

"In a Toy Shop," a prologue dance ıumber for First National's "My Boy," with Jackie Coogan, was the avory morsel presented Brooklyn udiences by Managing Director Edward L. Hyman at the Brooklyn Mark-Strand Theatre Christmas veek. This number, while making direct appeal to the children, was lso intended for "grown-ups" and udging from the reception it re-eived from both, it is one of the nost successful numbers Mr. Hyman ıas yet presented at Brooklyn's lead-ng photoplay house.

The setting used was a toy shop. A drop in the background was painted with toys, and in the centre was an entrance through which Mme. Sonia Serova, premier danseuse, as a sort of fairy god-mother entered to awaken the eight animated "toys" and "teddybears" placed about the shop.

The dancer was attired in a red ballet costume and carried a muff, which was probably the stimulant that awoke the "toys," for when she touched each of them with it they immediately stretched their tired joints.

The next number in their specialty was a dance in which all partook. The dancing "toys" slowly went through their motions with stiff muscles. A quarrel which led to a fist fight between the two "teddy-bears" afforded much amusement. The third number was a very lively affair, and at the conclusion the "toys" again became inanimate and assumed the positions in which they were first seen.

For this number the stage was flooded with a white light. The orchestra was light green and the transparent windows at the side of the stage were green.

Gerard's New Role

Joe Girard, the "heavy" of Ben Wilson serials the "Blue Fox" and "Nan of the North," is to be seen in the role of a sympathetic doctor in the forthcoming Arrow-Ben Wilson attraction "The Price of Youth" starring Miss Gerber.

Prologue designed by Edward L. Hyman for First National Picture, "My Boy," during its run at the Brooklyn Strand

All Classes Praise Arliss in "Disraeli,,

From representatives of various classes there continue to come indorsements of George Arliss and his film version of "Disraeli."

Adolph Steiner, rabbi, of Salt Lake City, Utah, writes: "The production is superb. It inspires loyalty and the highest type of service to one's government. Every man and woman should see this marvelous play and I am sure that they will learn a lesson of priceless worth." "The 'Disraeli' picture is a masterpiece," says George Emory Fellows, head of the Department of History and Political Science, University of Utah. "I have seen 'Disraeli,' writes Elmer J. Goshen, pastor of the First Congregational Church, Salt Lake City. It is a wonderful picture, fascinating and magnificent." Walter H. Golding, manager of the Imperial Theatre, St. Johns, N. F., writes: "'Disraeli' brought to our theatre the very best classes of our citizenship and I am happy to state that the picture not only delighted the so-called 'high-brows,' but that the less discriminating persons felt edified, instructed and got a good, old-fashioned thrill out of it in the bargain."

Fred Stone in R-C Picture

R-C Pictures announces for release on January 29, Fred Stone in "Billy Jim." The story was written by Jackson Gregory. It is a humorous Western picture.

Press Book and Complete Aids to Be Issued on Pathe Playlets

Every possible assistance will be rendered exhibitors by Pathe Exchange, Inc., in "putting over" the series of three reel "Pathe Playlets," the first of which will be Frank Keenan's "The Midnight Stage," set for release on January 29th.

Selling aids will be issued on each of the series of fifteen. Pathe is preparing an elaborate campaign book. Press stories will be included on each picture.

One, three and six sheets have been ordered, and star cuts will be available. Lobby displays, a slide and five black and white photographs will complete the exploitation material. From almost every branch comes word that exhibitors are keen for these three reel condensed features. The casts appeal greatly to the exhibitor, for each of the series contains one or more names that appear today in electric lights in front of the finest theatres in the country.

The return of Irene Castle to vaudeville, at a high salary, serves to again establish the popularity of this star who will appear in several of the "Pathe Playlets." Another prominent figure in the film world today and who appears in the "Pathe Playlets" is Helene Chadwick, who has starred in a number of recent big successes.

Frank Keenan, Elliott Dexter, Gail Kane, William Courtenay, Bruce McRae, Warner Oland, Florence Reed and Antonio Moreno, are all motion picture names to be conjured with, and they all figure in the principal roles of "Pathe Playlets."

Pathe believes it has picked a most opportune time for releasing its three reel attractions, for there are more exhibitors than ever before playing programs composed entirely of short subjects.

Good Business on "Manger to Cross"

Vitagraph's six-reel feature, "From the Manger to the Cross," is being used by many showmen as a special holiday-time offering. Many ran it for the entire week starting Christmas Day.

Manager Beretta of the Laughlin Theatre of Long Beach, California, circularized his patrons with the special heralds and a program on the back page of which he quotes Dr. Charles H. Parkhurst on the merit of the film.

Many exhibitors of large theatres throughout the country have made generous use of the newspaper on "From the Manager to the Cross," including the attractive 24-sheets. The seasonal appeal of the film is reported to be great.

Trade Press Critics Give High Praise to Tom Mix in "Sky High"

"Sky High," the Fox picture featuring Tom Mix, scheduled for January 22, received praise of the trade paper critics. In the role of a United States Immigration Inspector, Mix fights a gang of smugglers of Chinese coolies on the heights of the Grand Canyon of Arizona, where most of the scenes were filmed. Riding a horse up the precipitous cliffs of the great chasm and dipping deep into its perilous air pockets in an airplane, are merely details of this true thriller.

A few of the reviews follow, in part:

Wid's Daily, under the caption "Mix's Best Picture, with the Grand Canyon for a Background," says: "Tom Mix's current production is the best he has ever offered and one of the finest stunt pictures ever seen. The star's maneuvers on the dangerous precipices are likely to cause shortage of the breath and quite certain to bring spectators to the edge of their seats. There is one especially fine shot in the Grand Canyon that seems almost too impossible to be the real thing, where one plane flies low enough between the cliffs to drop Mix into the river. It is worth all the advertising and publicity you can give it."

Motion Picture News: "There is probably no doubt that every exhibitor and patron thought that Tom Mix had reached the peak of his pictures—that, having conquered the west, the star was up against it for novel ideas. But Tom Mix has shown in his latest release that he is a figure to be reckoned with. 'Sky High' is well named and before you know it you are in for a pictorial treat which is positively amazing in its scenic scope. There is Mix cutting up some new stunts. They are going to sit on the edge of their chairs, for it carries one big thrill from beginning to end. Hats off for Lynn Reynolds and Ben Kline, director and cameraman."

Moving Picture World: "'Sky High' appropriately describes this latest Tom Mix feature, as it ranks with his other success. Spectacular cliff formations, picturesque mountain paths over which the star does some dangerous swift riding, canyons, gorges, creeks of corresponding beauty, might be called a rival attraction to Tom Mix, so important is their appeal! The story is romantic and replete with opportunity for the star to exploit his own particular brand of stunts."

Exhibitors Trade Review: "Mr. Mix is at his best. Scaling perilous mountainsides, riding like a demon along rugged paths thousands of feet above the roaring Colorado River, or giving bad men a beating, he never pauses in his assiduous efforts to give the best that's in him. Fans who will travel miles to see Tom Mix will find this one worth the trip".

Alhambra Leased by Group of Five

The New Alhambra Theatre, the Home of First National attractions in Canton, O., has been leased by William H. Cavnah, John F. Dougherty, Elizabeth Dougherty and John Kessler, the latter being the present manager of the theatre. The lease was given by Samuel Luntz, Louis Kaven and Darwin Luntz for the period of five years with an option of an additional five years.

The lease states that the building is to be used for theatrical purposes including motion pictures and legitimate plays and that the lessees are to have the privilege of erecting a balcony in the building. A company to be known as The Kessler Theatre Company is now being formed for the purpose of conducting the theatre. Kessler will be president and general manager.

"The Ruling Passion" Selected as Title of New Arliss Picture

George Arliss, star in the successful film version of "Disraeli," and officials of Distinctive Productions, Inc., have decided on "The Ruling Passion" as the title for the new Arliss picture, which has been completed and is now being assembled and titled for an early release.

It is an adaptation of a short story by Earl Derr Biggers, published in the Saturday Evening Post under the title, "Idle Hands." Mr. Arliss will be seen in a role entirely different from anything he has ever presented, either on the speaking stage or on the screen. "The Ruling Passion" is a comedy drama, wherein Mr. Arliss stars as a benevolent philanthropist who resumes business life after making a fortune and retiring, finds therein the key to health and greater contentment than he had known since success first crowned his early efforts. The role is filled with delicious and delicate humor.

The scenario of "The Ruling Passion" is the work of Forrest Halsey, with the direction of Harmon Weight. The photography is by Harry A. Fischbeck, while Clark Robinson acted as art director.

With Mr. Arliss in the cast of "The Ruling Passion" are Doris Kenyon, Edward Burns, Ida Darling, J. W. Johnston, Ernest Hilliard, Harold Waldrige and Brian Darley. Mr. Burns plays the part of the young man who is the protegee of the character portrayed by Mr. Arliss.

R. Stanton Goes to British Firm

Recent reports that Richard Stanton had cabled his acceptance of an offer to direct and supervise productions for an important foreign concern are verified. Mr. Stanton is sailing on the New Amsterdam, leaving New York on January 4, under contract with the British International Film Corporation, Ltd. This is an organization of comparatively recent advent in the film world, largely controlled by English and Scotch capital, and is said to have for its executive heads several of the best known motion picture men in the United Kingdom.

A few days before sailing, Mr. Stanton said that the policy of the company was to make pictures for distribution in the United States, as well as abroad. His arrangement calls for distribution of "Richard Stanton Productions"—special features, for which three stories by celebrated authors already have been decided on.

Mountain Climbing in Goldwyn Graphic

"Climbing Mazamas," the title of the new Goldywn Graphic, produced by Bray Pictures Corporation for distribution by Goldwyn, and edited by Jack Eaton, is the name of an organization of amateur mountain climbers and not of a particular peak or range.

The pictures were taken by William and Irene Finley of the National Association of Audubon Societies and were titled by Katharine Hilliker. The views of mountain landscapes are some of the most beautiful which the camera has ever caught.

The Climbing Mazamas (or at least the male contingent) are shown ascending perpendicular cliffs, hacking out steps in the ice peaks and tobogganing down snowy inclines. A mountain lake, fed by water from the eternal snows, is seen and in this the young women of the party took a dip before descending to the plains.

Marion Davies in New Production

"When Knighthood Was in Flower," one of the most widely read novels in the English language will be made into a film starring Marion Davies of Cosmopolitan Productions. Work will begin on the new picture at the Jackson Avenue studios in a short time. Robert G. Vignola will direct.

SCENES FROM "SMILES ARE TRUMP," STARRING MAURICE FLYNN. A FOX RELEASE

SCENE FROM "WHY ANNOUNCE YOUR MARRIAGE?" STARRING ELAINE HAMMERSTEIN. RELEASED BY SELZNICK

Pollard Finishes One Hundredth Comedy for Pathe

At the Hal Roach Studios, the one hundredth comedy featuring "Snub" was practically finished on December 15 and without even pausing to take a full breath he immediately plunged into the hundred and first!

The new comedy plot, seemed to have been invented for this special occasion, for the subject relates to "Goat Glands." The comedian confesses that he earned his first money in the office of a dentist—sweeping the floor and washing the windows. He has done these things on the screen, too, but for considerably more money. Also he has elevated his social status with much comical effect as Governor, Judge, Mayor, millionaire, with occasional relapses into the roles of "ham" actor, policeman, carpenter, blacksmith, dog catcher, gardener, prize fighter, baker, cook, grocer, convict and "stage door Johnnie."

Harry "Snub" Pollard is a native Australian. He is now planning for a three months' vacation. He hopes to sail about April 1st for his home in Melbourne, where his parents still live.

New Williams Film

Earle Williams has begun a new Vitagraph production at the Hollywood studios, under the direction of Edward Jose, who has gone to the West Coast expressly for that purpose. It is called "The Man From Downing Street," and was written especially for the Vitagraph star by Clyde Westover, Lottie Horner and Florine Williams, the last named being the wife of the actor.

26 Cameramen Used

Harry Plimpton, cameraman of the Fox company that went abroad last May to make "Nero" in Rome, arrived in New York the first week in December. He reported the Americans as having a fine time between work periods in Italy, and was bubbling with enthusiasm for the picture for which he turned the crank.

Serial Story of "A Man's Home" Published in Many Newspapers

The publicity department of the Selznick organization made an unusual experiment in the preparation of a serial story, written by Anna Steese Richardson, co-author of the play on which the screen drama, "A Man's Home," was founded. The serial was cast in mat form and offered in four installments to 300 daily papers. Miss Richardson, as an active newspaper woman, and associate editor of Woman's Home Companion, had a personal standing through her visits to scores of newspaper offices throughout the country. The "Man's Home" serial was declared to be a well written and as engaging as any of the stories regularly syndicated and nearly one-third of the papers accepted the proposition, the Cleveland Daily News being the first paper to print the novelization.

The Washington (D. C.) Post printed the story in one Sunday installment. The Rochester Times-Union, Salt Lake City Telegram and Albany Journal were among the papers that ran the story when it was first released. Since it was first "planted" local managers have taken up the matter of placing the serial in their home papers in conjunction with the showings of "A Man's Home" and the matter has now passed to branch managers who are using the serial in co-operation with theatres.

In conjunction with the engagement of "A Man's Home" at the New York Capitol, week before Christmas, the Brooklyn Daily Times ran the serial and an arrangement has been made with the Newark (N. J.) Theatre. Several other instances have developed where newspapers have agreed to run the serial as a direct tie-up with local showings of the photoplay thereby giving help to exhibitors.

"Foolish Age" Has Premiere at State Theatre, Los Angeles

Loew's New State Theatre, Los Angeles, did record-breaking business when Doris May's first Hunt Stromberg Production, "The Foolish Age," an R-C Picture, was given its Los Angeles premiere last week.

Preceded by a publicity-exploitation campaign which heralded the advent of Doris May as a star in her own right, and enhanced by presentation music and features singular to the standards of the new Loew house, "The Foolish Age" won the plaudits of both public and critics, it is said.

On the opening night, Sunday, December 18, waiting lines that extended for a block bore testimony to the interest assumed by the film capital in the first Doris May picture bearing the R-C Pictures trademark. Manager Nat Holt of Loew's had exploited the picture generously during its run.

The Los Angeles newspapers cooperated with a volume of feature publicity. According to Manager Holt, the engagement of "The Foolish Age" was marked with more constructive straight newspaper publicity than was jointly given any three preceding pictures, combined.

New Renco Film Production for Release by Hodkinson

"At the Sign of the Jack O'Lantern," a Renco Film Production directed by Lloyd Ingraham, is the next picture scheduled for early January release by the W. W. Hodkinson Corporation, according to an announcement from the Hodkinson home office. This is the second Renco production to be released by Hodkinson, the first having been "Lavender and Old Lace," by Myrtle Reed. "At the Sign of the Jack O'Lantern" is also a Myrtle Reed story.

The exploitation possibilities of "At the sign of the Jack O'Lantern" has prompted the Hodkinson advertising department to issue an unusually comprehensive plan book, which is now in the course of completion and will be ready at the time the production is released.

Barbee's Loop Books Seven from Hodkinson

Seven Hodkinson released productions have been booked for Barbee's Loop Theatre in Chicago to be shown at the rate of two a month, according to an announcement form the Hodkinson home office in New York. They are "The Mysterious Rider," "Rip Van Winkle," "Jane Eyre," "Cameron of the Royal Mounted," "Fifty Candles," "French Heels" and "The Light in the Clearing."

Each production in the list is scheduled for a minimum showing of one week. At the rate of two productions a month, the Hodkinson showing at Barbee's Loop will be extended over a period of three months, with the possibility that some of the productions will be held over for two weeks.

June Elvidge in Paramount Film

June Elvidge, former star in World Pictures, concert singer and member of the Winter Garden Passing Show, has been cast in an important role, that of Lady Anningford, in "Beyond the Rocks," Elinor Glyn's second story for the screen, which Sam Wood is now directing at Paramount's West Coast studio with Gloria Swanson in the stellar role.

With the addition of Miss Elvidge and also of Mabel Van Buren, former Paramount star, and with Rudolph Valentino playing the male lead, the cast of "Beyond the Rocks" has assumed truly all-star proportion.

"Why Men Forget" an R-C Picture

Scheduled for release during February, is "Why Men Forget," presented by R-C Pictures. The play is adapted fro mthe novel, "Demos," by George Gissing, an English writer. Denison Clift was director.

Shipman Handling Bollman Interests

Henry O. Bollman, manager of the Dial Film Company, who fostered "The Light in the Clearing," announces that Ernest Shipman with offices at 17 West Forty-fourth street, New York, has been appointed New York representatives for his company. Mr. Shipman will represent the interests of Bollman in his two former productions, "King Spruce' 'and "The Tiger's Coat," as well as in his new production.

King and Queen See Educational

A cable was received from London recently by E. W. Hammons, president of Educational Film Exchanges, Inc., stating that Lyman H. Howe's "Ride on a Runaway Train," the single-reel thriller, was shown before the King and Queen and all the royal family. The showing took place in Buckingham Palace, London. Five hundred guests and servants of the royal family attended.

Selects Name for Pathe Serial

Ever since Charles Hutchison and his supporting company started work on the serial planned to succeed the popular "Hurricane Hutch," the selection of an appropriate title for Pathe's new "thrill a minute" chapter play has been a problem vexatious to the most competent word-jugglers in and about the Pathe executive offices. Projections of the first three or four episodes are said to have made the problem all the more difficult of solution, it being apparent, it is said, that both in the vigor and intensity of the action and the wealth and startling character of the "stunts," the record even of "Hurricane Hutch" would be eclipsed.

However, a title has finally been selected, that of "Go-Get-'Em Hutch." The picture is being produced and directed by George B. Seitz and Marguerite Clayton is the heroine.

San Francisco's Granada Opens with Bosworth's "White Hands"

"White Hands," the Max Graf production of C. Gardner Sullivan's story, a Wid Gunning release, starring Hobart Bosworth, was given a pre-release showing at the opening of the new Granada Theatre in San Francisco on Monday, January 9, before a distinguished audience which included city officials and leading citizens.

A wire received at the Wid Gunning home offices immediately after the opening, told briefly of the great reception given the latest of Bosworth's appearances on the screen. The occasion, according to this information from a special representative of the Gunning organization, took on a triple significance.

First, it marked the opening of the Granada Theatre, a beautiful new 3,000 seat, first-run house, said to be on a par with the finest picture theatre in the country. Second, it marked the first public showing of a picture which had aroused great interest because of its plot and production.

But of the greatest interest to the San Francisco audience was the fact that it is the first picture made at the new studios at San Mateo, near San Francisco, which were erected by business men of that city anxious to induce producers to settle permanently there. Mr. Graf was the first producer invited to take advantage of the elaborate and up-to-date equipment installed there.

Unusual Cast Portrays Leading Characters in "The Sin Flood"

The great cast of players in Goldwyn's six-star special, "The Sin Flood," from Henning Berger's drama, "Syndafloden," has been one of the factors arousing keen interest among exhibitors, exceeding that in any Goldwyn film before its showing.

In its cast are six stars, while five other players measure well up to them. Two players are featured, Helene Chadwick and Richard Dix, a popular new leading man recently recruited from the stage. Miss Chadwick has appeared in the several Goldwyn productions. Richard Dix made his first appearance as a Goldwyn leading man opposite Miss Chadwick in "Dangerous Curve Ahead" and plays opposite her in three unreleased pictures. He has also played in other Goldwyn films. James Kirkwood appeared on the speaking stage with prominent stars, was later a motion picture director, and has been prominent in many recent photoplays. Ralph Lewis is one of the screen's foremost character actors. He is another recruit from the speaking stage. Will Walling also appeared in many roles on the speaking stage, and more recently in several Goldwyn pictures. John Steppling used to play Shakespeareon roles on the stage, and has for several years been identified with screen successes. Other players with fine records, who appear in "The Sin Flood," are William Orlamond, Otto Hoffman, L. H. King, Darwin Karr and Howard Davies. Frank Lloyd directed.

Kunsky Books Inkwell Comedies

Striking proof of the nationwide popularity of Max Fleischer's "Out of the Inkwell" comedies, came this week from the headquarters of John Kunsky's new 4,000-seat picture palace, the Capitol, at Detroit.

The request for this single-reel subject came in the form of a wire addressed to the "Out of the Inkwell" Corp. at 220 West 42nd street. It read: "Can we rent 'Out of the Inkwell' comedy for opening of the Capitol, new 4,000-seat house, for ten days, starting January 12? Please wire immediately."

It was purely on the merit of the subject that the Capitol forces made the request, it is said. "Out of the Inkwell" creations played at the Criterion eight weeks, and then at the Rialto and Rivoli houses in New York. When the management of the Capitol in Detroit cast about for a suitable short subject to mark the opening of Kunsky's latest link in his theatre chain, the first selection that came to mind was this Max Fleischer's single-reelers, according to reports.

Two subjects were shipped to the Capitol, "Fishing" and "Invisible Ink," and it was left to the recipients to decide which to use.

Vignola Making Supreme Effort

Robert G. Vignola's supreme effort as a director will be "When Knighthood Was in Flower," according to present indications. Mr. Vignola will begin shortly the production of this famous stage play with Marion Davies in the role of Mary Tudor, sister of Henry VIII. It is stated that it is planned to make this production not only the greatest Mr. Vignola has ever turned out, but also the greatest yet sponsored by Cosmopolitan.

Changed Titles

Announcement of changes in the titles of two of its current releases is made by Associated First National Pictures, Inc. "Polly of the Follies" is the new title of the Constance Talmadge production, formerly called "Good for Nothing." "A Bride of the Gods," produced by J. L. Frothingham, has been renamed "Shattered Idols."

SCENES FROM "NANCY FROM NOWHERE," STARRING BEBE DANIELS. A REALART PRODUCTION

New York Newspaper Critics Praise "Pardon My French"

Vivian Martin, pleased New York newspaper critics again in her impersonation of the stranded actress in her second Messmore Kendall production, "Pardon My French," distributed by Goldwyn. It was the offering at the Capitol Theatre, New York, week of Dec. 18. "Pardon My French" is an inconsequential little farce, filled with gaiety and good humor, adapted from a story by Edward Childs Carpenter called "Polly in the Pantry," and directed by Sidney Olcott.

The New York Tribune said of it: "An interesting amusing picture. Sidney Olcott has missed no opportunity to infuse his own humor into the picture. American: "Gay, not to be taken seriously. Has all of the farcical situations of a popular variety of cartoons. You find yourself laughing. Irvin S. Cobb has injected some of his luscious humor into the subtitles."

Herald: "Miss Vivian Martin plays an actress as an actress should." World: "Really funny subtitles by Irvin S. Cobb. But Miss Martin is the real attraction. Mail: "Subtitles, written by Irvin S. Cobb, are just about the best titles that Mr. Cobb has given to the screen. The film has a goodly number of laughs of its own." Journal: "The story is broadest farce, built for laughter purposes only." Telegram: "A charming farce-comedy that gives Vivian Martin a chance as a comedienne in a story half comic and half dramatic, full of entertaining moments and fun." Eve. World: "As foamy and frothy as an over-yeasted batch of bungalow brew.

Added to Cost

Mary Thurman, well-known screen beauty and leading woman, has been added to the cast of "The Paramount picture which is now in production at the Lasky studio under direction of William D. Taylor.

First National Film for Opening

The Hollywood Theatre, 7725 New Utrecht Avenue, Brooklyn, although still under construction, promises to be one of Brooklyn's prettiest moving picture houses. It will be an 1100 seat house. The opening date is set for January 15 with "The Child Thou Gavest Me," a First National picture produced by John M. Stahl.

The management of the Theatre signed a pledge card to play First National Attractions solid the week of February 18 to the 25th. First National Anniversary week.

First Pathe News for 1922 Shows Important Events of Past Year

The new year confronts the editor of Pathe News with a painful duty in order that subscribers may enjoy a swift review of the important events of the year past. Accordingly, Pathe News No. 1, the first issue of 1922, released on December 31, "scraps" interesting pictures to gain footage sufficient in which to present vivid flashes of news highlights in the "passing show" of 1921 events.

The task was not an easy one, owing to the exceptional richness of last year's news output. It finally sifted down to the following: The inauguration of President Harding; scenes of the last days and the burial of the great tenor, Caruso; the Dempsey-Carpentier fight; U. S. Naval aeroplane demonstrations of the ease and comparatively insignificant expense of destroying battleships by bombing them from the air; the wreck of the great dirigible Z R-2 on the eve of its proposed voyage across the Atlantic and the loss of nearly all of the crew and passengers.

Burial of America's unknown war hero—final scenes of those comprising a series of ceremonies here and abroad, and which were compiled by Pathe News for a two-reel War Department permanent record. Outstanding scenes of American cities' receptions to Marshal Foch and other great war leaders. Scenes at the Disarmament Conference in Washington, picturing the more famous delegates. Settlement of the Anglo-Irish disagreements which had harrassed both sides for 750 years.

Carew May Return to West Coast for Big Picture

Having launched his histrionic career under the Belasco tutelage coincidently with Jane Cowl, Arthur Edmund Carew now in New York, is one of the most sought-after performers before the camera.

Carew came from New York to appear with Jean Paige in "The Prodigal Judge," the Vitagraph special which has been heralded so widely and in which his work is said to be noteworthy.

While still working under the direction of Edward Jose, Carew was engaged to play one of the featured roles with Sigrid Holmquist and Monte Blue in Ray Smallwood's Pyramid production of "My Old Kentucky Home."

He has just returned from the south; the company was shooting exteriors at New Orleans and still has a fortnight's work until the completion of the Smallwood offering.

For a long time a well known stage player, Carew has definitely thrown his lot in with the silent drama and is considering offers to return to the west coast to appear in productions soon to be launched there.

SCENES FROM "THE RULING PASSION," STARRING GEORGE ARLISS. RELEASED BY UNITED ARTISTS' CORPORATION

Pathe Serial Upsets Precedent

Another precedent has been upset by the newest Pathe serial, "White Eagle," starring Ruth Roland. Beginning January 7, this continued story opened at Barbee's Loop, in downtown Chicago. The strong appeal of the West in the Pathe attraction has met with remarkable response from exhibitors, who remembered Miss Roland's triumph in "Hands Up," "Ruth of the Rockies" and other Western serials in which she appeared. But the unusual construction of "White Eagle" is what is making the precedent. A Western serial without gunplay would have been laughed at a couple of years ago, but such is "White Eagle," and as such it is meeting with a response from exhibitors that will make it exceed, it is stated, the returns on "Huricane Hutch," which thus far holds the record for Pathe serial bookings.

"Battle of Jutland" Screened for Students at Naval Academy

A special showing of "The Battle of Jutland" was given by Educational at the Naval Academy at Annapolis the evening of January 7. With a midshipmen's "hop" going on at the same time and a local theatre near the post running two very popular pictures, students, officers and their guests turned out in such numbers to see "The Battle of Jutland" that the Academy auditorium, which seats 1,100, was jammed to overflowing. With 400 people standing in the rear of the main floor and balcony, and with midshipmen sitting on the floor in the aisles, there were still more than one hundred who were unable to get into the hall at all.

Captain Kurtz, commandant of midshipmen at the Academy, declared the audience was the largest in his recollection at the Academy, in spite of the two big rival attractions. An official invitation to the showing had been extended to "all hands," and the turnout was remarkable. A complete program of short subjects also was given for the entertainment of the middies and their guests. The same program was repeated at the Marine Barracks in Washington, on the evening of January 9.

"Quo Vadis" Is Breaking Gate Records

"Quo Vadis," the famous Italian spectacle, released in its 1922 form by Wid Gunning, Inc., is breaking one attendance record after another, both in this country and in Canada, according to reports received at the Gunning home offices.

In Canada, it is reported "Quo Vadis" opened at the Strand Theatre, Toronto, for a week's run. So great was the success of the picture, it was held over for a second week, against the established house policy. It was then booked over the Famous Players Canadian circuit of forty-two houses, following this in the same towns with second-runs over the Allen circuit.

After its Toronto engagement, it was held for one week, then went into Loew's Young Street Theatre, Toronto, for a second run. Then it was booked over the Canadian Pantages circuit, playing houses in Regina, Saskatoon, Edmonton, Calgary and Vancouver.

Royal Showing

"The Kid" has appeared befor the crowned heads of Europe b royal command. This epochal ever occurred in the royal residence a Sandringham. In addition to th King there were present Quee Mary, Queen Mother Alexandri the King and Queen of Norway and more than 500 other titled per sonages.

Lionel Barrymore Is Star in Production, "Boomerang Bill"

"Boomerang Bill," featuring Lionel Barrymore, created by Cosmopolitan Productions, under the direction of Tom Terriss, is said to be the best screen work of Mr. Barrymore's career. Cosmopolitan says it is a virile, straight-from-the-shoulder, red-blooded character drama. It is the story of a gunman—not a narrative of crime, but an analysis of the heart of a "white" crook.

The original story was written by Jack Boyle for Cosmopolitan Magazine. The scenario was written by Doty Hobart, who prepared the script of "The Woman God Changed." It was Tom Terriss fiftieth production and his first for Cosmopolitan Productions. Jack Boyle, the author, is well-known to magazine readers as the author of the "Boston Blackie" stories which have aroused much interest.

Mr. Barrymore is aided in "Boomerang Bill" by a strong supporting cast. Marguerite Marsh is the leading woman. Margaret Seddon, who played in "Just Around the Corner," again has a mother role. Frank Shannon, scoring a great success in the stage production of "Anna Christie" in New York, has the role of a genial policeman.

First National to Revive Four of Chaplin's Comedy Successes

The first comedies made by Charles Chaplin for First National are to be revived. The comedian made four two-reelers before embarking upon the ambitious undertaking which resulted in "The Kid," and there has been such a perennial demand for the short comedies that it was decided to re-issue them, with new prints and advertising accessories.

The order of release will be as follows: February 6, "A Dog's Life;" March 6, "Sunnyside;" April 3, "Shoulder Arms;" May 1, "A Day's Pleasure."

Like a certain commodity now forbidden by law, Chaplin's first four comedies for Associated First National release seem to improve with age. It is a rarity for a print of any of them to lie idle on the shelves of the exchanges; at times there is spirited competition among the theatres, large and small, for them.

The experience of the Plaza Theatre, Madison avenue and Fifty-ninth street, New York City, illustrates the keen and constant demand for these pictures. This house, which has a high-class clientele, and whose night prices range up to 75 cents, has brought back "Shoulder Arms" four times and "A Dog's Life" three times. Manager Leo Brecher has discovered that his patrons never tire of them and therefore shows them at frequent intervals.

SCENES FROM "CALL THE WITNESS," FEATU RING "SNUB" POLLARD. A PATHE RELEASE

"Without Benefit of Clergy" Praised by the Toronto Globe

Rudyard Kipling's "Without Benefit of Clergy," released by Pathe, registering a big success in Canada, according to all reports coming from the Dominion. This story of India had its premier recently in Toronto, and the motion picture critic of the Toronto World says in part: "Two weeks ago, the opinion was expressed in this column that the present season had, so far, brought us only two pictures of the first rank, 'The Four Horsemen of the Apocalypse' and 'The Old Nest.'

"Things are beginning to improve, for we can now add a third one, 'Without Benefit of Clergy.'

"I am quite aware that an enthusiastic reference to this picture may raise again the old discussion as to whether movies of quality are calculated to win popularity. I am not going to claim that 'Without Benefit of Clergy' will prove a big drawing card as a picture. But I do say that it ought to be.

"The beauty of 'Without Benefit of Clergy' is that the producer did not start out to show that fellow Kipling how his story could be improved. A very earnest effort has been made to put this lovely idyl on the screen so that it would ring true and be appealing.

"The sincerity of the production is what makes it stand out among the pictures that I have seen this season. It has a great deal of atmosphere. It gives you somewhat the same feeling to watch that you get when you read Kipling's story, and that is more than can be said of the majority of picturized tales or novels.

"Now it so happens that I have more faith in movie fans than the majority of people. I am convinced that a great many of them do not lock their intelligence in the bureau drawer when they go to the picture theatre. That is why I feel convinced that 'Without Benefit of Clergy' is going to be liked and remembered by more people than the majority of silent dramas.

Playgoers Statement Shows It Has Films in Many Theatres

In announcing the continuation of its policy to release features on the basis of thirty-six a year, Playgoers Pictures has issued a statement calling attention to progress made during 1921, which shows that more than 500 theatres have contracted for its product on that basis.

A complete list is not included in this statement, but it is evident that exhibitors in every section of the country have taken up the Playgoers proposition and are showing its features at regular intervals. The system was inaugurated last September. The Playgoers statement shows that up to the present time the Playgoers program has been marked by a high percentage of excellent features.

In concluding the statement, Playgoers lists the following theatres which are using their features, and says that, while not numerically representative, for such a list would be too lengthy, the line-up affords a good idea of the manner in which the plan is taking hold from a national point of view: Strand, Key West, Fla.; Grand, Chattanooga, Tenn.; Gem, Knoxville, Tenn.; Dixie, Galveston, Texas; Majestic, Bowie, Texas; King, Forest Park, Ill.; Strand, Morris, Minn.; Isis, Fargo, N. D.; Booth, Arcade, New 125th St., West End, Yorkville Casino, New York City.

Belvedere, Brooklyn; Olympia, Bangor, Maine; Orpheum, Dover, N. H.; Elen, Portland, Maine; Richmond, North Adams, Mass.; Hippodrome, Oswego, N. Y.; Delmont, Oakmont, Pa.; National and Queen Anne, Cincinnati, Ohio; Grand, Dayton, Ohio; Overland, Liberty and Strand, Toledo; Orpheum, Youngstown; Penn, Philadelphia; Central, Atlantic City; Brooklyn, Kansas City, Mo.; Star and Model, Sioux City, Iowa; Dreamland, Saginaw, Mich.; Crystal, Milwaukee; Casino, Spokane; Circle, Portland, Ore.; Isis, San Francisco; Hipodrome, Sacramento.

Board of Review Honors Fox Films

Five Fox productions are in the list of forty-seven motion pictures which the National Committee of the National Board of Review considers, from the viewpoint of entertainment, to be the "finest year's group since photodrama was created."

The Fox pictures are "Over the Hill" and "A Connecticut Yankee in King Arthur's Court," "Sky High," starring Tom Mix; and to be released in January; "Jackie," with Shirley Mason, and "Trailin'," Tom Mix's current release.

"Over the Hill" Breaks Gross Revenue Record

"Over the Hill," which ran a year on Broadway, has created another record. According to the Fox Film Corporation, the picture's revenue has totalled more than $2,500,000 since its release to first-run houses in the key cities of the United States alone.

These statistics for period prior to December 15, are said to show the greatest returns ever achieved by a single production where the expense of producing was so comparatively small. This amount includes only the actual receipts, and not estimated returns from small cities and towns.

Its fame has spread throughout the globe and demands for prints are being received from the Orient. In response, William Fox is arranging for a broader system of distribution in the Far East.

"Sailor-Made Man" Wins Praise from the New York Newspapers

In commenting upon the Christmas week program of the Capitol Theatre, Associated Exhibitors says New York newspapers lay particular emphasis upon the Harold Lloyd feature, "A Sailor-Made Man."

The Evening Globe said: "Most of the freaky speed films are as uninteresting as an automobile race, but Lloyd speeds along so nonchalantly and has such fun himself (apparently) that you laugh and do not even wonder how he manages to keep his shell rimmed glasses on."

The Evening Mail said: "Harold Lloyd seems to take new strides in his progress as a screen comedian with every new production in which he appears." Harriet Underhill, in the Morning Tribune, remarks that "'A Sailor-Made Man' is quite as amusing as Harold Lloyd's comedies have been in the past, which is the highest form of praise."

The Evening Sun says: "Harold Lloyd is the hero of the bill at the Capitol, in his latest comedy, 'A Sailor-Made Man,' in which he dives into a sea of trouble."

The New York World says: "The young man, Harold Lloyd, who is at this time our most prolific comedy star, appears here in his latest photoplay, 'A Sailor-Made Man,' and it is enormously funny."

Seena Owen Star in "Back Pay"

The Cosmopolitan production, "Back Pay," by Fannie Hurst, author of "Humoresque," is the feature scheduled for release by Paramount January 8.

Frances Marion wrote the scenario and Frank Borzage directed. Chester Lyons was responsible for the photography. Seena Owen has the leading role playing opposite her is Matt Moore.

SCENES FROM "FIVE DAYS TO LIVE," STARRING SESSUE HAYAKAWA AND TSURA AOKI. RELEASED BY R-C PICTURES

This Pathe Playlet Series Provides Good Small Features on Double Bills

By EPES WINTHROP SARGENT

ANOTHER step in the provision of small features for the exhibitor who desires a varied program is found in the Pathe Playlets which will be released in three-reel form, once a week, commencing January 29. They will be particularly valuable to the manager who desires a second dramatic title, yet who does not wish to unduly lengthen his program by the use of a second five-reel release. Because of their general availability, these playlets should be widely booked, and consideration of the exploitation angles should be of interest.

It should be understood by your patron that these are not new productions, but are re issued stories, cut to three-reel length and re-edited, for sub-titles, but retaining the original release title. They are not new, and should not be offered as such. To the contrary the manager should make distinct advertising capital of the fact that in these playlets he offers the pick of the Pathe releases in tabloid form.

Sell the Names

The releases will be booked as a series and not independently, and the wise manager will set out to sell the entire series before he offers the first. If time permits he will devote a couple of weeks to paving the way, selling the two big ideas of the pick of the plays and the number of the stars.

Tell the patrons that of all of the plays released by Pathe in the past two years the best fifteen have been selected for re-issue in condensed form. Tell that in this period many in the then supporting casts have been elevated to stardom.

Has Two Stars

Perhaps the best illustration of this is to be found in "Convict 993," in which Mrs. Castle is supported by Helene Chadwick, now a Goldwyn star, and Elliot Dexter, who is close to Paramount stardom.

The general campaign book, which is to be issued on the series, will give you the complete list of stars who appear in the various plays, both in the mass and by productions. You can get the best effect by listing all of the stars in the preparatory articles, taking up the individual players as they appear in the various releases.

Taking by and large, this release series offers a larger number of present day star names for the money than any other series, and this fact should be worked to the limit.

Start off with a list of the stars. Head it "You know these stars," then list the names and add: "They will appear at this theatre shortly." It will make an imposing list. Then follow with the details in a second advertisement.

Then work your second big angle. Point out that time and again the patron has seen plays which would have been infinitely better had they been shorter. More than one otherwise good story has been spoiled by padding.

Tell Them They Are Crisp

Tell your patrons that you are going to show a series in which there is not a single inch of padding. Tell them you will show five-reel stories cut right down to the meat, fast in action, crisp in plot and complete in story.

And tell that these will be the pick of several hundred plays done by Pathe and not the regular run of program.

Play up the cream of the product idea. Get two milk bottles. Fill one nine-tenths full of white flour and the top with fine cornmeal. That's the program cream. Then fill the other with cornmeal alone, the Pathe Playlets. Then write a card to fit the cream idea and display the bottles in your lobby. Keep this display and bring it out each time you have one of the playlets, if you have a daily change. If you book for three days, the display will become hackneyed, but it will stay fresh if used only one day each week.

Directors, Too

You can get some selling from the directors. George Fitzmaurice directed about half of these plays and these are the productions on which he made his reputation. The Fitzmaurice name also has a box office value, so use it to get what you can.

Invent a name for the series. Call it an "All Star Revue" or something of that sort, that will suggest that the series will call into new prominence the successes of the immediate past, but don't permit the suggestion to creep in that these releases are "has beens." They are not.

New and Fresh

Don't use anything smacking of "Old Timers' Week." Use instead, something to suggest the stars of today in the successes of yesterday. Make it "yesterday" and not "other years."

Tell that the series is all new, new prints, new sub-titles and cut according to the latest ideas in editing. You will have new paper to help along, for each title carries one—three and six sheets of new design, in addition to which you get star cuts, lobby displays, a slide for each release and a set of black and white stills for lobby and newspaper work. A single campaign book carries the press and billing matter for the entire series.

Play Them Up

And don't permit the suggestion that this is a filler series. Don't go by the price, but by your opportunities. You can make this of equal importance with your lately released feature and the pictures will stand up in comparison. Only the first two have been cut for showing at this writing, "The Midnight Stage," with Frank Keenan, and "Convict 993," with Irene Castle, but these have not been specially selected and they show the good average of the series. Were it not for the fact that the titles are old, these might be offered as the newest releases.

Be Honest

But because the titles are well-known, don't try to camouflage. Tell that these are re-issues and gain merit from the fact that they are well worthy of repetition.

Spend money on a form letter or in special advertising. Talk to your patrons on the screen, and in person, if you have opportunity. Break away from the exploded first-run idea and make your supporters realize that the value of the play and not its date is what determines its entertainment value.

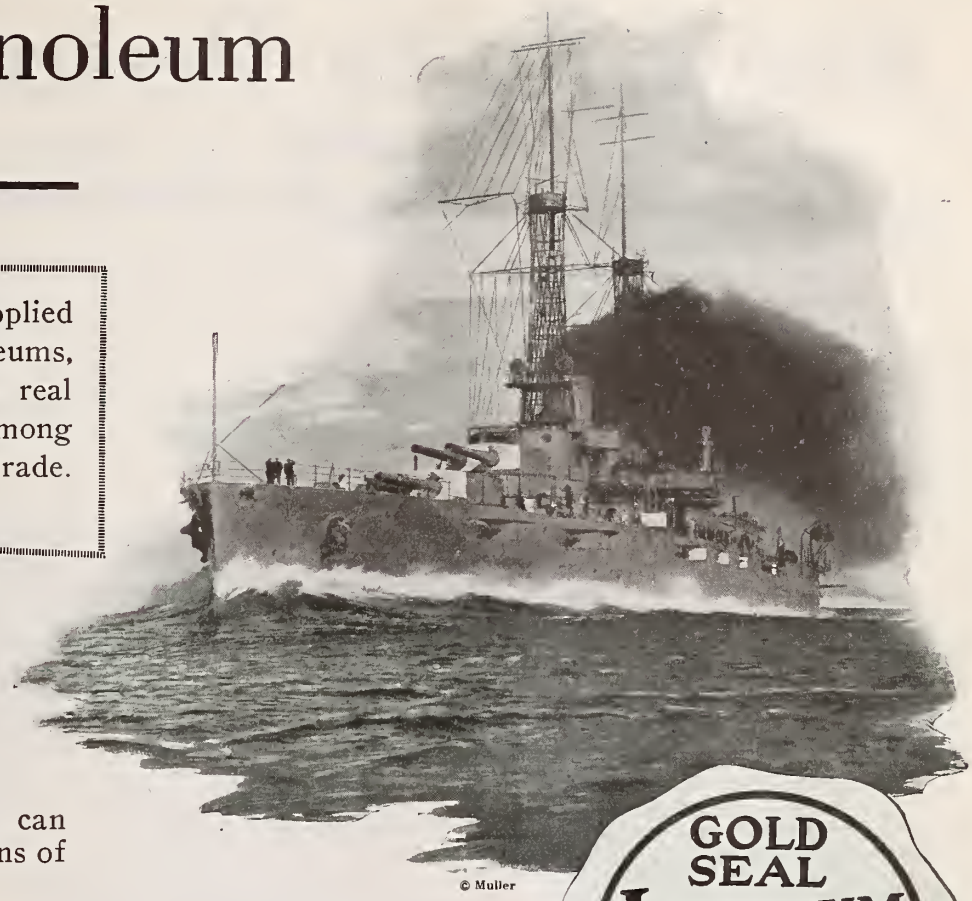
If you can do this, the playlets will make both money and reputation for you.

TWO INTERESTING SCENES FROM FORTHCOMING RELEASES IN THE PATHE PLAYLET SERIES

On the left is a scene from "The Midnight Stage," with Frank Keenan and Ernest Warde, his director. The other shows Mrs. Irene Castle and Warner Oland in a scene from "Convict 993," in which the gentlemanly master mind seeks to draw the persecuted heroine into his trap and finds himself caught. Two of the Pathe hits which have been condensed into three reels for this fifteen title series released at the end of the month

Battleship Linoleum Defined—

The term "Battleship" has been misapplied so widely to solid-color heavy linoleums, regardless of their quality, that its real meaning is often lost sight of, even among architects and in the floor-covering trade. Here is the explanation.



In the first place, the designation "battleship" linoleum is not now, and never has been, the trade name of any single manufacturer's product. Instead, it stands for a fixed and inflexible standard of quality—a standard so high that this material can withstand even the most severe conditions of battleship service.

"Made According to U. S. Navy Standard"

Genuine battleship linoleum—of U. S. Navy Standard—is made according to the exacting specifications of the Navy Department for linoleum to be used on the decks of naval vessels. It must prove up under various tests, some of which are: the bending test, indentation test, absorption test, and burlap test. Other requirements concern the necessity for highest grade materials, uniformity of color and finish, seasoning, etc.

Gold-Seal Battleship Linoleum is *genuine* battleship linoleum. It conforms in all respects to U. S. Navy Specifications and should not be confused with so-called battleship linoleums which do not conform to the Navy Standard.

Purchasers of *Gold-Seal* Battleship Linoleum are doubly protected—first, by the specifications prepared by the United States Navy Department, which insure the very highest quality; and, second, by our *Gold-Seal* Guarantee, which pledges "Satisfaction or Your Money Back."

GOLD SEAL
Battleship Linoleum
(THE FAMOUS FARR & BAILEY BRAND)
Made According to U.S.Navy Standard

Gold-Seal Battleship Linoleum is made in the three weights and thicknesses prescribed by Navy Specifications (heavy, ¼ inch; medium, 3/16 inch; and light, ⅛ inch), in rich restful shades of green, brown and terra cotta.

GOLD SEAL
LINOLEUM
GUARANTEE
SATISFACTION GUARANTEED OR YOUR MONEY BACK
REMOVE SEAL WITH DAMP CLOTH
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When you want to be sure of getting genuine battleship linoleum let your order read: *"Gold-Seal* Battleship Linoleum, made in accordance with Navy Department Specifications, 29 L1c. Sept. 1, 1916."

We will gladly supply free reprints of the U. S. Navy Specifications and samples of *Gold-Seal* Battleship Linoleum. To get the highest possible return for your investment you have only to make these the measure of quality for your purchase of linoleum.

Our Gold-Seal Specifications for Laying Linoleum and Cork Carpet, and samples of these high quality floor-coverings, will gladly be sent upon request. Address our nearest office.

CONGOLEUM COMPANY
INCORPORATED
Philadelphia New York Chicago San Francisco
Boston Minneapolis Kansas City Dallas
Pittsburgh Atlanta Montreal

Keeping in Personal Touch

By FRITZ TIDDEN

NOWADAYS the easiest—hence the most common—exploitation of one's critical faculty is found in slanging the movies," says Robert E. MacAlarney in The Forum.

To enforce how easy it is to get an arraignment of the movies published we will recite a little tale that actually took place just long ago enough so that it may be called up to date and still far enough away that it will be difficult to trace.

It seems that a young gentleman of our intimate acquantance made a wager with a friend that he could get anything he said against movies published in a magazine of wide national circulation, stipulating that he would write the article on a false premise and proceed along absolutely untruthful lines. He stated that editors of magazines did not care how truthful the arraignment might be as long as it took a resounding wallop at moving pictures, and that practically any editor would accept for publication such an article providing it was bitter in condemnation.

The friend said he was wrong and took the wager, but not until it was agreed upon that the article must be accepted by one of a certain group of magazines, all of which, for convenience sake, are called nationally famous and important. Then the young fellow who was to write the article, who he will call Z, sat himself down to his Remington and dashed off the most bitter arraignment of moving pictures that has ever been written, even by the screen's most prejudiced enemies.

Z was a movie man himself and knew all the real shortcomings of the industry, but he went to his task with all the venum, unfairness and bias that is customarily evident in the usual slams at the movies. And he took great pains to base his attack upon the most preposterously untrue premise and went after pictures with false statement after false statement about their worth, cultural significance and art, not neglecting to make the usual cracks about the low brows engaged in the promotion of pictures. The whole thing was a monument of lies built upon a lie, but it was hot stuff. It was so preposterous on the face of it that any man, woman or child would have staked their lives that it would not be accepted by any magazine editor.

It was accepted by the first editor to whom it was sent! And it appeared in print in an unusually short time, considering that the particular magazine buys its stuff, and frequently gets it set, on a distant future schedule.

But you don't know the half of it. Z, of course, wrote the article under an assumed name and was well paid for it, regardless of the fact that the editor did not know whether his opinions were of any value. And then the following month he wrote on assignment from the same magazine a denial of the facts in the first article under his own name.

Easy? It's a cinch. But the public is wise to the procedure of slanging movies. It knows that nine-tenths of the arraignments published in the magazines are the billious outpourings of men who do not know a thing of what they are writing. It takes these articles for their full worth—the easy manner in which anybody that can hold a pen or do general housework on a typewriter may grab a few easy dollars.

Coming! The Old-Timers Dinner!

HOW long have you been in, on, or of, the moving picture business? Has it been ten years?

If it has, you are an old timer, a young old timer, and you are eligible to attend the

OLD TIMERS' DINNER

which will be held in the month of March and in a place, at a time, and price decided by the committee. Joseph Miles has consented to act as chairman of the credentials committee. Harry L. Reichenbach has agreed to serve as master of ceremonies. The sentiment has been sounded and it's for the dinner and all that it will mean to those who are eligible to attend.

The committee will pass on your status promptly. If you have put in ten years in this, the greatest of all businesses, the finest of all human endeavors, send word to the undersigned in care of Moving Picture World, 516 Fifth Avenue, and send word today. You will want to be a part of it.

FRITZ TIDDEN.

Just prior to the recent marriage of Haskell H. Master, sales manager of United Artists' Corporation branch office, Winnipeg, Can., to Miss Lillian Isman, friends of Mr. Master gave him a farewell dinner at the Fort Garry. On the front of the menu card was the announcement that the banquet was "given in honor of Haskell H. Master on the eve of his departure from unattached misery."

* * *

The balmy climate of North Carolina in addition to a run of good luck with his shot gun have induced Arthur S. Kane to postpone his return to New York, according to word received from the executive who is spending a short vacation at Currituck Sound, Waterlily, North Carolina. A post-script in a letter from Kane elicits the information that two crates of ducks are in transit and should arrive in the North within a few days.

It is not stated to whom the ducks are consigned. If the crates are received by anyone interested, we would like to state that our home address will be supplied on application, and that a brace will suffice.

* * *

J. Charles Davis, who was stricken with a serious case of the grippe during the Christmas holidays, is back on the job at Arrow.

* * *

Max Linder, who suffered the loss of his eyesight for three weeks from the burning rays of powerful lights, is back at work making scenes for his travesty on "The Three Musketeers," which will be released this spring by Goldwyn.

Out at Universal on Herb Rawlinson's set they're telling this one on an extra girl who was about to be operated upon for appendicitis:

"Oh Doctor," exclaimed the miss, "do you think the scar will show?"

"It ought not to," replied the doctor modestly!

* * *

Harvey Gates, well-known scenario writer, is in the hospital convalescing from an operation. He had to have his New Year's celebration cut out along with his appendix. He does not know which he regretted losing most!

* * *

No little birdies whispered in our ear that three prominent leading ladies are to be married in a short time, because the young women themselves have solemnly pledged their word to give us the "exclusive news" just before the joyous events happen. And you'll be supprised, too!

* * *

The industry has been requested to aid in the campaign for the suppressing of all jokes ridiculing prohibition enforcement.

Miss Adella Potter, chairman of the Committee on Patriotism and Law Enforcement of the New York City Federation of Women's Clubs, has written to the National Association of the Motion Picture Industry enclosing a resolution recently adopted by the committee and requesting that the picture interests co-operate in endeavoring to prevent the ridiculing of a national law.

The resolution was a follows:

"RESOLVED: That every theatrical manager, movie manager and editor, whether of a daily, weekly, or monthly publication, be requested to see that all jokes ridiculing prohibition and its enforcement, are eliminated from any production, film or article coming under his jurisdiction, and that the matter be treated with the seriousness that the subject merits; and that this resolution be thrown on the screen and printed in the different papers and magazines throughout the country."

Which reminds us of the story of the man who went up to a prohibition enforcement agent and asked him if he had any kangaroo whiskey to sell. Whereupon the agent replied that he never heard of kangaroo hootch, but he had a little Old Crow he would dispose of.

"I don't want to fly, I only want to hop around a little," retaliated the potential customer.

* * *

Two members of the Goldwyn organization were invited to lecture at Columbia University on phases of motion picture production. Rupert Hughes, who has recently become a full-fledged director, as well as writer of scenarios for Goldwyn, addressed the classes in motion picture production and composition on Tuesday evening, January 10.

Paul Bern, editor-incharge of the Goldwyn studios, who has just arrived from the West Coast, also accepted the invitation of Mrs. Frances Taylor Patterson to address her classes in photoplay composition. He will speak on Monday, January 16, at 8.00 o'clock, in room 206, Journalism. Goldwyn has recently made it possible for Mrs. Patterson to add a unique and valuable feature to her photoplay instruction by opening its library of continuities and synopses to students of the advanced class. The library has one of the most complete and extensive collections of scripts of photoplays produced to be found in the film industry.

* * *

Speaking of Paul Bern, it is our personal opinion, which is offered even considering the little it may be worth, that he is the kind of man the picture industry needs most. We have been taking an interest in watching the young scenario editor, not with the idea of being patronizing about it as the foregoing phrase may sound, but for the reason that we have had occasion to note that

he was striving to do something significant in the promotion of a better grade of pictures—principally regarding the underlying themes. Witness "The Sin Flood," which he probably chose in his line of duty for Goldwyn.

We were invited to meet Bern at luncheon the other day, and personal contact with man more than carried out our former convictions regarding his ambitions in picture production. To hear him speak, which he does in a quiet, restrained manner that carries absolute conviction, of what he intends doing in the way of selecting scenarios or promoting the writing of them by the best people stamps him as utterly sincere about the improvement of pictures along the lines of better basic material and a closer alignment with significant literature. And at the same time he has one eye on the box office, as it were, and is out to prove that what for want of a better designation may be called literary art may be projected on the screen and at the same time accomplish the rather important factor of making money.

Bern has vision. He also has artistic preception. And he is young, with the courage of youth. But his courage to do things away from the beaten track is tempered with business sense, which precludes him doing impractical things or going too fast. He is a demon for improvement. And thereby hangs the tale.

* * *

A letter that explains itself comes to hand:

Dear Toucher:

The first thing I did after the Export and Import Film Company engaged me to handle "The Jungle Goddress" campaign, was to have an actual count made of the animals in Col. Selig's Zoo. I thereupon announced (truthfully) that 470 wild animals were available for use in the serial.

Someone now pops up and says they are using 1,500 in an American-made picture. As Selig has the largest collection of wild animals in the United States, I was surprised by this statement and immediately investigated.

I am sorry to say that Col. Selig cannot boast of 1,489 flees in his collection and that his figure of 470 jungle beasts must therefore stand undefended.

JOE WEIL.

* * *

Another touching bit of correspondence that should be published is:

"Dear Toucher:

"They advertise 'Ten Nights in a Barroom' in 'eight stupendous reels.' That's the hell of prohibition. In the g. o. days you could put in *one* night and get at least 26 reels out of it—all of them stupendous.

"Yours for truth in adv.

"BILL."

"P. S. See where W. Wilson, well-known man about Washington, D. C., whom the White Housing shortage hit last March, has at last broken the silence. It took Bennie Schulberg to accomplish that which all the press syndicates and publishers of the country failed to do. And the only publicity Bennie promised was a full-page in M. P. W. Mr. Wilson's first public utterance since last March 4 was to the effect that his "favorite screen star is Katherine MacDonald, a stately and statuesque beauty."

"P. S. No. 2. Talk about these dynamic directors who edit and title productions interview exchange managers and plan for 1922, 23, 24, 25 and 26, while on the way from Los Angeles and New York—Paul C. Hinz was in New York all last week doing those Bigger and Better things for which he is noted and still found time to run out and cover Chicago and the Middle West for M. P. W. Until another county is heard from that record ought to stand for Personal Touch.

"P. S. No. 3. Of course we appreciate your modesty, but don't you think Universal gave Marie Prevost's picture the title, 'Don't Get Personal,' so that you could feature it in Personal Touch?

"B."

* * *

Discovered!

An exhibitor in the Middle West who said he thought a three sheet was bedding.

* * *

Louis J. Nalpas, the French producer, is in New York.

* * *

E. H. Goldstein, of Universal, has returned from California.

* * *

Kathlyn Williams, popular Paramount actress, who has been making personal appearances in theatres through the East for the past two months, completed her tour in time to spend the holidays at her Hollywood home. Miss Williams is the wife of Charles Eyton, general manager of Paramount's West Coast studios.

* * *

Herbert Waterous returns, at the Strand Theatre this week, to what may be called the concert stage. Mr. Waterous chose to render at this return "On the Road to Mandalay."

We are of the growing conviction that "On the Road to Mandalay" is becoming to moving picture theatres what the "William Tell' overture is to the vaudeville stage or Dvorak's "Humoresque" is to the violin recital program.

This is the third time we have heard it in two weeks. But it is the first time in our life that we ever heard the words except "Where the best is like the worst." Mr. Waterous' diction and annunciation should be studied by all those who contemplate rendering the selection in the future.

* * *

Rachel Crothers' stage success, "Nice People," has been purchased by Famous-Lasky, and William C. DeMille will direct the adaptation.

Harry Buxbaum, of Famous-Lasky, has returned from up-state.

* * *

Helene Chadwick lost some valuable jewels the other day, but the Goldwyn publicity department was afraid it would sound like a fake story, so it decided to say nothing about it.

* * *

It most certainly was a wise move. Imagine the bouquet of raspberries that would be handed Lynde Denig if he had sent the story out, true or not.

* * *

No, it is not so that Walter Hill said he was not going to see "The Orphans of the Storm" for a couple of weeks because he thought by then the actors would be more familiar with their roles and give smoother performances.

* * *

We have just received a letter from Max Doolittle, lately arrived in Cleveland to handle Famous-Lasky exploitation matters. It is mostly personal stuff, but one item of news is that E. C. Jensen, R-C Pictures' Corporation special representative, is in town this week installing J. P. Reilly, former manager of Realart, Cleveland, as manager of the Cleveland branch of R-C Pictures, succeeding Mr. Johnson, resigned.

* * *

"It has been called to my attention," writes F. P. A. to Heywood Brown in the New York World, "that in your article in a morning newspaper you award Mr. Torrence the heavyweight bloodcurdling championship of the season. How about a movie field day? I want to enter Douglas Fairbanks for the standing broad grin, Pola Negri for the Pole vault, and Gloria Swanson for the running high blood pressure."

* * *

Mabel Taliaferro has been signed by the Loew Theatres, and will open a personal appearance tour in Loew's State, Newark, January 23.

* * *

"Even in India, we received a shock when we read in the American trade papers that the New York censors ordered the cutting out of scenes from the Pathe News Weekly of a public bathing carnival, that was a public event watched by the public, performed in public—a real 'topical'—and how on earth its translation to the screen could offend is beyond us to understand," writes a friend from Bombay.

* * *

When our own Epes Winthrop Sargent was wedging himself out of the new Cameo Theatre one evening this week, he had difficulty in putting on his large overcoat. While he was struggling in the back of the auditorium an usher came up to him and with a few deft twists helped Sargent encase himself. E. W. S. says it is a record as far as he is concerned. He states that it is years since an usher helped him with his coat, and says that other houses would do well to make their men act as courteous as the young gentleman at the Cameo.

* * *

Colleen Moore is driving her own car from her home to the Goldwyn studios these days, because her chauffeur has resigned. Her chauffeur resigned because his wife inherited $20,000.

BETTY COMPSON

Appears as a ballet dancer in her next Paramount picture, "Green Temptation," a William D. Taylor production

News of the West Coast

By A. H. GIEBLER

The Robert Brunton studios were formally taken over at noon Tuesday, January 2, by a group of bankers and producers, headed by M. C. Levee, and will be known hereafter as United Studios, Inc.

The board of directors consists of Mr. Levee, F. L. Hutton, of the brokerage firm of E. F. Hutton & Company; Garretson Dulin and Robert Hunter, of the investment bond house of Hunter, Dulin & Company; Joseph M. Schenck, who controls the starring and production activities of Norma Talmadge, Constance Talmadge and Buster Keaton; Watterson Rothacker, an extensive operator of motion picture laboratories, and Henry S. Mackey, Jr., of the law firm of Flint-Mackey. Mr. Mackey is also attorney for United Studios.

The administrative officers are Mr. Levee, president and treasurer; Fred E. Pelton, vice president; Henry Mackey, secretary; R. W. Allison, assistant treasurer, and C. A. Worthington, assistant secretary.

The Brunton holdings in the studios were purchased by Mr. Levee, Mr. Schenck, Lewis J. Selznick, Myron Selznick, Joseph Aller, of the Rothacker-Aller Laboratories; Jack Coogan, Sr., and Allen Holubar.

* * *

Jack Mulhall, well-known leading man, was married last week to Miss Evelyn X. Winans, recently of San Francisco, and now an actress of the Los Angeles film colony. Jack Mulhall's first wife was Bertha Vuillott, a Parisian beauty, who died shortly after their marriage. His second wife was Laura Bunton, who committed suicide last year, leaving a small son, Jack Mulhall, Jr. Mr. and Mrs. Mulhall will continue their film work following a brief honeymoon.

* * *

One of the newest producing organizations to have been incorporated under the laws of California to operate under the co-operative plan, is the new concern that will be known as the Co-operative Producers, Inc.

F. H. Croghan, a capitalist, of Los Angeles, has been elected president, and well-known players to be identified with the company are Lewis S. Stone, Lon Chaney, Noah Beery, Henry Otto, David Hartford and Jack Donovan.

The company is capitalized for $250,000, and expects to begin work shortly in rented quarters at the Universal City studios. Business offices are at 3274 West Sixth street. Options on a number of stories for filming have been secured.

Besides Mr. Croghan as president, other officers are David M. Hartford, vice president; Edward Alexander, secretary, and E. F. Kelton, treasurer.

The principals, such as directors, stars, actors and cameramen, used in making a picture, will receive a part of their salaries in cash and the balance will be invested by them in the picture.

* * *

One of the most important deals in local film circles in some time was closed this week with the purchase of the Clune Film Exchanges of Los Angeles and San Francisco by the Cinema Distributing Company. The Clune Exchanges were established eighteen years ago. Offices in Portland and Seattle will be opened by the new company.

The transfer of this film property is probably the first move by W. H. Clune, pioneer producer and exhibitor, in the direction of retirement.

The executive board of the new company is composed of C. A. Cook, F. N. Lupton, T. M. Gullick, T. M. Gullick, T M. Newman, F. E. Samuels, F. C. Chipmin and C. C. Craig, all experienced in various branches of the film industry, and some of them formerly of the W. H. Clune staff. Plans are under way to make their company the largest independent film exchange on the Pacific Coast.

* * *

Thomas H. Ince, while preparing to depart for San Francisco for the holidays, became ill of ptomaine poisoning and had to postpone his trip. He had accepted an invitation to attend a business club luncheon in the Northern city, and the presentation of his new picture, "Hail the Woman," at the Tivoli Theatre. Clark W. Thomas, general manager of the Ince studios, and as representative of Mr. Ince, attended various meetings and receptions.

* * *

Dr. Orlando Edgar Miller, president of the International Society of Applied Psychology, who has just returned from Mexico, is making efforts to interest L. A. capital in the building of a film studio in Mexico. Dr. Miller has held a series of conferences with Laurence A. Lambert, president of the National Motion Picture Finance Company, and the proposition is being considered by the finance company.

* * *

William J. Quinn, formerly booking manager for the entire string of West Coast Theatre picture houses, has been appointed manager of the Kinema Theatre and began his duties on January 1. He succeeds Edward A. Smith.

SCENE FROM "GOOD AND EVIL," RELEASED BY WID GUNNING, INC.

HOBART BOSWORTH IN "WHITE HANDS," A MAX GRAF PRODUCTION, RELEASED BY WID GUNNING, INC., OF WHICH BIG THINGS ARE EXPECTED

Cullen Landis in "Watch Your Step"

Goldwyn's young leading man, Cullen Landis, is featured in "Watch Your Step," a picture of small town life written directly for the screen—and for Landis—by Julien Josephson.

Mr. Josephson is the man who started Charles Ray on the way to stardom with his screen plays about small town characters. "Watch Your Step" is in much the same vein and is a comedy with romantic trimmings with an especial appeal to young folks and to all old folks who remember that they were once young.

William Beaudine directed "Watch Your Step." Youthful Patsy Ruth Miller plays opposite Landis, while others in the cast are John Cossar, Bert Woodruff, Raymond Cannon, Henry Rattenbury, L. H. King, Cordelia Callahan, Albert Lee and George Pearce.

Rooting for Gunning Film

The clubwomen of Cleveland have been lined up as rooters for "Our Mutual Friend," the Wid Gunning picturization of Dicken's last novel, according to a report to the Wid Gunning home offices from C. E. Holah, the organization's Cleveland representative.

Lee Moran Making Another Comedy

Lee Moran's third comedy for Century is completed. It is called "Upper and Lower," and was directed by Alf Goulding. His fourth picture, which is now in production, is called "The Janitor."

In the Independent Field

By ROGER FERRI

The Passing Week in Review

AN apparently despondent distributor has intimated that he will revive an old, poorly directed and amateurishly acted "Ten Nights In A Barroom," which more than a year ago was kicked about the country and offered literally for a song. The cheaper houses were induced to show the picture. Now that the Arrow-L. Case Russell version of "Ten Nights In A Barroom" has succeeded so admirably in attracting record-breaking crowds to the box office, this despondent firm threatens to "revive" this impossible mass of junk. In the first place, the Arrow version is so far superior to the impossible hokum that is about to be "thrown" on the market that it would be an insult to producer, director, author and actors of the new picture to attempt to make a comparison. An idea of the impossibility of the old picture can be obtained from the fact that it cost a little more than $1,500 to make.

BUT the issue is not entirely the lack of entertainment value of the old version. It is this practice of "reviving" ancient pictures, when some enterprising producer comes along with a modern version on which thousands of dollars are spent in exploitation, that is taxing the patience of respectable producers, distributors and exhibitors. These "revivals" are a menace to the trade in the first place. In the second place, they serve no one, excepting a lot of "get-rich-quicks" who can see no further than the dollar sign. Such a practice is unfair to the trade in general. It leaves a trail of destruction in its wake. And what is more it is the surest way of keeping the public away from the theatres.

THE time to deal a death blow to these money grabbing operatives has come. The State Rights market has no room for them and the exchange patronizing them is jeopardizing its future. It is the duty of every man and firm in this branch of the industry to discourage such practice. And this can be accomplished only by refusing to do business with those who persist in trying to cash in on the success of some worthy production by "reviving" stuff that long ago became useless. This practice, some apologetically will say, is nothing more or less than competition. If it is it's the lowest and meanest sort of "competition." What the State Rights market needs is men of backbone, business integrity and not self-styled "sure things" who seek a living by victimizing the exhibitors and eventually the public. It can't be done. A bluff will live just so long—and then it's over. P. T. Barnum years ago is reported as having said that the "public liked to be fooled." Perhaps, it did in P. T.'s day. But today the public dictates its wants.

REVIVALS" may deceive the public into attending the first show, but after that the deception is discovered—and it's the exhibitor who pays. Mr. Independent Distributor stop "kidding" yourself that you can fool the public and the trade in general. Remember you are not the only one who has been blessed with brains. We all have our share—and you never can tell when the other chap has the jump on you. There is no room in the State Rights market for these petty "revivalists." If you can't release pictures that will sell on their merit, get out of the business before you are forced out. If you have junk you're not a film man—you're a junk dealer. And exchanges have no use for junk. When the patrons pay hard-earned money at the box office they purchase their way into a theatre—a temple of amusement—not a junk shop. And when an exhibitor flashes these impossible "revivals" on the screen he's peddling junk. Think it over. The issue is worth giving all the time and consideration you can allot it. The time has come for action. Incidently, it presents a problem that the Independent Producers and Distributors Association should lose no time in solving.

CONGRATULATIONS to the I. P. D. A. on their stand in the war against "fly-by-nights" and "film pirates." The Federal Trade Commission is investigating these illegitimate practices and no effort will be spared to expose and prosecute the guilty. The movement deserves the co-operation of every person in the trade. These operatives are a hindrance to the business and the sooner they are eliminated the better it will be for the field in general. This effort is a good omen for a year that promises to bring about many constructive reforms in the State Rights market.

NEVER before in the history of the State Rights market have prospects for the future been as bright as they are at present. Producers and distributors have joined hands and the coming few months promises to see the release of productions that not even the most optimistic State righter two years ago dared to dream would be available in this market. The confidence of the independent exhibitors has been won. It has been a hard struggle, but it was worth while. The past year was a trying one; the coming one will be a survival of the fittest—but the fittest will be rewarded, for at no other time was the demand for State Rights attractions of merit as great as it is today.

THAT distributors look forward to a big season is evinced by the announced plans of many of them. For instance, Equity Pictures Corporation is reported to have acquired "The Wandering Boy," one of the most talked-of pictures of the season. Virtually every big program company entered a bid for this feature, but Equity outbid them. A splendid box office title, a wonderful story, "The Wandering Boy," will find a market that will receive it with wide open arms. C. C. Burr, too, has demonstrated his confidence in the future by arranging for the production of a series of Edwin Carew Northwestern features with a cast that will furnish a pleasant surprise to the trade in general when its identity is disclosed. Mr. Burr also is planning a series of Johnny Hines productions, which exchanges and exhibitors will welcome as "Burn 'Em Up Barnes," the first Hines feature, is still "cleaning up." Arrow's "Ten Nights In A Barroom" is the miracle picture of the season and this week added new records to its already long list. And along come the Warner Brothers with announcement that Wesley Barry, star of "School Days," will be starred in two more equally big features.

THESE announcements testify to the optimism and confidence of independent producers. And the year is less than a month old.

PROOF that the public will virtually destroy any picture it does not want or that has been "wished" on it, was given last week in New York. Fred Beauvais, who has been mentioned in a divorce scandal, was starred in a "film." The public never accepted the Indian guide as an actor and the attempt to "wish" him on motion picture patrons was immediately frustrated. Let this be a warning to those who entertain the suicidal idea that the motion picture theatre is any man's dumping ground.

In the Independent Field

Federal Trade Commission Will Investigate Activity of "Flyers"

The Federal Trade Commission will co-operate with the Independent Producers' and Distributors' Association in ridding the independent field of the so-called "fly-by-nights" and crooked operatives. This information was disclosed at a meeting of the I. D. P. A. held Saturday night, January 7, in New York City. Virtually all the representative distributors and producers in New York were in attendance and voted to spare no effort to eliminate and prosecute these operatives.

The question of "shoe-string" exchanges whose illegitimate dealings with exhibitors have brought forth many complaints from exhibitors was gone into thoroughly by the association and it was decided to take immediate action against their dishonest practice. Many complaints have come to the attention of the association and these have been carefully considered. The situation insofar as the "fly-by-nights" is concerned is considerably better than it was a year ago, but the association has gone on record as determined to continue the fight until "they all have been thrown out."

The association, too, will work in closer co-operation with the exhibitors in an effort to locate "shoestring" exchanges. It is understood that a representative of the official will shortly make a tour of the country for the purpose of getting first-hand information concerning conditions.

Fighting "Pirates"

However, the most encouraging piece of information demonstrative of the progress of the I.D.P.A. war against dishonest operatives was that concerning the co-operation that the Federal Trade Commission is giving. It is understood, too, that that Commission already has started a nation-wide investigation of the situation and that prosecutions will follow any discovery of illegitimate transaction.

However, not all of the time consumed by the meeting was taken up with consideration of the "fly-by-night" question, for the problem of "piracy" also was taken up and discussed from every angle. Following a lengthy discussion a system was adopted whereby the film laboratories will co-operate with distributors in tracing every print leaving their plants.

The contract problem, too, came up and it was decided, finally, that the members of the association shall act collectively with exchanges who fail to live up to the contractual obligations. An official of the association said: "This contract violation business must stop and we are determined to put an end to the practice of certain individuals who make contracts without any intention whatsoever of living up to them. The only way to check this evil is through united action and that is what we intend doing. Any exchange that fails to live up to its contract with any member of this association can not expect to acquire any more product from the other members. Either live up to your contracts or get out of business.

E. O. Van Pelt Is Promoted

E. O. Van Pelt, the enterprising exploitation and publicity director for Producers' Security Corporation, was this week promoted to the position of manager of the foreign department of that concern. Mr. Van Pelt will continue handling the publicity of the firm, however.

The promotion of Mr. Van Pelt does not come as a surprise to his many friends, who have watched his work. He is well known both in trade circles and the legitimate show business. He has publicized many big legitimate and screen attractions and has been associated with Producers' Security Corporation for several years.

Arrow Comedies

Arrow Film Corporation announced the following addition to its comedy release: "Rented Troubles," a Broadway comedy; "Put on the Brakes," a Cruelywed; "Just a Minute," Eddie Lyons; "Keep Moving" and "Are Husbands Happy?" and "Papa's Night Out," Speed.

GLADYS VALERIE
Who has played leading roles in Paramount, now appearing in All-Star Travers Vale Productions

Burr Closes Big Production Deal; Wesley Barry Signed by Warners

Official confirmation of exclusive reports published in this department concerning the invasion of the State rights field by notable screen stars was made this week. C. C. Burr, producer of "Burn 'Em Up, Barnes," starring Johnny Hines, and the "Torchy Comedies," starring the same comedian, officially announced this week the consummation of a deal with Edwin Carewe whereby the latter will produce two northwestern feature productions with an option for more. Mr. Burr is associated in this enterprise with Bernie Fineman and Bennie Zeidman.

Warner Brothers also closed this week an important production deal whereby they obtain the services of Wesley Barry, star of "School Days," which that enterprising firm is now distributing, for two features to be made in ten weeks. This engagement was made possible through an arrangement with Marshall Neilan. May 1st is the date set when Barry will officially start under the Warner banner.

Wesley Barry's first Warner production under the new arrangement will be entitled "From Rags to Riches," the famous Joe Santley melodrama which A. H. Woods produced years ago. The other will be "Little Heroes of the Street," also a famous melodrama, written by Lem Parker. Both these productions are particularly adapted to the unusual ability of the young star. Harry Rapf will produce both pictures, which William Nigh will direct. They also produced "Why Girls Leave Home" and "School Days" for the Warners.

Creates a Star

The C. C. Burr announcement also will create a stir among State righters and exhibitors in general for his first independent production, "Burn 'Em Up, Barnes," is cleaning up throughout the country. It is one of the biggest money-makers of the current season and exchanges and exhibitors who made use of it have besieged Mr. Burr with requests for other similar box office attractions. Mr. Burr also has in prospect another Johnny Hines feature on which work will begin within a few weeks.

The title of the first production will be "Hell's Highway," a dramatic offering dealing with a struggle between two brothers. Production on this picture will start immediately upon the arrival on the Coast of Mr. Carewe who left New York for Los Angeles on Thursday of this week. The production will be ready for State rights distribution probably by March 1.

Exclusive News of Trade

National to Handle Ray Two-Reelers

National Exchanges have acquired the distribution rights to the Charles Ray two-reelers, which were taken over some time ago by Joe Brand and Bert Adler under the firm name of Art Brandt Pictures Corporation. The series includes 15 productions.

Federated to Meet in February

An important meeting of the Federated Film Exchanges of America has been called for early in February. The meeting will be held either in New York or Chicago. A number of changes in the personnel of the exchanges is expected to be effected as the result of deliberations scheduled for this meeting.

Lon Chaney Is Reported Signed

Lon Chaney, the character lead, who has starred in many "crook" pictures, is reliably reported as having signed a contract to produce several features in which he is starred, for National Exchanges, Inc. Mr. Chaney was in New York last week, but left after closing the National deal, according to the report, for the Coast.

Arthur G. Whyte with Keith

Arthur G. Whyte, formerly New York manager of the Paramount Exchange and interested in State rights exchange in Buffalo, this week signed a contract with John A. Murdock, general manager of the B. F. Keith Enterprises, whereby he will be virtually in charge of the bookings of pictures for the entire Keith circuit.

In the Independent Field

Warners, Arrow, Exceptional and Kineto Figure in Foreign Deals

The past week was marked with unusual activity among the foreign buyers of State rights productions. In fact, there was more buying of American-made pictures during the past week than was recorded for the previous 14-month period. Virtually all of the big concerns reported foreign sales. Among these were Arrow Film Corporation, which led the list in the total number of sales transacted; Warner Brothers, Exceptional Pictures Corporation, and Kineto Company of America.

European buyers were unusually active and they reported improved conditions abroad. The past season was an unusually trying one and the list of bankruptcies was the largest known in the history of the cinema on the continent. However, the buyers spoke optimistically and added the information that they seek as many big features and short subjects as is available.

David J. Mountan, foreign manager of Arrow Film Corporation, in announcing the Arrow foreign sales, said that he accepted the boom as indicative of a healthier condition of the field abroad. This, he adds, bids fair to improve as 1922 improves.

Bobby North, who represents many foreign buyers, is also particularly enthusiastic about the foreign situation as it affects the distribution of American pictures. The demand for pictures abroad, he stated, in acquiring the foreign rights to Exceptional's "His Nibs," starring Chic Sales, is on the increase, and American features lead in this demand.

PRODUCER, STAR AND DISTRIBUTOR
Left to right: Alfred Lever, of Stoll Films; Eille Norwood, star of "Sherlock Holmes" series, which William Alexander (right), of Alexander Films Corporation, is state righting. Picture taken at Stoll's London studio

Resumé of Week's Business

Foreign Sales

RUSSELL PRODUCTIONS, INC.

"Shadows of Conscience"

Liberty Film Exchange of Denver for Kansas, Western Missouri, Colorado, New Mexico, Wyoming, Utah and southern Idaho.
Pioneer Film Exchange of New York for New York and northern New Jersey.
Pioneer Film Exchange of Chicago for Illinois and Indiana.
W. G. Gaskell Enterprises of Chicago for Wisconsin and Michigan peninsula.

C. B. C. FILM SALES CORPORATION

Carnival Comedies

Masterpiece Film Attractions, of Philadelphia, for Eastern Pennsylvania and southern New Jersey.
Federated Film Exchange of Los Angeles for southern California, Arizona, and Nevada.
Federated Film Exchange of San Francisco for northern California and Hawaiian Islands.
Myriad Pictures Corporation of New York for Greater New York and Northern New Jersey.

Territorial Sales

ARROW FILM CORPORATION

Famous Players-Lasky Corporation of Melbourne, Australia, rights to Broadway Comedies, for Australia.
Famous Lasky Film Service, Ltd., of London, rights to 14 Broadway Comedies for Great Britain and the Free State of Ireland.
A. E. Gonzales of San Juan, P. R., eight Jack Hoxie Westerns and 10 Hank Mann Comedies for Porto Rico, Santa Domingo and Haiti.
K. D. & Brothers, Bombay, India, rights to 26 Hank Mann Comedies for India, Burma, and Ceylon.
International Film Agency of San Juan, P. R., rights to 18 Spotlight Comedies for Porto Rico, Santa Domingo and Haiti.

WARNER BROTHERS

"School Days"

Charles Stephenson of Stephenson Attractions, Ltd., of Toronto, for Dominion of Canada.

"Polish Dancer" Opens at Capital

"The Polish Dancer," starring Pola Negri and State Righted by Jesse Levinson, was given its premier showing in the South at Loew's Strand Theatre, in Washington, D. C., where it played to capacity business.

"Mabel" Debut

"Oh Mabel, Behave," the Photocraft Film Corporation five-reel comedy starring Mabel Normand, Owen Moore, Mack Sennett and Ford Sterling, was given its premier on Thursday, January 12, at the Strand Theatre, Perth Amboy, N. J. The following night it played the Plainfield, Plainfield, N. J.

New Buyers

William Steiner Productions this week announced the sale of two more franchises for the Neal Hart Western series. Greater Features, Inc., of Salt Lake City, has purchased the Utah rights, while Lannon-Sheffield Exchange of Denver has taken over the Colorado rights.

Foreign Field Improving Says Mr. L. Auerbach

"The foreign field," said L. Auerbach, of Export and Import Film Company, Inc., which is State righting the Col. W. N. Selig animal serial, "The Jungle Goddess," in a statement made this week, "is gradually coming back to normal. The prices for pictures have necessarily been reduced to prevailing conditions, but the foreign market is eager for American pictures at the right price."

The Export & Import Film Company's survey on the foreign market follows: Spain and Portugal improving gradually, but surely. France, which was hardest hit, is also recovering and demanding more and better American pictures.

William Alexander of Alexander Film Co., just back from England, reported this week that the American State rights pictures abroad are reaping a good harvest. Mr. Alexander's firm is State righting Stoll's 15 two-reel Sherlock Holmes pictures.

It became known this week that Swedish Biograph's program for 1922 calls for four pictures by Maurize Stiller and Victor Sjostrom, who is now in England. The latter is expected to visit the United States in March.

Kilner's Exclusive Films, London, Eng., is giving "The Lost City" and "Miracles of the Jungle," the two American serials, an elaborate exploitation and getting plenty of good publicity, too.

The Bioscope reviewer commenting on Warner Brothers' "Why Girls Leave Home," which Pearl Films is handling in England, characterized the feature as one of the most wonderful cinematographic offerings of the season that no kinema can afford to pass up." Quite a feather in the cap of the Warner organization.

Charles Stephenson of Stephenson's Attractions, Toronto, Can., has bought the Canadian rights to Warner Brothers' "School Days."

An agent of an Italian producing concern was in New York this week and made a vain effort to tie up with several firms. His price was far in excess of the actual value of the pictures here, and he returned a wiser but disappointed tourist.

Adams to Co-Star with Sid Smith

In all future Hallroom Boys Comedy two-reelers, according to Hallroom Boys Comedies Corporation, Jimmy Adams's name will be co-featured with that of Sid Smith. With the addition of Adams, the comedies, which have grown to be immensely popular with the public are materially strengthened, for Jimmy is a versatile comedian who needs to bow to no one in his line.

Federated Exchanges, which are distributing the comedies, report a big business on them.

Kirby Changes

George Kirby, who was formerly connected with Masterpiece Pictures' Corporation, of Cincinnati, has succeeded Neal McCast, resigned, on the staff of the Cincinnati Metro office.

In the Independent Field

"Ten Nights" Accomplishes Miracles in Two More Fastidious Show Towns

That Arrow Film Corporations' miracle picture, "Ten Nights in a Barroom," is a box office magnet was again proven conclusively this week when the L. Case Russell version of that famous melodrama shattered every theatre record at the Arcadia Theatre in Reading, Pa., and at the Modern Theatre, Lawrence, Mass. Incidentally, the production created such a furore in Reading, Pa., that virtually every big circuit in the country has wired into the Arrow offices for dates, offering unheard-of terms.

The Arcadia in Reading, Pa., is a Carr-Schadd house. William Hagerty of the De Luxe Exchange, Philadelphia, which owns the Eastern Pennsylvania rights to the picture, spent a week in that city exploiting the production. He plastered the city with paper, negotiated valuable tie-ups with local merchants and succeeded in planting a novelized version of the story in a leading paper as well as more than twenty columns of news publicity by creating stunts with news value.

The result of this splendid exploitation campaign showed its effect at the box office on Monday, January 9, when a crowd of 600 persons jammed the lobby of the theatre an hour before the opening. Twenty minutes after the house opened the "S. R. O." sign had to be displayed. As the first performance continued a line five blocks long and a crowded lobby awaited the commencement of the second show. This continued to be the case for the entire day, and when the receipts were counted up they showed that every record, for the day, for the performance, had been broken—and three hundred were turned away at the last show.

L. CASE RUSSELL
Whose version of "Ten Nights in a Barroom" Arrow is releasing

Newspapers raved over the picture and the satisfied patrons of Monday quickly passed along word of the presence of the attraction, its star, John Lowell, and Baby Ivy Ward, at the Arcadia, with the result that an early opening was necessary on Tuesday. By 7.30 o'clock Tuesday evening the gross of the first day was bettered with one whole show remaining. Wednesday the jam was equally as great and indications were that a new gross and net receipts and attendance record for the week would be established and bettered by several thousands of dollars. A wire from the Carr-Schadd offices in Philadelphia stated that "Ten Nights in a Barroom" grossed in two days more money than any of the houses on that circuit had recorded on any other picture shown at the same prices.

The Modern in Lawrence, Mass., also promised to experience a record-breaking week, for the receipts on Monday, Tuesday and Wednesday set new marks. In fact, "Ten Nights in a Barroom," in three days, brought more business than the house made in five days on any picture in the past two years.

S. J. Jossey Back with Good News

S. J. Jossey, special representative of Arrow Film Corporation, returned this week from a tour of the South and Middle West. He reported conditions generally improved and added that in his opinion State rights exchanges are in for a healthier regime.

The year of 1922 he says looks rosy and that the exchanges are preparing for a big business. Big pictures, he added, are making the most money.

Snapshots Popular

Loew's State Theatre, Newark, N. J., has placed the Screen Snapshots on the regular booking list, according to Warner's Exchange, which is handling the C. B. C. one-reel "magazine" feature. Harry Charnas of Cleveland reports heavy bookings in his territory.

Zierler Scores

Sam Zierler, of Commonwealth Pictures Corporation, New York, closed his December 12-31 drive on "The Adventures of Tarzan" serial, starring Elmo Lincoln, and reported a gross booking of $9,009.50 for that period alone.

"His Nibs" Pleases Kansans; Many First Runs Scheduled

First-run bookings on "His Nibs," Exceptional Pictures Corporation's feature, starring Chic Sale, are in record-breaking demand, according to a statment of L. L. Hiller, president of His Nibs Syndicate, Inc., which is State righting the production. Sam Rothafel, of the world's largest theatre, the New York Capitol, already has booked the picture at that house. It will be generally released this month.

Elaborate presentations at representative houses already have been arranged. The Rivoli, Toledo, O., will present the picture shortly with an extensive program. Phil Selznick, of Cleveland, who controls the Ohio rights to "His Nibs," is cooperating with the house in exploiting the feature and many box office tie-ups have been arranged.

At the Liberty Theatre in Kansas City, December 28, "His Nibs" was given a special showing. Critics there enthusiastically praised Chic Sale and the picture. It was characterized as " a distinct novelty, a charming bit of artistry, rich with humor and a picture that will please any audience."

That the Liberty Theatres Corporation, of Kansas City, also is pleased with the picture is evidenced by the letter George A. Levy, its head, sent to A. S. Kirkpatrick, of Exceptional.

Spectacular Warner Animal Serial Is Almost Completed

What is declared to be one of the most pretentious serial productions filmed reported containing a story replete with thrilling adventure, romance and intrigue in the African jungles, is the Warner Brothers latest fifteen episode animal chapter play, "Shadows of the Jungle," co-starring Grace Darmond and Philo McCullough. The serial is being produced at the Warner west coast studios by Sam and Jack Warner.

According to recent dispatches received at the Warner offices, the first three episodes are en route East. The first episode is called "The Stolen Medal," the second "The Sacrifice," and the third "The Lion Pit." Virtually the entire west coast studios are said to have been converted into a veritable wild African jungle. The magnitude of the sets, in addition to the menagerie of Al G. Barnes's circus and the thousands of players engaged for the chapter play, will, in the estimation of Sam Warner, set a new standard in serial picturization.

The Al G. Barnes collection of animals is credited with containing more lions, tigers, leopards, elephants, camels, zebras and monkeys than any two circuses combined. Under the assistants, these animals are also transferred to the studios during the making of the picture.

Joan Announces Distribution Plans for Its Latest Film

Joan Film Sales Co., Inc., announces that the distribution of its new picture, "Nine Points of the Law," will begin immediately in the independent field. Although asked to hold this picture back until later in the season, Joan officials decided that the present was the opportune time to give exhibitors a chance to make some money for themselves, now, when it is most needed.

From those who have seen the picture in the past few days have come words of praise for its box office appeal, not alone from the point of entertainment value and power as an audience picture, but because of its box office title that offers no end of strong-arm exploitation stunts.

Exhibitors have come to realize that now of all times in the history of the business, good titles are absolutely necessary, more so, perhaps, than at any former period for the industry has never before passed through such a stage as now.

To Road Show Hines Picture

True A. Thompson, of True Film Exchange of Dallas, Texas, announced this week that he will send out three road shows on C. C. Burr's "Burn 'Em Up Barnes," starring Johnny (Torchy) Hines. The first show opens at the Criterion, Oklahoma City, **January 15.**

"Rangeland" Is Neal Hart's Next

"Rangeland," a story of the Texas cattle ranges, is the title of the next feature starring Neal Hart, according to an announcement made this week by William Steiner Productions, which is State righting the Neal Hart Western series. The first picture was "Tangled Hearts," which, according to franchise holders, is in big demand among exhibitors. Work on the third picture is already well under way.

In the Independent Field

Wild Animals Play Spectactular Role in Selig's "Jungle Goddess"

Wild animals play a most important role in the new Col. Selig serial, "The Jungle Goddess," which is being State righted by Export and Import Film Company, Inc. Benefiting from the experience gained in making the two other big serials, "The Lost City" and "Miracles of the Jungle," Col. Selig has evolved a series of startling animal stunts. Five completed episodes of the serial already have reached New York and were shown to one of the trade critics last week.

Among the many spectacular stunts is one staged on an immense jungle god set which is said to have taken two months to construct. The stone god houses twenty lions, who take part in a thrilling scene involving a most hair-raising rescue of the daughter of the English lord. In this scene, too, an elephant swings his trunk about a trapped lion and throws him to the ground, stamping out his life.

Film Daily last week said of the serial: "Selig has made an animal serial which judging from the start, has enough thrills produced from animal sequence to make even the hardest boiled fan admit it is there."

"Four Seasons" on the Market

Kineto Company of America this week announced that "The Four Seasons," which has been so unanimously endorsed by the most fastidious trade and newspaper critics, is being made ready for national release. All the advertising accessories, press books and complete exhibitors' aids are being prepared by the various departments of Kineto.

Kineto announced that it will be ready for national distribution about February 1.

Between You and Me

A CERTAIN distributor some two months ago sent out letters to exchanges announcing that he would distribute a particularly good box office picture on a $75,000 basis following a premier he was about to stage as proof that the feature would draw. The picture did draw—bigger than the distributor had expected it would. Thereupon he raised his ante 300 per cent., but he isn't selling. And he is one of those who is "kicking" about "hard times."

This department has for the past two weeks published the names of certain big stars about to invade the independent States rights production field. This week we publish official confirmations of these reports. We also told you about C. C. Burr's production plans and the acquisition of "My Wandering Boy" by Equity. Both these exclusive reports are this week officially given out. Moral: If it is about the State rights field—The Moving Picture World has it first.

Some very important changes are slated when the regular meeting of the Federated Exchanges of America is held in February.

An idea of the extent to which censorship cuts in on the current expenditures of an independent exchange is given in the fact that one office in Philadelphia parted with $2,760 to the Quaker critics.

Speaking of Philadelphia reminds us that things are not what they should be there among members of the F.I.L.M. Clubs. Already two State rights exchanges have resigned with others threatening to follow suit unless a number of problems effecting the State rights members is settled satisfactorily.

Arthur G. Whyte, formerly New York exchange manager for Famous Players, who is interested in a State rights exchange in Buffalo, this week signed with the Keith Vaudeville Exchange and will henceforth take care of the picture booking department for that circuit.

A certain young man, associated with a producer-distributor who is making great headway in the State rights field, pulled a nasty trick. The latter confided in him an outline of a certain picture he was about to produce as well as its title. The young man quickly rushed to a competitor's office, outlined the story and title, after outlining the yarn. The next day the producer heard of the tale and immediately took steps to copyright the story and title. Two weeks ago the other producer started production on the film. This week he was acquainted with the facts. However he had spent several thousands on the picture in the course of production and the only way out was to buy the other producer's copyright. However, he has not done so yet, but you can bet a Seteson he'll do so.

COL. W. N. SELIG
Who is producing the 15-episode serial, "The Jungle Goddess," for the Export and Import Film Corporation

Skinner Host to Exhibitors

Otis Skinner, whom Exceptional Pictures Corporation will star, officiated as host to exhibitors in Eastern Pennsylvania during the week of January 9. He visited theatre owners in Allentown, Easton, Lancaster and Atlantic City, N. J. Skinner will star in "Mister Antonio."

Off Week

With the holidays at hand the week was a particularly dull one so far as buying was concerned. With two exceptions the buyers remained at home and applied the finishing touches to their celebration.

Clark-Cornelius to Distribute Emil Chautard's "Living Lies"

Clark-Cornelius Corporation this week announced the acquisition of "Living Lies," a feature production based on a Saturday Evening Post story by Arthur Somers Roche. Emil Chautard, who has produced many big productions released by national distributing companies, directed this picture. The cast includes Edmund Lowe, Mona Kingsley and Kenneth Hill. According to this week's announcement, the picture is ready for release to State rights' exchanges.

Originally entitled "A Scrap of Paper," the story deals with Dixon Grant, a reporter, who delves in betting on horse races. He places his bankroll on a tip. Meanwhile a scandal involving financiers breaks and Grant is assigned to run it down. In covering this assignment Grant encounters adventure after adventure with a surprise climax. There is also unfolded an interesting romance.

Russell Clark's "The Offenders" in Big Demand By Exhibitors

With choice territory sold before the release announcement of "The Offenders," starring Margery Wilson, increased selling activity followed, is the report from the Russell Clark Syndicate, Inc., which is distributing this Margery Wilson production, presented by Fenwicke L. Holmes. Publication of the titles of three others now in production has aroused interest in the entire series. These titles are short and calculated to excite curiosity and were personally selected by Miss Wilson. They are "Miss Paul Revere," "Insinuation" and "Woman's Woman," and are to be released in the order named. The first mentioned, "The Offenders," bears the same title as the magazine story by Katherine Eggleston from which the continuity was made. First National Exchanges, Inc., have secured rights to all four of the Margery Wilson productions in New York State.

Elmo Lincoln to Open Tour in Philadelphia on Jan. 16

Ben Amsterdam, of Masterpiece Film Attractions, Philadelphia, distributing "Adventures of Tarzan" in Eastern Pennsylvania and Southern New Jersey, has arranged for Elmo Lincoln to begin his personal appearance tour in Philadelphia on Monday, January 16.

The star of the Tarzan serial will play several theatres nightly during his engagement in Philadelphia, and in the larger cities of Eastern Pennsylvania.

In the Independent Field

SOUTH SEA ISLANDS? GOSH, NO, JUST TWO SPLENDIDLY REALISTIC SETS

From Warner Brothers' animal serial, "Shadows of the Jungle," being produced at Warner's Coast Studio. (Center) Miss Grace Darmond, who is co-starred with Philo McCullough. (Right) Some members of the cast, with African village in background

C. C. Burr on Future Prospects

★★★★★ ★★★★★ ★★★★★ ★★★★★ ★★★★★

Newsy Observations of the Week

IN my opinion, prospects for the independent field for 1922 are the brightest in the history of our line of endeavor," said C. C. Burr of Master Films, Inc., and Affiliated Distributors, Inc., the other day. "Exhibitors throughout the country have finally become convinced that the independents can furnish them with productions that can be booked reasonably and also assure them of a maximum profit on their investment. The independents themselves are producing better pictures—and this is as it should be. It was because I was acquainted with these facts that I went ahead and contracted with Edwin Carewe to produce big pictures for me."

T. A. Brennon of the Eltabran Film Company of Atlanta, Ga., was in town this week. The writer ran across Mr. Brannon at the Arrow office where we had the pleasure of exchanging views with the Atlantan. Mr. Brannon stated that conditions in the South are improving rapidly and that 1922 promises to be the best year in the history of the independent exchanges in the South. "Business would be better, too, if admission prices were lowered," he said.

Exchangemen in many sections of the country are making a more concerted effort to co-operate with exhibitors. This is starting the new year right. From Kansas City this week we received a letter from an exhibitor who commended the State rights exchanges in that territory for the "splendid co-operation the theatre men were receiving from them." That's the spirit that can not help but win.

Eddie Polo, the serial star who recently severed his connection with Universal, may go into independent production. Negotiations are pending for a serial in which he will be starred. Eddie is said to have the backing of a well known business man. Three distributing firms already have entered bids for the serial, which may not be started until some time in the Spring. The deal, according to our informant, has not yet been closed.

Hepworth, English producer, visited New York during the past week and chatted with a number of State rights producers. The Hepworths, according to rumor heard in film row, are about to make a series of productions for the international market and are seeking an American affiliation, but up to the time of going to press nothing definite had been done along these lines. State righters have learned their lesson and are thinking twice before taking ovr a foreign-made picture.

A certain very well known producer on the Coast this week sent six wires to State righters in New York, offering the services of two stars he has under contract. The offer was turned down, however. Never before in the history of motion pictures has there been such a willingness on the part of international stars to affiliate themselves with independent concerns. One star whose popularity is on the wane even offered to interest a certain capitalist in a venture in which he and his wife were to be starred.

"This practice of reviving a 'has-been' simply because a modern and better adaptation of the same story is making money," said a well known exhibitor, "should be stopped at once. I had a certain exchangeman offer me a picture that I had shown eight years ago. I acquainted him with the fact and he replied: 'But look at your chance to clean up. Mr. So-and-So is about to release a big picture with the same title and here's your chance to cash in on his advertising and get the cream.' I told the small-timer to get out of my office and to do so as fast as his legs could carry him. Since that reception this gentleman has offered me other stuff, but I wouldn't handle his pictures if he gave them to me for nothing." Think that over, Mr. Exchangeman, for the statement comes from an exhibitor whose feelings typify those of other enterprising showmen.

"This is going to be a hard year for the insincere distributor and producer," said Ray Johnson, the entergetic Vice-President of Arrow Film Corporation, this week. "Exhibitors, true, are patronizing the independents, but our field representatives report that only the established exchanges are getting the business. And that is as it should be. We have rid the field of many shoestring operatives, but there are a few remaining who should be rushed out, for they are a hindrance to the reputable exchanges."

First South Sea Picture Arrives

The first motion picture drama made in the South Sea Islands arrived in New York this week. S. M. Unander, the producer, reached New York this week with a print of the picture, which will be State righted. It is entitled "The Lagoon of Desire," produced by the Far East Productions. Arthur Rosson directed. The players include Ruth Renick, Edward Hearn, Walt Whitman and Frederick Stanton.

How Eddie Bonns and Marangella Titled Picture

When Warner Brothers assigned to Eddie Bonns and Lou Marangella the task of titling the feature now known as "Ashamed of Parents," the two enterprising publicity purveyors de luxe lost no time in plunging into real work. They knew their picture, the theme and its possibilities, and also realized its exploitation value provided a good box office title could be conceived. And they found one.

They went to the Domestic Relations Court, New York, and studied figures and cases for days and days. They were impressed with the vast number of cases showing gross negligence of parents by grown-up children. The idea came: Why not be frank and tell it straight from the shoulder with a title? Righto. And that idea gave birth to the title "Ashamed of Parents," a capital box office asset, for the title has inspired national editorial comment from prominent writers.

Backer Agent Returns with Glad Tidings

Lester M. Scott, Jr., field manager for Amalgamated Productions, Inc., distributors of East Coast Productions franchises, of which Franklyn E. Backer is the head, returned this week from a two-week tour of the country. Mr. Scott found exchangemen and exhibitors generally optimistic and stated that the crisis has been passed. The exchanges, he added, are now entering a career of slowly improving business.

Mr. Scott visited Chicago, Minneapolis, Omaha, St. Louis, Dallas, Atlanta, Washington and Baltimore, while Mr. Backer recently covered all the territory east of Minneapolis.

In the Independent Field

Gossip of the Trade

Niagara Pictures Corporation has opened an exchange in Buffalo on the third floor of the Warner Building, 257 Franklin street, with David Levy in charge of sales. George Williams has been engaged to cover the Rochester territory and Thomas Leonard has been assigned to the Southern tier. Mr. Levy announces that his company has among its releases the following productions: "Lotus Blossom," "Shadows of the West," "Welcome Children," "Under Western Skies," "False Woman," "Mickey," and "The County Fair." The exchange is also handling Francis Ford in "The Great Reward," King Cole comedies and other pictures. Mr. Levy announces that plans are being made for an elaborate revival in western New York of "Mickey."

Harold B. Franklin, managing director of the Shea Amusement Company's picture interests, announces that he has booked "School Days," the big Grand & Warner release for showing at Shea's Hippodrome, Shea's North Park and the Elmwood. The picture will be presented some time in February for extended engagements at these three houses and at the Shea Court street vaudeville theatre on Sunday. Sydney Samson, manager of the Buffalo Grand & Warner office, reports bookings coming in like wildfire on this big production. Howard F. Brink, salesman de luxe, is now sending contracts in in bundles on "School Days" and "Why Girls Leave Home." Mr. Samson made a flying trip to Rochester, Syracuse and Binghamton last week.

Bill Fickeisen has resigned from the sales staff of Merit Pictures in Buffalo. He has been succeeded by Homer Howard, formerly with Nu-Art in tbe Queen City of the Lakes.

Harry Hirsch, better known as "The Baron," and formerly with the Lightning Photoplays Company, of Boston, has come to Buffalo to join the sales staff of the Lande Film corporation, 145 Franklin street. Mr. Hirsch is now touring the territory with "Thunderbolt Jack."

Fred M. Zimmerman, president and general manager of Nu-Art Pictures corporation, has opened his Albany office at 4 Clinton street, with M. Cohen in charge. Art Young, Buffalo office manager, journeyed to Albany to install the booking system.

The Seattle Film Exchange has taken over the entire output of the Clark Cornelius Corporation, consisting of 20 features, including eight Northwest Police pictures, produced by Milburn Morante. The first of this series will be released January 10.

State Rights exchangemen attended the regular meeting of the M. P. T. O. A. of Eastern Pennsylvania and Southern New Jersey en masse in Philadelphia last week.

William Conn, of Premier Pictures Corporation, of Charlotte, N. C., and T. A. Brannon, of Eltabran Film Company, of Atlanta, Ga., were visitors at the Arrow offices in New York this week. Both reported that the crisis has been passed in the South and conditions should soon improve for the better there. They came to New York on a buying trip.

S. Arnovitz, president of the Equity Pictures Corporation of Canada, returned to Montreal from a three-months tour of Europe. He is said to have acquired several productions made in England for Canadian distribution.

A. J. Dussault, Montreal manager of Merger Films, Ltd., was in New York last week looking over films suitable for Canadian distribution. He closed with L. & H. Enterprises for "A Daughter of the Night."

Frank G. Hard, publicity director for the Standard Film Service Exchanges of Ohio, made his debut as an orator last week when he delivered an address before the Kiwanis Club of Medina.

"A Man There Was," distributed in Kansas and Missouri by Peacock Productions, will be given a premier showing at the Pantages Theatre, Kansas City, on January 29.

J. B. Underwood was this week formally presented to the staff of the St. Louis Exchange of Enterprise Distributing Corporation by District Manager W. J. Jenkins. Mr. Underwood will officiate as manager of the St. Louis branch.

David Segal, of the Royal and De Luxe Film Exchanges, and Tony Luchese, of the De Luxe Film Exchange, both of Philadelphia, have resigned as members of the F. I. L. M. Club of that city.

T. A. Curran, special representative of the Arrow Film Corporation, went to Boston on Saturday to co-operate with the Lightning Photoplay Exchange of Boston in the presentation of "Ten Nights in a Barroom" at the Modern Theatre in Lawrence, Mass.

Joe Weil's "Movie Bellyache," Vol. II, No. 1, mysteriously made its appearance on our desk this week. And we want Joe to know that we'll be on the lookout for every other issue he publishes. Send 'em along, Joe; we're a glutton for punishment. Aye, wot?

Bill Fickeisen has resigned from the sales staff of Merit Pictures Exchange in Buffalo. Homer Howard, formerly of Nu-Art of that city, succeeds him.

Gen. Charles H. Cole, treasurer of the Bay State Film Company of Boston, was last week elected to the Massachusetts State commandership of the American Legion.

Albert E. Plummer, president of Sunburst Pictures Corporation of Massachusetts, this week announced the removal of the main offices to Springfield Mass.

Joe Lee, who is out in Minneapolis establishing the Biograph office, writes to the effect that he found a bloke there who thinks a three-sheet is a bedspread.

Lindsay McKenna was another from whom this department heard. Lindsay conveyed the information that the independent producers on the Coast are the most active.

Travers Vale will soon start "shooting" on another independent picture in New York. The cast has not yet been selected, however.

That exchange folks are good for something other than merely book pictures and see that prints are returned was established into a fact last week when the prologue to Warner Brothers' "School Days" at a trade showing held in Boston by Sam Grand's Federated Exchange was staged by attaches of the exchange. Geoffrey L. Whalen, known to New England exhibitors, acted as school master. John Casey, Boston's critic, and local newspapermen, were the guests.

Herman Jans, who is president of Jans Pictures, Inc., and also head of Jans Exchange, of New York City, acquired a new theatre in New Brunswick, N. J., this week and gave an elaborate opening on Monday.

With the holidays over, out-of-town buyers resumed their journeys to New York during the past week, with the result that the market bustled with activity.

Elaborate Exploitation Slated for "Shadows of Conscience"

"Shadows of Conscience," the seven-reel feature produced by W. D. Russell Productions, Inc., is being introduced to exhibitors by an attractive broadside. It is printed in six colors.

The cover of the broadside depicts the shadowy figure of "Conscience," pointing an accusing finger at a cringing man, thus showing one of the many ways the title may be utilized in the exploitation. The back cover shows, in the original colors, the various types of stands and other advertising accessories available. The inside pages contain a set of stills taken from various stages and scenes of the play which tell the complete story pictorially.

A sixteen-page campaign book, is said to be one of the most complete exhibitor helps ever published. It contains many "ads" arranged for various sizes of newspaper space, as well as short, snappy stories and reviews which can be used in the local newspapers and gives an abundance of ideas for practical, inexpensive exploitation. The story of Gertrude Olmstead, winner of the $10,000 beauty contest, who has a leading role in the picture, will be a favorite one for film fans. A very appropriate and artistic, but inexpensive prologue is also outlined in detail.

Carnival Comedy Series Are to Be State Righted by C. B. C.

Carnival Comedies is the name given to the new series of two-reel comedies secured by the C. B. C. Film Sales Corporation for release to the States right market. These comedies are absolutely new on the market, never having been released.

The series is described as "bi-star"—featuring Polly Moran, the famous Mack Sennett comedienne, and "Smiling" Bill Jones and his beautiful girls. With the series announced on the market only a few days, three sales on these Carnival Comedies were made almost at once.

Ben Amsterdam, head of Masterpiece Film Attractions of Philadelphia, made a special trip to New York to view two of the comedies and immediately purchased the series for release in his territory, including Eastern Pennsylvania and Southern New Jersey. Mr. Amsterdam said that short subject releases, and especially good two-reel comedies, were in great demand. Another sale was that to Marion Kohn for Federated Film Exchange of Los Angeles and San Francisco, who has secured rights to the entire series for California, Arizona, Nevada, and the Hawaiian Islands. The New York territory has also been disposed of already to Myriad Pictures Corporation, for the territory including Greater New York and Northern New Jersey.

"Polly's Busted Romance," featuring Polly Moran, has been selected as the first release. This comedy is said to afford Miss Moran an excellent opportunity to display her genius for fun making which has placed her in the foremost ranks of the screen comediennes.

Complete Array of Helps Are Ready for "School Day" Film

Seldom has the exhibitor been offered such an array of accessories as are offered him by Warner Brothers in conjunction with the exploitation of Gus Edwards's "School Days," starring Wesley Barry. There are 13 novelties ranging from stickers to huge and attractive 24-sheets. In addition there is a unique 13½x21 cutout of Wesley Barry, containing in the center a black space 5½x8, on which can be written in chalk pertinent data relative to store in which tie-up is arranged in conjunction with the picture. The possibilities for the use of this cutout are innumerable, for across the bottom of the cutout there is ample room for the theatre name.

Other exploitation helps include four cartoon strips drawn by Clare Victor Dwiggins, suitable for newspaper reproduction; cartoon slides, a Wesley Barry badge, a Wesley Barry lollypop, strip of Barry photos, a rubber tack novelty calculated to keep teachers of country towns guessing and kiddies laughing; a postal card containing scenes from the picture, a blotter, and a complete line of attractive paper. One of the paper features is a six-sheet, drawn by Dwiggins, an exact replica of a Sunday comic sheet.

"Greatest Question" in Big Demand

With many first runs to its credit, "The Greatest Question," the feature which Joe Brandt and George H. Davis are State righting, is in unusually big demand by exhibitors who have marvelled at the wonderful attraction of the picture. Exchanges distributing the feature locally are besieging Mr. Brandt's New York offices with requests for additional prints with which to fill play dates.

Live News from Everywhere

Buffalo

Homer Howard, formerly with Nu-Art, has succeeded Bill Fickeisen as a member of the Merit sales staff. Mr. Fickeisen expects to remain in Buffalo with another company.

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Harry Buxbaum was in Buffalo to preside at a sales conference in the Paramount exchange Friday, January 6. Lester Wolfe, formerly with Super-Pictures in Buffalo and Syracuse, has returned to the Paramount fold as salesman. Allan S. Moritz, branch manager, announces that the local office broke all records for collections last week.

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The Buffalo office of Wid Gunning, Inc., has been moved from the Select exchange in Franklin street to the Grand & Warner office at 338 Pearl street, where George A. Falkner is receiving exhibitors. "Hub" Taylor has returned from a trip downstate with a bunch of contracts. Business is fine, says Mr. Falkner.

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The F. I. L. M. Club of Buffalo has changed its name to the Buffalo Film Board of Trade. A committee has been appointed to investigate free film service for non-theatrical institutions. Local exchanges have been supplying films to some churches, schools and other institutions free of charge, but recently complaints have been sent in by exhibitors that in a great many instances these places conflict with regular theatre accounts. It is probable that all free shows will be discontinued. W. A. V. Mack, manager of the Pathe office, and Clayton P. Sheehan, district manager for Fox, are the members of the committee.

Jim Cardina, proprietor of the Kensington Theatre in Buffalo, has reopened the Glen Theatre in Williamsville, N. Y.

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William Powers has resigned as manager of the Majestic Theatre in Elmira and has returned to Albany, where he has purchased a theatre.

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The Rev. Mr. Pussey of Sherman, N. Y., has purchased the Opera House in that town from Harry Russell.

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The Crescent Theatre in Pittsford, N. Y., has not been opened this season. C. E. White, manager, declares that business has not warranted reopening.

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The Regent Theatre on Dufferin street in Bridgeburg, Ont., has been reopened by Belleville interests.

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Richard C. Fox, manager of the Select office in Buffalo, has been appointed a member of the publicity committee for the coming state convention in Albany.

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Incorporation papers have been filed by the Batavia Theatre Corporation in the office of County Clerk MacDonald, Batavia. The company plans to erect a new house at 36 Main street. Directors named for the first year are Horace H. Chapin, Hikitas Dipson, John R. Osborne, William G. Pollard and Daniel W. Tomlinson.

* * *

The Shea Amusement Company, the Fox Film Company and the Buffalo *Evening News* co-operated in putting on a benefit performance Monday, January 9, when the entire receipts of "Over the Hill," shown at the Criterion Theatre on that day, were given to the fund to relieve the fifty neediest families of Buffalo. W. R. Sheehan, general manager of the Fox company, sent a check for $100 for a gallery seat.

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D. M. Dusenbury, who is interested in the Nickum Gem Theatre in Olean, exhibited an Arabian Sheik's costume in one of the local store windows when the Gem showed "The Sheik," recently.

* * *

Film thefts continue in Buffalo. A copy of "Honeymoon Ranch," starring Eileen Ray, and a Bert Lubin production were stolen from an express wagon last week.

* * *

The Park Theatre in Bath, N. Y., will soon be closed to permit extensive remodeling. An additional seating capacity will be one of the improvements. Sam Carver, manager of the Empire, Buffalo, is said to be planning the organization of a company to build a theatre in this town.

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D. H. Finke, manager of the Bellevue Theatre, Niagara Falls, N. Y., announces the addition of vocalists and special music numbers to the picture program.

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A. C. Hayman, president of the Cataract Theatre Corporation of Niagara Falls, and Howard Carroll, manager of the Cataract, were visitors along Buffalo's Film Row last week. Mr. Hayman announces that the new Strand being built next to the Cataract will open late this Spring.

* * *

Mell R. Edwards, formerly connected with First National and Nu-Art, and who was injured several weeks ago in an auto accident, is now up and around again and seeking a new connection in Buffalo.

SCENE FROM "ONE STORMY KNIGHT," EDUCATIONAL-CHRISTIE COMEDY, FEATURING DOROTHY DEVORE.

Miss Minter Forsakes Ingenue Roles for Emotional Parts

WORD comes from Hollywood that Mary Miles Minter's role in "The Heart Specialist," her current Realart picture for Famous Players-Lasky release, is decidedly removed from the ingenue, "sweet sixteen" type in which she has been seen in the past.

The story is by Mary Morrison and it was scenarized by Harvey Thew, author of "Midnight," in which Constance Binney has been starred, and scenarist of Bryant Washburn's picture, "The Road to London," and such Paramount subjects as "The Plow Girl," "The Shuttle" and "Seventeen."

Allen Forrest, who appeared opposite Miss Minter in a long series of successful pictures before the latter's present contract affiliation, is again her leading man. The picture is being directed by Frank Urson and Elmer Harris is supervising.

Kansas City

H. G. Gill has been appointed manager of the publicity department recently installed in the Kansas City exchange of Associated First National, according to an announcement made by E. C. Rhoden, branch manager. It has also been announced by Mr. Rhoden that L. J. McCarthy, formerly with Associated First National in the Iowa-Nebraska territory, has joined the local office and will cover all key-towns.

* * *

W. E. Truog, manager of the local Goldwyn offices, gave a party recently to his entire office force at his home. From all reports, every one had a wonderful time. Mr. Truog was presented with a mahogany humidor by the office force.

* * *

Joseph di Lorenzo, general Eastern representative of the Pacific Film Co., stopped in Kansas City on his return trip to New York from Los Angeles, with two of the latest Pacific productions.

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Charles Gregory, representative for Goldwyn, leads the sales force for the year 1921.

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Harry Graham, manager of the Kansas City branch of Pathe, and who has been seriously ill for the past two weeks, is greatly improved.

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Bert Lubin, producer of Allene Ray western features, spent a few days in Kansas City last week in the interest of the new series of the star's productions.

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C. L. Shinn has sold his Trio Theatre at Hale, Mo., to Fay Barr.

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J. A. Bower has sold the Liberty Theatre at Cherryvale, Kan., to E. Dewhirst, formerly of Beverly, Mo

Chicago

The Balaban & Katz Enterprise is not only telling fellow exhibitors that business is better, but they are frankly "telling the world." They used two columns of space the length of a page in a morning paper to announce in heavy type in the center that "294,638 people visited Balaban & Katz Wonder Theatres last week." A heavy arrow points to the words from both the top and bottom of the space, and in modest type at the bottom of the space are listed the names of the theatres, Chicago, Tivoli, Riviera, and Central Park.

* * *

Three of the larger theatrical enterprises in Chicago have wigwagged the World office that their predictions concerning better business for 1922 have come true.

"It may be the reaction after the hold-off in theatre-going during the holidays," opines the Jones, Linick & Schaefer enterprise, "but we are glad to say our business is much better."

"It may be that George Beban, who is breaking records at our Tivoli Theatre, is bringing our average away up, but we have also noted an increased patronage in each of our theatres," is the message from Balaban & Katz.

"It may be that business has already hit the up-grade to normalcy," says Nathan Ascher of Ascher Bros.

"But whatever may be the reason," choruses the enterprises, "we welcome this increased patronage."

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A. H. George, owner of the Capitol Theatre at Manitowoc, which is leased by Ascher Bros., was a Chicago visitor last week. He was accompanied by A. J. Wyseman, his attorney.

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The Gumbiner Theatre Enterprises are receiving excellent reports from their new theatre, the Garrick, which opened in Los Angeles Christmas Day.

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W. G. Sturdivant returned last week as manager of the Hoyburn Theatre, Evanston. He was formerly manager of this popular playhouse for three years, resigning to take a position at Marshall Field's, which he held for four years.

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Ascher's Theatrical Magazine, which is distributed to the patrons of the Ascher houses, made its appearance last week in green ink in honor of the holidays. This publication is one of the most pretentious of those distributed by theatrical enterprises, consisting of sixteen pages of good, live stories concerning plays which are booked for the Ascher circuit. It is edited by Roy Swan.

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"Saturday Night," the Cecil B. De Mille feature, will begin its first loop showing in Chicago January 22, when it will begin a showing of indefinite length at the Randolph Theatre.

Paramount Arranges for Its Film Distribution in Mexico

ANNOUNCEMENT is made by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, of the signing of a contract for the exhibition and distribution of 104 Paramount Pictures through the Circuito Olimpia, S. A., of Mexico City, one of the foremost exhibiting and distributing organizations in the republic of Mexico. The beautiful Teatro Olimpia, a recently completed million-dollar motion picture palace in Mexico City, will become the first-run house for Paramount Pictures, and the ten exchanges operated by Circuito Olimpia will be used to obtain the widest possible distribution for Paramount Pictures throughout the republic.

R. P. Jennings, an American, who has become one of the foremost business men of Mexico, is the president and owner of Circuito Olimpia. In addition to his other interests, Mr. Jennings has succeeded in building up one of the largest and one of the most efficient motion picture organizations in Mexico.

The Teatro Olimpia was opened several weeks ago with an elaborate introductory program. Plans are being completed for another gala program, which probably will take place sometime next month. It is expected that George Loane Tucker's "The Miracle Man" will be selected as the opening attraction under this new contract.

It is announced that the contract signed with Circuito Olimpia will not interfere with Famous Players-Lasky, S. A., the Paramount office recently opened in Mexico City. Both organizations will work in harmony for the welfare of Paramount's interests in Mexico.

Val Jacob, of the Milwaukee Paramount exchange, has been transferred to the sales force of the Paramount in Chicago.

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Tom Gallery was visiting in Chicago last week with his father, Captain Michael J. Gallery, and members of the Vitagraph exchange. He was accompanied by his wife, ZaSu Pitts.

Canada

The difference between the Board of Moving Picture Censors for Ontario and that for the Province of Quebec is 500 feet. This is judged by a comparison of prints of "Queen of Sheba" after they had been respectively reviewed by the Ontario and Quebec boards. That which was passed by the Ontario board at Toronto was found to be 500 feet longer than that which had been censored at Montreal. The fact that the Quebec print was cut down more than the Ontario film caused some surprise because of the otherwise tolerant attitude of officialdom in the Quebec Province.

* * *

The Capitol Theatre, Montreal, was the scene of a happy celebration on January 3 when 80 members of the staff gathered for a banquet immediately after the close of the last performance, the chairman being H. M. Thomas, director of theatres for the Famous Players Canadian Corporation. Each person took the role of some other member of the staff, so that musicians were giving dancing features and singing grand opera selections, and vocalists and ballet dancers were attempting to play orchestral instruments.

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Oral Cloakey, who has been appointed manager of the Capitol Theatre, Winnipeg, has been an exhibitor for ten years and is considered one of the leading theatre managers in Canada. He is prominent in fraternal circles, being an active Rotarian, Shriner, Elk and Pal, as well as a member of the Manitoba Moving Picture Exhibitors' Association. He is president of the Pals' Club, Winnipeg, which is made up of musicians and theatrical folk.

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Calgary, Alberta, derived $3,137.50 in municipal licenses from the dozen local theatres during 1921. The revenue from this source during 1920 was $2,550.

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Theatregoers of Hamilton, Ontario, paid $137,151.86 in amusement tax to the Provincial Government during the year. Because of the size of this sum, an agitation has been started by the city to have half of the revenue collected locally through this tax revert to the municipality for civic use. Hamilton has 109,000 people.

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The 1920 records of the Civic Architect's Department at Toronto, Ontario, show that only one permit was issued by the department during the year for the construction of a theatre. The valuation of this theatre structure was $125,000.

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In applying for 1922 civic licenses, all theatres in Vancouver, B. C., having a seating capacity of 500 or more, were notified that they must hold fire drills for employes twice each month during the year, these tests to be conducted under the supervision of members of the Vancouver Fire Department.

St. Louis

"The Missouri Theatre is not for sale to Marcus Loew or anyone else; the Delmonte has been closed permanently." William Goldman, manager of the Famous Players Missouri Corporation, has thus spiked the gossip freely circulated in St. Louis film circles that Marcus Loew might take over the Missouri and Delmonte Theatres, owned by the Famous Players Missouri Corporation.

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The Henry Hiemanz Realty Company has announced the sale of a plot of ground at the northwest corner of Gravois and Alma avenues to Harry and Eugene A. Freund as a site for a theatre and store buildings. The Freund's own the Cinderella and Woodland Theatres and are also interested in the New Capitol, Sixth and Chestnut streets. Several days ago they acquired a row of flats in the 5900 block on Easton avenue, owned by Sol and Nat Koplar. They announced they would convert them into stores and erect an airdome on the rear of the lot.

* * *

Manager Thomsen, of Paramount, has two more gumshoers on the trail of contracts. C. F. Wilkes, formerly with Goldwyn in New Orleans, has hit the tall grass of Southern Illinois, while M. A. Tanner, old Realart salesman at Kansas City, is making Northern Missouri and adjacent territory in Illinois. The Paramount sales staff is now complete.

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Jimmy Underwood, Enterprise manager, is back from a visit to Terre Haute, Evansville and Vincennes, Ind. Evansville business is good, Terre Haute improving rapidly and Vincennes conditions are most satisfactory, Jimmy reports.

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Earl Howerton, of the Gem Theatre, Madison, Mo., was seen at the Enterprise office. He said conditions in his home town are satisfactory.

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J. B. Strehline, of Gillespie, Ill., has purchased the Malone Theatre, Sikeston, Mo., from M. B. Malone.

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Bob Clarke, of the Opera House, Effingham, Ill., was among the callers of the week.

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William Karstette, of the Columbia, Columbia, Mo., and Fred Taylor, of Carbondale, were others who came to town.

Nears Completion

Constance Talmadge will within a week complete the filming of her starring vehicle, "The Divorcee," an original story by Edgar Selwyn, under the direction of Sidney Franklin at the United Studios. Supporting her are Harrison Ford and Kenneth Harlan.

Pittsburgh

The recent opening of the Capitol Theatre at Charleston, W. Va., brought to this town two men of prominence in the amusement world —Harris P. Wolfberg, managing director of the circuit of theatres in West Virginia and Kentucky to which the new playhouse belongs, and John E. Firnkoess, resident manager. Mr. Firnkoess has managed Louisville's (Ky.) million-dollar theatres, the Rialto and Majestic, both of which are owned by the same interests. At one time he was connected with the distributing end of Famous Players-Lasky.

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With the acquisition of the property at 1020-22-24 Forbes street, Pittsburgh, and the completion of plans for a new four-story film building on that location, officials of the S. & S. Film and Supply Company are to begin work on the structure in the near future. The new building will cost $75,000. Manager Steinberg says that upon its completion, his company will probably occupy the first two floors and basement. The upper floors will be fitted out for film exchanges.

* * *

Manager Harry E. Reiff, of the Pittsburgh Hodkinson branch, was the originator of an idea whereby W. F. Seymour, district supervisor, was presented with a handsome traveling bag by the salesmen and managers of the Lake District. Imagine Mr. Reiff's surprise to receive a like gift at Christmas time from the members of the Pittsburgh force.

* * *

Fred J. Herrington, secretary of the M. P. T. O. of Western Pennsylvania, was the recipient of a handsome gold fountain pen and a fine amber pipe from members of the organization at Christmas time.

* * *

The employes of the Pittsburgh Vitagraph branch also played Santa Claus to their boss, F. W. Redfield. "F. W." was presented with a beautiful desk set.

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W. J. Whalen has again taken over the Whalen Theatre at Osceola Mills, Pa., which he disposed of several weeks ago.

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At 2 a. m. December 23, fire was discovered in the Arcade Theatre, Brownsville, Pa. Damage estimated at $20,000 was done. Elson Hummel, the owner, says the blaze was of incendiary origin.

* * *

William F. Mason, manager of the Million-Dollar Grand, resigned his position, effective with the end of the year, and is succeeded temporarily by Mr. Marcus, a former manager of the house. Mr. Mason will look after the films for the Harris Amusement Company, operating the William Penn, Wonderland, Sheridan Square, Harris in Pittsburgh, the Strand at Morgantown, W. Va., and all houses controlled by the Harris interests.

* * *

Tom Bello, of the Verdi and Strand theatres, Belle Vernon, had a hectic Christmas. Let us tell you about it, and then you can judge for yourself if he did not have some swell time. The Saturday before Christmas the Monongahela River started to rise and as the Strand is not very far from the river bank, the water kept creeping towards the theatre, and when it was time for the matinee to let out Tom and his assistants had to put planks from the lobby to a high place in the streets in order to get his patrons out of the house. They worked unil Monday evening removing the seats and piano. After they had everything moved to a place of safety, there were five feet of water on the floor of the theatre.

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D. A. Friland has retired from the management of the Pastime Theatre at Herminie, Pa. C. H. Stahl has full charge of same. This house is owned by the Keystone Coal Co.

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Ben Costello, who was formerly associated with Tom Bello of the Verdi Theatre, Belle Vernon, Pa., has taken over the Library Theatre at Library, Pa. P. A. Paroline was former owner of this house. Costello says he intends remodeling and redecorating same.

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Mr. Miller, formerly of the Anchor Theatre, Diamond street, has purchased the Homewood Theatre in Homewood from Mr. Scherer, who has had this house for eight years. Mr. Miller has redecorated the house and is now open for business.

* * *

Mike Marks, formerly of McKeesport, expects to open his new theatre in New Castle, the Liberty, in the course of a few weeks. It will seat 1,200.

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C. C. McKibbin has resigned his position with the S. & S. exchange to manage Mike Marks's new theatre at New Castle.

* * *

Two new houses have opened in West Virginia. They are the Blue Parrott Theatre at Helen, owned by H. L. Mondorff, and a house as yet unnamed in Morgantown, erected by the Scott Run Amusement Company. The former has a capacity of 350, while the latter seats 250.

Detroit

The Minter-United Company, doing a State-right business, has purchased the stock and assets of the Strand Features, Inc., owned by Dave Mundstuk. By this transaction, it takes over the Michigan rights to the "Adventures of Tarzan" serial, "The Heart of the North" feature, "Things Men Do," "When Dawn Came," "Life's Greatest Problem," "The Right Way," the productions of the National Exchanges, Kineto Review, Second National Pictures, Jans' Pictures and Clark-Cornelius Productions.

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Bert Moeller, former manager of the Michigan Motion Picture Exhibitors' Association, and now connected with the New York office of the Motion Picture Theatre Owners of America, spent the holidays with relatives in Detroit.

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H. White, of the Beechwood Theatre, has gone to Lake Worth, Florida, to remain the balance of the winter.

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James C. Ritter, former president of the Michigan Exhibitors' Association, has given his third theatre to Detroit. It is known as the Rivola and it is located at the corner of Cadillac and Forest streets. It seats 1,200, all on one floor. The color scheme is old rose and ivory, and the draperies and lighting fixtures are in harmony. It has retiring rooms for the women and smoking rooms for the men. The ventilation is via the Typhoon system. While Mr. Ritter is president, the managerial responsibilities are in the hands of D. Clinton Shook, formerly connected with the J. H. Kunsky Enterprises in Detroit.

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Thomas H. Ealand, former manager of the Miles Theatres in Detroit, has joined the United Artists' Corporation as assistant to Manager H. W. Traver at the Detroit branch.

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The Tuxedo Theatre, Hamilton boulevard and Tuxedo avenue, opened six weeks ago, has been leased to Bert W. Williams. Already he is general manager of the Palace and LaSalle Gardens Theatres, in addition to booking the New Harmony Theatre. He announces there will be no change in policy at the Tuxedo. J. M. Lesia, former lessee of the Tuxedo, will continue to operate the Amo and Vendome Theatres.

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Karbal and Karbal will build immediately a theatre and store building at Baldwin and Harper avenues, so as to open May 1. It will seat 800 and be of brick and steel.

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The Strand Theatre, Pontiac, has been closed indefinitely, owing to poor business. This is a new house, being opened only about six months. A. J. Kleist says he will not re-open the Strand until industrial conditions improve in Pontiac.

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Five hundred dollars was stolen from the Rialto Theatre on New Year's Day by burglars, who used a sledge hammer to break open the safe.

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The New Capitol Theatre, Detroit, the fifth largest theatre in the United States, opened Thursday, January 12. It is the largest of the Kunsky Enterprises. The house seats 4,250 and has an orchestra of forty-five pieces.

San Francisco

The Rainbow Theatre Company is receiving bids for the construction of a picture house at Eighteenth avenue and Geary street at an estimated cost of $150,000.

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C. A. Rascoe, who conducts a theatre at Twenty-fourth and Vicksburg streets, plans to erect a new theatre at this location to seat about 1,000.

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James Barlow of Stockton was a recent visitor and made extensive purchases of lobby frames for his enlarged house in that city.

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Messrs. Williams and Barrows, who conduct the Requa Theatre at Requa, on the north coast, were here early in the year. They seldom visit the film exchanges in person, owing to the distance and difficulties of transportation.

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A new theatre which has been equipped by G. A. Metcalfe of San Francisco is to be opened shortly at Mojave by E. E. Beattie.

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J. L. Davis, proprietor of the Victory Theatre at Ukiah and an old-time exhibitor in this territory, passed away a short time ago.

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At the annual meeting of the San Francisco Film Exchange Board of Trade, held the last of the year, officers for the ensuing term were chosen as follows: President, W. W. Kofeldt, of the Pathe Exchange, Inc.; vice-president, T. C. Malcolm, of Select; secretary, W. A. Crank, manager of Wid Gunning, Inc. The board of governors consists of these officers, with Fred W. Voigt, Metro, manager, and W. Beale, manager of Robertson-Cole. Retiring President Carol A. Nathan, of Universal, was presented with a handsome walrus traveling bag.

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F. Damon, who recently purchased the picture interests of Walter Warren at Yerrington, Nev., was a recent visitor, as was also W. B. Martin, of San Luis Obispo.

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H. McDoland, of Vallejo, has taken over the Winters Theatre at Winters.

SCENE FROM "RECKLESS CHANCES." RELEASED BY PLAYGOERS PICTURES

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Fred Greene Has Invented a Scheme to Sell a Dry Goods Store to the Women

FRED V. GREENE, JR., one of the soundest exploiteers on Claud Saunders' Paramount staff, has worked out a new idea for a hook-up which was tried out for the Park Theatre, Newburgh, and worked so well that now Greene is giving it to all of his clients in the New York district.

It is pretty well known that the chief fight of a storekeeper is to get the people into his place of business. Now and then he will sell something at below cost to draw purchasers, figuring that if they come he will make up the loss on this one article through purchases made on the way in or out. For this reason the bargains are generally placed at the far end of the store.

Worked Up the Idea

Taking this tip, Greene has worked out a scheme which will take the average woman all over the store—to every counter—and perhaps bring her back the next day.

To do this, he persuaded Manager C. E. Duryea, of the Park, to donate to Stem's department store a sufficient number of passes to supply one to each counter daily during the run of "The Affairs of Anatol."

On each counter is a price card. On each card is the name of some woman resident of the town. If she sees her name and proves identity, she is given a pass to the Park. Each day new names were written in, and it speaks of the interest the women felt in the scheme that 85 per cent. of the passes were claimed.

As the names were taken at random from the telephone book, and it is to be presumed that telephone subscribers are reasonably well-to-do, it follows that a large percentage of the spenders are attracted to the store daily.

All it costs the store is co-operation in the advertising and the loan of a window. It brings more than the average bargain sale. That is the store's end of it.

The Theatre's Gain

The theatre profits from this advertising. It also profits from the fact that passes are seldom presented without the purchase of one or more free tickets. It is also probable that many women, going downtown to see if their names are on the cards, decide to see the show anyway.

Another product is the newspaper comment on the novel idea. This was not figured in the original scheme of things, but it can be counted upon in the moderately large towns. The editor will regard it as news matter.

If you can convince a merchant that you can pull the women to his store and make them read every individual price tag, it's a cinch you can take from him about everything you ask for in the line of window and other displays.

Texas and Siam Linked in New Paramount Film

The newest Lindlar lobby for "A Fool's Paradise" links Texas oil wells and Siam, following the story of that release, and Walter Lindlar, in a rather elaborate suggestion, gives one side of the lobby to each, but like all other suggestions, you can take as much of the idea as you can handle, and if your resources will not permit you to build so elaborate a design, you can at least take the basic idea and split the lobby, making one side Texas and the other side Siam.

An oil derrick without painting will suffice for Texas and Siam can be suggested by any oriental drapery or effect you are able to borrow, or perhaps an idol with incense burning before it and cards stating that in Texas they worship oil and in Siam the pug-nosed god you display.

A novelty you can copy is the suspended lettering, which is not new except in that this is more elaborate than the usual layout. It will be noted that some of the letters are hung from the arch while the lower tier is suspended in part from the upper. Where this latter is done, it may be necessary to counterweight one side of a top letter to offset the weight of the pendant. For example, it will probably be found necessary to weight the stem of the F in "Fools" to offset the weight of the A in "Paradise," which is suspended from the top bar. Line up the letters as shown in the sketch and then correct the weights with any cheap adhesive. This will be better than the customary banner, and alone will do a lot of selling.

Raffles Again

It has been a couple of months since the Raffles stunt has last recorded, but A. L. Snell, of the Imperial Theatre, Gadsden, Ala., dug it out for use on "The Man from Lost River," who was supposed to be the man the people were looking for.

Rubbing it in, he hired a contractor who was hauling logs through the town to have his drivers wear signs announcing "I Am the Man from Lost River." It's light stuff, but it worked, and cost only a couple of dollars —three, to be exact.

Overcoats for Cars

Lately a cold snap hit New York State. Probably it chilled other parts of the country, but that is immaterial. The big idea is that Charles Duryea, of the Park Theatre, Newburgh, N. Y., noted that there were a lot of automobiles without the patent radiator protectors which shut out the drafts in cold weather.

Being naturally tender hearted he had some cards painted up with advertisements for "The Affairs of Anatol" and sent a man out to fit these to the cars not provided with chest protectors. Most drivers very willingly gave their assent to the removal of the newspaper and cardboard emergency shields and were rather proud of their neatly lettered cards.

And as they park their cars head on to the sidewalk in Newburg, it was well worth the cost. It is going to be a hard winter, they say. Why not lay in a supply of cards?

Towns Was Right

In a recent issue an unintentional injustice was done Manager L. R. Towns, of the Strand Theatre, Birmingham. In speaking of his sales letter on "Get Rich Quick Wallingford," we commented upon the fact that the letter should have been signed to give the suggestion of a personal communication.

Lem. L. Stewart, exploitation director for Southern Enterprises, advises us that the copy he sent in was one of the duplicated letters sent out to other managers as a sample to be copied and that the letters Mr. Towns sent out were signed, sealed and delivered in the most approved business fashion. We are glad to know that Mr. Towns caried it through as so excellent a scheme deserved.

WALTER LINDLAR INTRODUCES THE SIAMESE GONDOLA

He also shows the well-known "suspended sentence" as you will note that the lettering for "A Fool's Paradise" is hung by fine wires from the arch, giving a novel effect. A lobby suggestion from the Paramount Exploitation Department

Selling the Picture to the Public

Valentines for Valentino

Ray Beall has just taken hold of the Imperial Theatre, Charlotte, N. C., for Southern Enterprises, and he had "Camille," with Nazimova and Valentino for the initial stunting.

He had a large heart-shaped cutout made of beaverboard and painted this black, mounting it on an easel in the lobby. Three sheet heads of the star and her support were cutout and pasted on the black faces, a narrow line of canary serving to throw them into relief. The title also was in canary with the star names and catchlines in light blue. It made a striking lobby design.

Across the top of the arch he had seven smaller hearts strung on a ribbon, painted black with a letter in blue, one to each heart, the whole spelling "Camille".

And as Bill Hart was his next offering, he had the reverse painted up "Thursday, Friday, Saturday, Wm. S. Hart in 'White Oak.'" This got them going and coming and helped Beall make a good return on his first week's work.

Photographic Poster for a First National

Making an exclusive poster by photographic enlargement, was the novel stunt used by the Circle Theatre, Indianapolis, to put over Jackie Coogan in "My Boy" for Christmas week.

The enlargement is not a Shipman print, but was locally made and was in nine sections, the lettering being put on after the posting was done. This was pasted to a twenty-four sheet board in the business section and the matching was so well done that it fits in as well as the average lithographs, while it attracted infinitely more attention.

The cost will probably be found almost prohibitive in most places for the poster was 12 by 16 feet and this means solar prints about 3 feet by 5 feet 4 inches, and this, in itself, is considerable of an enlargement for the average studio to turn out.

But now that the Circle has led the way, this would seem to offer a capital just once stunt for some super-feature, the sheets being sold the same as lithographic work, though, of course, at a larger price. Just once it would be a knockout. The second time it probably would not be worth its cost.

THIS SECTIONAL PHOTOGRAPHIC ENLARGEMENT IS NOVEL

This enlargement, 12 by 16 feet, was made in nine sections and was posted as a lithograph on a 24-sheet board in a prominent location in Indianapolis to help put over Jackie Coogan in "My Boy" at the Circle Theatre. The sectional enlargement is new.

Hyman's Novelties at the Mark Strand

Both of Edward L. Hyman's production novelties at the Mark-Strand, Brooklyn, the week of January 15, are more or less closely associated with the features and so are termed prologues, though properly speaking, the Mark-Strand seldom offers a prologue, the numbers being such that they would form a pleasant feature on a program with any other film offering. A third selection is the always sure-fire prison scene from Faust. Musically this should prove one of the best programs offered in some time.

EDW. L. HYMAN

The overture is that to Gomez's "Il Guarany," a composition not as familiar as many others, but of melodic interest. This will be played straight with the house lights half red, half blue, while the orchestra is flooded with straw from the booth, with blue foots, red borders and amber strips, while the bridge spots are steel blue.

Then comes the prologue to "The Bashful Suitor," in which a basso and a girl will be disclosed in a tableau suggestive of the Israels painting from which the picture takes its name. The pose will be held through the introductory strains and broken to permit the basso to sing de Lange's Fiore della Neve, a Dutch serenade in spite of the language.

The picture follows and then comes the prison scene. An arch prison drop will be used with stone wings. The window shows a straw light, the rest of the lighting being deep blue except the foots, which will be amber. Mephisto will be followed with a red spot.

The Topical Review is the next number and then comes a production for "Tol'able David." This shows a general store with a Southern atmosphere, the spark being provided with a porch on which a male quartet is seated. They render Hare's "A Little Close Harmony" and Maley's "A Little Town Close By."

The Barthelmess feature follows and closes the show, except for the organ postlude, which will be Sellars' "An Evening Idyl."

Prize Contest Won a Bunch of Poor Poetry

Stanley N. Chambers, of the Palace Theatre, Wichita, pulled the prize contest stunt on "The Ten Dollar Raise" and hooked a local paper to a $250 contest, supplying the prize money in return for columns of free space.

There were five prizes of $50 each and the writers had to tell in 100 words what they would do if they were given a ten dollar raise. The paper handled it apparently as its own contest, and the Palace happened in merely because it was playing the picture. This angle won a greater regard for the contest than had it been announced that Chambers was supplying the Prize money. Several hundreds of contestants tied for last place by saying they would drop dead, but some of the responses were clever and some were pretty poor poetry.

No one had to see the picture in order to enter the contest, but most of them did, just because they were interested in the play.

The stunt was used to taper off a go-to-the-theatre campaign by the same paper, and apparently was a spontaneous tribute to the Associated Producers—First National release.

Inciting to Crime

Some people believe that the linked title is several shades worse than murder in the first degree, but the new Granada Theatre, San Francisco is using the idea to put over its underlines.

It publishes a list of its Paramount bookings and offers from $25 to $1 in a set of 38 graded prizes to the people who can make up the best running story from the copy printed.

One of the lists starts off with Betty Compson, "The Little Minister, Sir James M. Barrie, beautiful Grenada, Pola Negri, "The Last Payment," next, "Just Around the Corner," Fanny Hurst-Cosmopolitan. All Paramount, Delightful entertainment, Happy New Year.

It is stamping the coming titles on the minds of a lot of people who do not use their minds much as a rule, and it is putting the theatre over. But we are going to write Nick Ayer what we think of him, just the same.

Selling the Picture to the Public

THIS LOBBY HELPED TO BREAK A LOT OF RECORDS

It jazzed up the front of the Clemmer Theatre, Seattle, and Manager William Cutts says that it brought him one of the longest stand-out lines in the history of the house. That pleased Universal

Clemmer's Vivid Lobby Drew Longest Standout

William Cutts, manager of the Clemmer Theatre, Seattle, reports that Harry Carey in Universal's "The Fox" drew some of the longest queues in the history of the house and he ascribes it to an exceptionally jazzy lobby, a part of which is shown on this page.

The doors were covered with desert scene, another, to match, being shown on the other side. The box office was masked in with a rock structure on top of which was a machine gun nest, while above that a frieze of galloping horsemen ran straight across the top space. The box office guard rail was masked in with cactus, lettered up for the production, and the pillars were similarly built in, while large figures of galloping horsemen were shown on the sides.

And Cutts did not merely give the patron something to look at. He made them read. There was lettering on the door panels and on the sides and on the false work which served as a proscenium and anywhere else he could stick text.

It was not what you might call inviting, but there was one highly artistic attachment and that was the box office report.

The biggest seller was the machine gun. This was made of pipe with a small red electric bulb in the muzzle. A snare drum from an old air organ was placed back of the scenic barricade and run from a vacuum cleaner, giving a striking reproduction of the sound of a gun in action, and the homesick soldiers stuck around because it sounded so much like over there. It made a strong appeal to the men, but did not go so well with the women, and Cutts noticed this, so he splashed heart interest appeals on the scenery and that brought in the skirts, too. It was a great week.

Get a P. T. A.

Football Score Cards Worked Big Down South

J. C. Duncan, of the Strand Theatre, Asheville, N. C., is not ashamed to confess that he uses the good ideas he gets from the trade papers.

He noted in this department for November 28 the use of a football score card by the Blue Mouse Theatre, Minneapolis. He had 3,000 cards printed up for a local game to put over Vitagraph's "Where Men Are Men" and 2,500 of these were distributed at the grounds. Practically none of them were wasted.

Marine Ford Car Used for Cappy Ricks Run

Rumor says that Henry Ford is about to manufacture air lizzies, but the picture managers beat him to the nautical auto, the marine car having been extensively used for Cappy Ricks.

T. W. Young, Jr., of the Frances Theatre, Dyersburg, Tenn., went that one better. After the car had done its advance exploiting, he stepped the mast in the lobby of the theatre, guying the top so that it was well secured, and the winter winds did the rest, keeping the sail quivering sufficiently to attract attention.

Then he had a stroke of luck, for a small yacht docked at the city pier and Mr. Young borrowed the cabin furnishings for the lobby and used the pilot wheel as a backing for a cutout for Tom Meighan.

It ran the receipts up nearly a hundred dollars, which is a lot of money for the Frances.

Finds a New Use for Cutouts from Poster

C. W. Stroh, of the Arc Theatre, Crawfordsville, Ind., has worked out a new way to use cutouts. He took the abduction from "The Sheik," cut it out and mounted it and placed it above the arch where it faced the patron coming down the street. The reverse side was probably painted up with a sign. It should have been.

That is the only trouble with a cutout such as this. You must select one side of the house where it is to show; picking out that from which the greater number of possible patrons approach. The alternative is to have the other side painted to match, and it takes a better than average artist to get a result in this fashion, for he must match the work of the skilled poster artists.

It makes a splendid flash and should be particularly useful for houses a short distance in a side street from the main thoroughfare, for then it will face the passing throng and arouse their curiosity.

Mr. Stroh makes a real contribution to exploitation with this idea.

SOMETHING NEW IN THE HANDLING OF CUTOUTS

The Arc Theatre, Crawfordsville, Ind., has found a new use for the cutout. It lifted a picture of the abduction from the Paramount poster for "The Sheik" and put it above the arch

Selling the Picture to the Public

Odd Decoration Used for Richardson Play

When "A Man's Home," the Selznick production of the Anna Steese Richardson-Edmund Breese play, was being shown at the Capitol Theatre, New York, an odd effect was used for the sides of the lobby. Apparently massive oaken doors, with heavy ornamental hinges and locks were placed either side of the entrance and lettered "'A Man's Home' is his castle and he has a right to defend it." It looks a bit unfinished without a doorway, but the effect is good and capable of elaboration.

THE CAPITOL DOORWAYS

In the lobby there was an unusual display of paintings for the story, but these were seen after you had purchased your tickets and the doors were the big selling points.

It is well to remember that if you cannot obtain fancy hardware you can model putty or papier mache and paint it a dead black, getting practically the same effect. The Capitol display was made at the Selznick studios and the lettering is cut from thin veneer and tacked on after being painted.

Book Passes Worked

Giving a pass with each copy of The Sheik sold by a local book store was one of the stunts I. C. Holloway used to get in a 35 percent increase at Anderson, S. C. It took only twelve passes, but they paid for the elaborate window and gave an excuse for an extra set of three slides announcing the hook-up. Other slides employed the press book stuff on the admissions to this Paramount in New York and the Dempsey-Carpenter fight. If you want to use slides for the book hook-up, the copy reads:

(1) Get The Shiek
(2) At Blank's Bookstore
(3) And they will give you a pass to see the picture here next week.

It will be better, if you expect a large sale, to persuade the dealer to split the cost of the passes, but one pass will almost always bring in one or more paid admissions, so you can count on getting half price, anyhow.

HERE IS A NEW FORM OF THE CHRISTMAS TICKET IDEA

L. R. Barhydt, of Black's Quincy (Mass.), theatre, printed his on Christmas cards with punch holes instead of coupons. The printer made a neat job with shaded gothic, and it looks like a lot more than it cost in a Christmas envelope

Impassioned Prose

Phil Gleichman got out some wonderful reading teasers for "The Sheik" at the Broadway Strand, Detroit. He ran a two week campaign and used up a number of two and three dollar words. We can't give all of the text, but run your eyes over these, for example:

How shall she escape with her honor?

The whip hand is held by the Sheik.

You will see love-making by Rudolph Valentino in "The Sheik

Which is the full torrent of oriental tradition.

Lovely Agnes Ayres struggles with The Sheik

Fighting for her honor. She falls—in love.

A protoplay of tempestuous love between a madcap English beauty and a bronzed Arab Chief, stripped of the superfluous, shorn of the unnecessary, boiled down to a pyramid of sensational sensations. A banquet for the eyes, a feast for the emotions. You'll leave thrill-shocked, quivering, but satisfied.

If that last doesn't get them, move to some other town.

Contrast that with Grauman's famous line "His love is as warm as the desert sands. DON'T SHOOT. We like this much better—for its kind.

Devises a Novel Style for Christmas Tickets

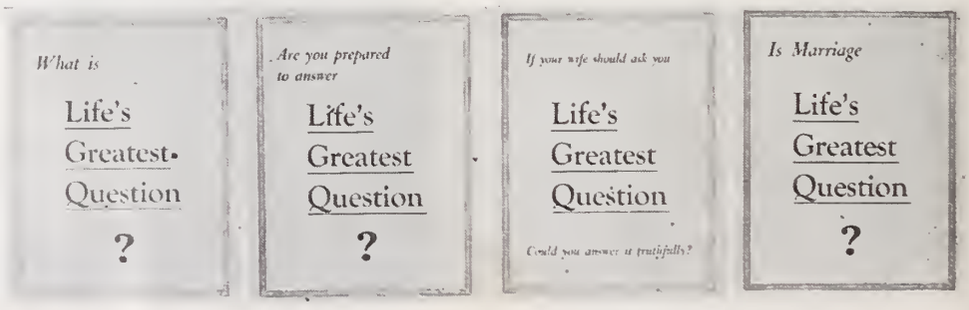
L. R. Barhydt, of the Quincy (Mass.) Theatre, sends in a sample of his Christmas tickets, and reports that they enjoyed a very large sale. He used a stock Christmas card, a poinsetta design in red and green, and got a very neat job with shaded letters and a light line gothic. It is sightly and important looking, and the countersignature gives it the last touch of formality. Blanks are left to be filled in by the purchaser.

It is too late to cash in on the Christmas trade this year, but gifts are made the year around. Get some fancy stock and make up a lot. You will sell them, if you push them.

It would be better to add the cost of the war tax coupon and stamp them war tax paid.

In any event this offers an attractive form for the gift ticket and one that will help business.

Most of the large theatres now use ticket books and find them invaluable. They make money for the house. The books will make even more money for the small-town house and the city neighborhood theatre.



FOUR OF A SET OF SIX C. B. C. TEASER POSTCARDS

They have taken hold in the trade, and are now being recommended to exhibitors to try on their patrons to sell the attraction, being spaced two days apart and followed by a blow-off card telling where the attraction may be seen

Selling the Picture to the Public

THEY ARE LYNCHING WOMEN IN NEWARK THEATRES
This front of the Lyceum Theatre, Newark, looks like a triple execution. It probably got the crowd, for the Universal "No Woman Knows" ran for a full week—the first in the history of the house—but it is pretty crude

Fanny Herself Hangs High Over in Newark

Even crude exploitation will work in a pinch, and we think the exploitation the Lyceum Theatre, Newark, did for "No Woman Knows" is elemental in its crudity, but it helped to keep the Universal picture on the screen for seven days instead of the usual split week.

The screen banner is a good idea and well carried out, but the cutouts of the three-sheets strung to the arch are almost ghastly in their suggestion of a triple lynching.

Evidently the house requires a lot of pictorial stuff, for they move their display frames out onto the sidewalk, but the cutout idea could have been done in a manner less suggstive of violence and sudden death. Even hanging them so that the base apparently rested upon the bottom of the arch would have helped and would have given a better balanced line, as well.

Ran Harold Lloyd 44 Days in Los Angeles

What seems to be the record run for a comedy is reported by Dr. B. B. Brockwedel, of the Symphony Theatre, Los Angeles. He ran Harold Lloyd in "Never Weaken" for 44 days at his 645 seat house, playing to approximately 120,000 persons. In all that time there were never fewer than 100 24-sheets on the billboards and double that number was used at the start, 2,500 inches of newspaper space was employed, counting readers, and the campaign cost around $17,500.

The comedy was the longest subject on the bill, during that time, for short fillers were used instead of a single feature, so that the pull was directly up to Lloyd, yet of the 120,000 patrons but seven complained that they did not care for the attraction.

The only lobby attractor was the name in the electrics and a large photograph on the marquise. The run was put over almost entirely on the newspaper work and billboard showings, and no ballyhoo was used.

Don't say exploitation does not pay until you have tried it. If it doesn't then you don't do enough.

Add Another

Add "Molly O" chocolate bars to the already long list of hook-ups for the Sennett production.

Each bar will contain a miniature still from the production. There are eighty different scenes, and if you can collect the entire set, the Shotwell Company will exchange it for a leatherette album with the miniatures nicely mounted. An initial order for one million cards has been placed with the expectation of marketing ten million bars in the next six months.

Held Out on a Hook-up to Make Them Anxious

Louis Schine, of the Hippodrome, Gloversville, N. Y., looks further than his nose. He decided recently to run a hook-up on "Experience" so he started out to interview the merchants. He found he could get about what he wanted, but he refused to take them all in, running only one page for the Paramount attraction.

The result is that everyone wants to come in on Schine's next hook-up, and some of them who did not want to come in on this display will be in on the next because they found out that this time the idea was oversold.

The best way to make a man want a thing is to tell him he can't have it. A page was plenty enough for "Experience" and Schine has a double all sewed up for some time when he needs it.

Collected Mothers

When he played Ince's "Mother o' Mine," C. B. Davis, of the Norwood, (Ohio), Theatre, made a drive on "Honor thy mother parties," suggesting to the children that they bring their parents to the Ince production.

All mothers over seventy were admitted free, the opening night, and as a special inducement free admissions were offered the family showing the largest number of mothers.

The first night of the showing eight mothers over seventy took advantage of the offer and the party prize went to five mothers, a mother, her daughter-in-law and the latter's three married daughters.

It not only made good business, but it was good publicity and that made more business.

Another good angle was persuading the Sunday School teachers to lecture their classes on the love and respect due mothers on the day before the picture opened.

THIS RAN HAROLD LLOYD FOR SEVEN WEEKS IN LOS ANGELES
Dr. H. B. Brockwedel, of the Symphony Theatre, ran "Never Weaken" for forty-four days to about 120,000 admissions, spending $17,000 to get that business and using about 2,500 inches of newspaper space. Some records for a comedy!

Selling the Picture to the Public

Simple Window Hook-up Given a Press Notice

Nampa, Idaho, is not used to window display, and when A. H. Drake and C. R. Potter, who jointly run the Liberty and Strand Theatres, devised a window hook-up for "The Affairs of Anatol," the local paper gave it a write-up as a novelty, and increased the value of the window just that much more, for it was not only a press notice for the house, but it gave an added value to the window itself.

The window has just a conversion of the star identification contest. Framed pictures of eleven Paramount stars were shown; not all of them appearing in Anatol, and a pair of seats were given to the first five persons to make correct identifications.

It was very simple, but it had everyone guessing, and it put the title of the picture over to a standout.

THIS WINDOW DISPLAY WON A PRESS NOTICE

Window displays were a novelty in Nampa, Idaho, and the offer to give pairs of seats to the first five to guess the identity of the Paramount stars shown was such a novelty that the editor wrote it up as news, helping to put over "The Affairs of Anatol"

Hodkinson Telescope Has Face of the World

A giant telescope, apparently passing through the wall of the lobby and presumably through to the roof was the big lobby stunt for Clune's Broadway Theatre, Los Angeles on "The Face of the World." The telescope was in reality thrust through a painting of the heavens some distance in front of the back wall, and it was brought down so that one might peep through the eye-piece. All through the day hundreds waited their turn to gratify hetir curiosity, and all they saw was a slowly revolving globe with the inquiry "If you had the chance, would you change The Face of the World?

This merely sold the title, but it gained interest and there was plenty of selling talk on the art cards which lined the lobby. The telescope stopped the passer by and got his interest in the announcements.

Encored

The Palace Theatre, Wichita, is the latest to report good results with the unemployed girl stunt for "Ladies Must Live."

Stanley Chambers persuaded the Eagle to hire ten girls who sold papers on the street "Because Ladies Must Live." Other banners hooked to the paper and the theatre, and the girls did a rushing business.

The fact that several girls wore fur coats did not seem to hurt the stunt in the least. Perhaps the Wichita mind is not analytical.

LET TELESCOPE SCAN THE FACE OF THE WORLD

Clune's Broadway Theatre, Los Angeles, made a clever adaptation of the telescope idea for the Hodkinson-released Irvin Willat production. The interior showed a slowly revolving glove with the query: "If you had a chance would you change the Face of the World?"

Staged a Parade of Motorcycle Warriors

Most managers have tried to have a couple of armored men on motorcycles for the Fox production of "A Connecticut Yankee," but Doc Horator, of the Alhambra Theatre, Toledo, staged a parade of the anachronistic knights and ran them all over town to help out the Christmas business.

Then he took them down and photographed them in front of a couple of water tanks as emblematic of the prohibition Christmas cheer. That seems to us to be the refinement of cruelty. It's bad enough to back up against the water tanks the other 364 days of the year.

Outside of this it was good advertising for the Mark Twain comedy, and it brought the vacationing kiddies in, which was the angle Doc was eyeing.

Three Piece Mail Campaign

Because a newspaper campaign was not deemed expedient in Norfolk on "Over the Hill," the Auditorium resorted to a three-piece mail campaign to a list of 2,000 names, and found it cheaper than the advertising rates worked out.

The first shot was a postcard merely announcing the coming of the picture, the second, three days later, was another card with a cut and some additional details, and one day later the campaign closed with the mailing of circus heralds, timed to reach the recipient the day before the opening. It seemed to replace newspaper advertising very successfully.

It Worked

D. A. Coulter, of the Ohio Theatre, Indianapolis, used street car banners to announce the day after the opening that "The Sheik" would be continued for a second week in response to popular demand.

No one stopped to wonder how he arranged with the car company and got his banners so quickly, and the gag had the usual effect of making the crowd more eager to see a success, and the standpoint continued into the second week.

Selling the Picture to the Public

THE OLD OAKEN BUCKET HERE HANGS IN THE WELL

The lobby from the Strand, Knoxville, is the same material used for another picture, but repainted to suggest an old home, with the well curb suggested by the title of this Wid Gunning production. It was devised by Alex Lukowski, and cost only $18

Repainted Old Flats for Old Oaken Bucket

Alex Lukowski, of the Strand Theatre, Knoxville, Tenn., repainted his "Old Nest" setting for Wid Gunning's "The Old Oaken Bucket." The idea for this was self-suggestive, for an old-fashioned well curb seemed to be the most appropriate stunt for the title. The house was made over into a brick structure and the paling fence was used to enclose the yard instead of define the approaches. A stone well curb was built, with a bucket and pole and stone counterbalance. The appeal lay in the atmosphere of the old home. Not counting the cost of material, which was all on hand, the painting and labor represented only $18.

The trees were all real stuff and the floor of the yard, inside the fence was covered with autumn leaves. The permanent three sheet board, which is used for the coming attraction, interfered with the display, but it is probable that regular patrons discounted this intrusion.

Took Sheik Tent Idea Inside of His Lobby

Because his front did not lend itself to the Lindlar tent scheme, and because he realized the value of the idea, W. Griffith Mitchell, of the Majestic Gardens, Kalamazoo, took the idea indoors and fitted up his long and narrow lobby with the colors.

On the right hand side of the cut, the box office is entirely enclosed in a tent of brilliantly colored material, and this fabric is carried down to the entrance and across the end of the passage, the arches being cut off at the top with other striped material. Palms were placed about to add to the effect.

It did not have the display value of an exterior trim, but it did pull people through the glass doors to see what it was all about, and most of them kept on going until the usher found them a seat.

Reviving Devil Stunt

All of the stunts used for "The Devil" are being dug out for "The Devil Within," a Fox production with Dustin Farnum..

James Rourke, of the Empire Theatre, Bridgeport, used a handout which could be folded so that only the line, "Go to see 'The Devil'" was visible and the "see" was so small as not to count.

All Dangerous Curves Swung to the Theatre

Putting into practice press book stunts, plus, gave Roy S. Smart, of the Noble Theatre, Anniston, Ala., about three times his average business and puts him in the lead for exploitation of this picture on the Southern Enterprises circuit.

Most of his work centered on the road map idea from the press book, and he used two in the lobby a week before the showing, one of them being pointed up with colored lights at the curves. Saturday night before the Monday opening, he took the whole of Main street for his map, using the traffic signals at all street intersections. And from a point well down the street to the theatre he used the danger points—with some of his own additions—on fifteen foot banners placed above store fronts. As you came toward the theatre you traversed all of the high points.

Hooked Each Store

These danger points in the map are the wedding, the first baby, loneliness and similar happenings. Each store was hooked to the point it announced, one telling that it could outfit the brides for the wedding, another advertising things for the first baby, an auto agency suggested its make of car as an antidote for loneliness and a hosiery store had an original line reading: "They may not be dangerous, but our stocks have the curves all right."

Boyish Bridal Pair

Another Saturday stunt was dressing up the front of a store under repair with scenery and stills along with the road map and on Monday the bridal car was used, with two boys as the married couple. At each corner they would alight and inspect the curve before turning the corner. As they reentered the car a hidden bugler would sound "Here Comes the Bride." It took the staffs of two theatres to put over the special stunts, working until half past one Sunday morning, but they put the production over to the limit of exploitation.

HOW "THE SHEIK" TENT WORKS INSIDE THE LOBBY

W. Griffith Mitchell, of the Majestic Gardens, Detroit, could not swing the tent from on "The Sheik," but he worked the idea inside the lobby, and people came in to see. Generally they stayed in, which was what Mr. Mitchell hoped for

Selling the Picture to the Public

Neat, Open Display Makes Larger Sales

Most window displays are too full. They show so much that the eye becomes confused, and gathers nothing, even where the display is all of the same article.

This window on "The Shiek" from Omaha, playing at the Strand Theatre, is a capital model to follow. Only twenty-five copies of the Hull book are shown, but they give a better effect of mass than would have been had from a hundred or more copies. In between the volumes are stills from the Paramount production and fancy ash receivers and candlesticks, the latter on stands ornamented with Oriental scarves. Mats, apparently of striped matting, break the floor surface and add to the color of the display.

Now and then a display will get over through the very immensity of its size, but in ninety-nine cases out of every hundred an artistic display will draw more attention and give more effect, and this was proven not only by the sales of the books, but of the ash trays. They were put in merely to give attraction to the window, but they sold, too.

The general effect is that the eye roams over the window, searching for the stills. At every shift in the glance the book form is encountered, which not only emphasizes the book value of the play but urges the sale of the volumes.

THIS IS A NICE MODEL FOR A BOOK WINDOW DISPLAY

It was used on "The Sheik" during its two-weeks' stay at the Strand Theatre, Omaha, and it commends itself to those who are looking for something which will be pleasant to the eye and therefore sell better than a stuffed window

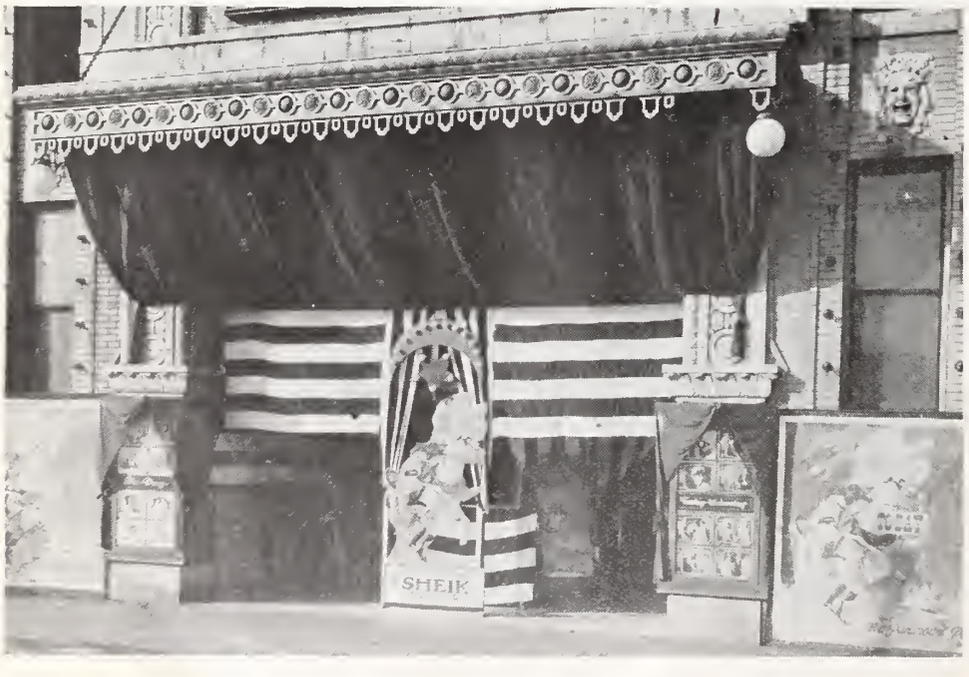
Squandered 33 Dollars Exploiting The Sheik

After looking things over, William C. Johnson, manager of the Rialto Theatre, Columbis, Ga., decided that he could not sell "The Sheik" to the best advantage through the newspapers. He argued that he would do better with exploitation, so he cut his advertising spaces and just shoveled in the exploitation. He not only broke all attendance records, but he had a record turnaway on the three days. He could not take care of his crowds.

The house is a part of the Southern Enterprises, and the managers are passing along a part of the tent lobby, pro rating the cost, but Johnson got reckless and blew himself to six dollars worth of red and yellow bunting to liven up the black and white of the traveling material. The colored stuff was stretched across from the box office, and a cutout was put in place on the stanchions of the box office guard rail.

He could not get hold of production stills, so he took the advertisement from the Saturday Evening Post and had it framed and hung beside the box office for an advance, calling attention to it by means of slides. He thinks that this helped more than stills, just this once. He did get some of the paintings later, and these he placed in store windows to supplement the first banner ever stretched across the business section. It took him an entire week to gain permission, but he put the banner up. An aviator did stunt flying and herald distributing in return for a slide advertisement in two theatres and he bannered the street cars.

Every dollar he spent in exploitation brought back a trifle more than $10 in additional receipts, not to count the moral effect of the turnaway and the fact that everyone liked the picture, and forgot their disappointment over an earlier picture which had flivered.



THIS LOBBY COST SIX DOLLARS, FOR MUCH MATERIAL WAS BORROWED

William C. Johnson, of the Rialto Theatre; Columbus, Ga., bought some red and yellow bunting to liven up the black and white stuff which was being passed from house to house, and he made a wonderful clean-up with exploitation stunts

Dresses for "Enchantment"

H. B. Clark, of the Rialto Theatre, Macon, Ga., put on a fashion show to give emphasis to the gorgeous costumes in the Marion Davies production of "Enchantment," and it helped to draw a banner crowd. The total cost was the writing of two cards which were displayed on either side of the proscenium telling that the dresses were from a certain store. This store supplied the gowns and the models, and felt that it was getting a good break.

This Barker's Voice Carried Three Blocks

Prominent in the stunts used for the opening of "The Queen of Sheba," in San Francisco, was the employment of a magnavox with a triple amplifier which was installed on the roof of a three story building in the business district.

All through the first week of the run the barker kept at work, his voice covering a distance of a square and a half each way, and few escaped learning of the presence of the Fox attraction by this means. Those who did were given opportunity to look at the lithographs.

A three elevens started off the run, with a drop to a two threes following, and eight windows were hooked to displays with the semi-nude queen the central figure in the paintings.

Selling the Picture to the Public

Special Block Paper for Cuban Musketeer

Charles E. Moyer sends in a one sheet made up by the Cuban representatives of United Artists for "The Three Musketers," and adds with pride that the drawings are taken from the plan book. It's a wonderful plan book and we don't blame Moyer for feeling proud at the way his ideas have been

LOS TRES MOSQUETEROS
POR DOUGLAS FAIRBANKS
DOCE rollos de constante interés, humorismo y romance.
Fiel transcripción histórica de la epoca de LUIS XIII
Firmeza,
Audacia,
Justicia.
Acometividad,
Lealtad,
Valor.
"TODOS PARA UNO Y UNO PARA TODOS"
Talento Literario
Valor Educativo
DIEZ Y SEIS DUELOS HAY EN ESTA PELICULA
Una maravillosa producción que es un torrente de intensas emociones.
El éxito más grande en los Teatros de los Estados Unidos y en el CAPITOLIO de la Habana
Tournee ARTISTAS UNIDOS.-Consulado 422
Habana, Cuba.
DOUGLAS FAIRBANKS. MARY PICKFORD. CHARLIE CHAPLIN, DAVID W. GRIFFITH

THE CUBAN POSTER

taken up by the exhibitors. He wrote the book to help the exhibitor, and that it has helped them is proven by the almost universal adoption of the plan book ideas as against original schemes. Moyer has sent over a couple of hundred advertisements in the last few weeks on the Musketeers and we have found as many more in our own samples. It's almost all press book stuff because the book gives the exhibitor precisely what he wants. Moyer has sent in so many adaptations of the plan book that we have had to buy a special waste basket for the samples we cannot find room for. But the big point is this: If Moyer can do it, and do it on every picture, why cannot other press agents give us similar work instead of a lot of fancy color printing and general bunk. It is nearly two years since we first called attention to the value of the Moyer plan of sending out ready made art material to be worked into house designs, in addition to the same stuff in mat and cut form for those who cannot handle original work. It has been nearly two years, and yet the average press book is as bad as ever. Anyhow here is another example of the versatility of the Moyer material but Moyer knows they make things in Cuba that are more acceptable up here than one-sheets.

—*P. T. A.*—

A Local Theatre Scrap Sold Both Attractions

Sometimes a scrap is a good thing for a theatre. Down in Amarillo, Texas, there has been a jam, and when the Fair Theatre booked in Wid Gunning's "The Old Oaken Bucket" the opposition went after Gunning's Lois Weber production of "The Blot" and the war was on. The Fair took a full page shown here, with a decidedly good treatment of three cuts. The mortises in the sheet music cut carry different copy and there is different wording in the two bucket reverse cuts. All of the text was lifted

"The Old Oaken Bucket"
"OLD OAKEN BUCKET" A PICTURE THAT TOUCHES THE HEART OF HUMANITY
3 WONDERFUL DAYS 3
FAIR THEATRE
STARTING NEXT MONDAY, NOVEMBER 21
Bargain Matinee, 15c and 30c
Night Performance 20c and 60c
Starting 2:00 and 4:00 p. m.
Starting 7:15 and 9:15 p. m.

A PRESS BOOK FULL PAGE

from the press book. The opposition came back with a double truck hook-up, and the Fair countered with a well curb in the lobby, and when that didn't seem to be enough, they put another curb on a truck and took it around town for everyone to see. The result was that both houses played to extra business and by jazzing up the patrons, they have established a taste for pictures that will run well beyond the immediate scrap. It was not a premeditated fight, but it works so well that it would pay two friendly managers to pretend to fight just to interest the patrons.

—*P. T. A.*—

Change in Proportion Gives Better Display

Most of the spaces for the Grauman theatres, Los Angeles, are five and six columns wide. Cutting down to four columns and dropping slightly lower down the page gives a better proportion to this space for the big house. The three vignettes at the left show the three women with whom the play is concerned and the panels give a hint of the contrast in the three types, arousing curiosity as to what it is all about. For once the paneled program is dropped, but this is one of the best selling advertisements we have received from the Los Angeles manager because it rouses active curiosity instead of merely announcing the title and stars. That black oval is irregular in outline merely because this is a pulled proof and not as clear as it should be. In the paper it was a perfect oval and it put the title over well because it was the one spot of color in the space and the eye instinctively turned to that first. The lettering is large enough to make the use of the black permissible.

—*P. T. A.*—

ANOTHER GRAUMAN SHOWING

Baltimore Obtains An Exceptionally Good Idea

As a rule the advertisement deeper than its width does not give as good a display as the reverse, but here is a display from the New Theatre, Baltimore, which seems to call for the long drop, and which could not have been done as well in the broad form. But it has more than its shape to commend it. It is one of the really distinctive ads. It is not an amusement advertisement, in the broad sense, and it stands out on the page like a white signpost on a cloudy night. It suggests elegance and

WHAT MORE COULD BE SAID?
"'The Three Musketeers' is one of the best motion pictures ever made. If you miss it, you have only yourself to blame."—Robert Garland in The American.
"Go to the New Theatre this week and have a scrumptious time with Douglas Fairbanks and 'The Three Musketeers.' The story is told with consistency and the interest is held up to the last flicker."—Norman Clark in The News.
"'The Three Musketeers' is the Fairbanks film par excellence. Is undoubtedly Fairbanks' biggest, best and brightest film to date."—Q. E. D. in The Evening Sun.
"Fairbanks is at his best in this stirring film version of Dumas' novel. Is excellent entertainment for young as well as old."—T. M. C. in the Morning Sun.
Second Big Week
DOUGLAS FAIRBANKS
In
"The Three Musketeers"
NEW THEATRE
Music By the New Theatre Symphony Orchestra
Directed By Prof. E. V. Cupero
Nights, 25c to $1.00
Matinees, 25c & 50c
Three Performances Daily — 12, 2.30 and 8.15 P. M.
Seats reserved for Evening Performances. Order Seats in advance.
This Picture Positively Will Not Be Shown in Baltimore During the Next Six Months

A DISTINCTIVE DISPLAY

trast in the three types, arousing curiosity as to what it is all about. For once the paneled program is dropped, but this is one of the best selling advertisements we have received from the Los Angeles manager because it rouses active curiosity instead of merely announcing the title and stars. That black oval is irregular in outline merely because this is a pulled proof and not as clear as it should be. In the paper it was a perfect oval and it put the title over well because it was the one spot of color in the space and the eye instinctively turned to that first. The lettering is large enough to make the use of the black permissible.

—*P. T. A.*—

distinction by its very form and the coat of arms, and the medallion give it almost the merit of a decoration of honor. It is one advertisement in a thousand and whoever laid out this copy has achieved a triumph. It probably did more to bring the "carriage trade" than anything in the pictorial line that could possibly be used. About once every six months we get hold of something like this, but seldom does one come oftener. The designer has a good reason for wearing a larger hat for a couple of weeks. It is an advertising triumph.

—*P. T. A.*—

Try now and then for some new layout. It will help you sell your tickets.

Selling the Picture to the Public

Australian Artist Draws with Too Heavy a Pencil

This is a full page from Sydney, Australia, on Universal's "Reputation" showing simultaneously at three houses, which distributes the cost into thirds and still gives a fairly heavy bill. It would be more effective were the lines

A BLACK FULL PAGE

of the drawing less heavy. It makes the page too solid. A great deal depends upon the scale of enlargement or reduction. A drawing which looks all right in a certain size is too heavy in the lines if a large reduction is made and too light if the drawing is greatly enlarged. The artist who does the work for these houses apparently draws to size, but he uses too much ink on all the samples we have seen. There is too much detail; too much black and too much cross hatching. Newspaper work should be bold in outline and not carry too much detail. Here a shadow effect has been aimed at, but the result is not good. Stronger outlines and less detail would have carried much better. The chief aim seems to have been to get a black background for the outlined title, but there is more than that to a good advertisement, and the house does not get all that is coming to it unless the full drawing helps to sell the play on something other than size.

—*P. T. A.*—

Blotter Calendars Win

The Bijou Theatre, Three Rivers, Canada, pins its faith to blotter calendars and finds that nothing gives quite the same results, for it reaches the school children, the homes and the office and a really good blotter is welcome anywhere, for which reason Mr. Wood gets absorbent blotters and not the sort that merely blot the wet ink all over the paper. The layout is very simple, a calendar on the left and the dated attractions on the right, but the idea gets the house over strong.

—*P. T. A.*—

Gets on the Signature

Arthur E. Weld was recently transferred from Cedar Rapids to the Strand Theatre, Waterloo. He wanted to get his name in the public mind, not through egotism but as a matter of business. The Strand signature was in script with a dash below. He had the dash mortised for his name in type and put it over very nicely. He knows that the personality angle counts, as a business proposition, and while he does not intrude his name on the public, he wants them to know it; which is a good idea in spite of what some people say.

—*P. T. A.*—

Split Grauman Space for Special Showing

Armistice Week the Grauman Theatre, Los Angeles, split the space in the Sunday advertisement to play up "Flashes from the Front," a special set of war scenes appropriate to the occasion. This rather crowded the film attraction, but there was enough space in which to get it over, and the panel shows the full underline for the following week. Those three specks in the centre panel, near the top, are

GRAUMANS MILLION DOLLAR THEATRE
Would or Wouldn't This Be a Great Old World if?? Everyone Told the Truth
"DANGEROUS LIES"
David Powell
IN OBSERVANCE OF ARMISTICE WEEK
First public showing in the world—marvelous and awe-inspiring motion pictures—
"Flashes from the Front"
ARMISTICE DAY
GRAUMANS SYMPHONY ORCHESTRA
HENRY MURTAGH AT THE WURLITZER

A GRAUMAN SPLIT SPACE

three flags from a patriotic border. They are so small that they look cheap. The panel gives the running order of the program in accordance with the regular practise of the house. This is a good plan, for it assembles the various factors in an orderly array that enables the reader to tell precisely what he is going to see. Grauman does not always take as much space for this announcement, but the program is always paneled somewhere in the display. Grauman makes much of his special productions and this form of announcement puts over the general idea of a big program in a way that is not possible where the reader has to pick up the items from various portions of a large display.

—*P. T. A.*—

Branford Artist Gets a Hash for a Display

We don't suppose you can expect much of a town where the inhabitants insist upon double features, but Newark certainly seems to enjoy messing things up in the Sunday issues. Generally the Branford does better than some of the others, but this large space for Ray in "Two Minutes to Go" is an awful mixture. Probably it appeals in Newark, but out of that town it does not look so good, for the star and title stream across the top and down one side, while the house title runs diagonally through the space and Pauline Frederick in "The Sting of the Lash" fills in below. The Ray title is speed lined to suggest its swiftness

PICTURE THEATRE ADVERTISING

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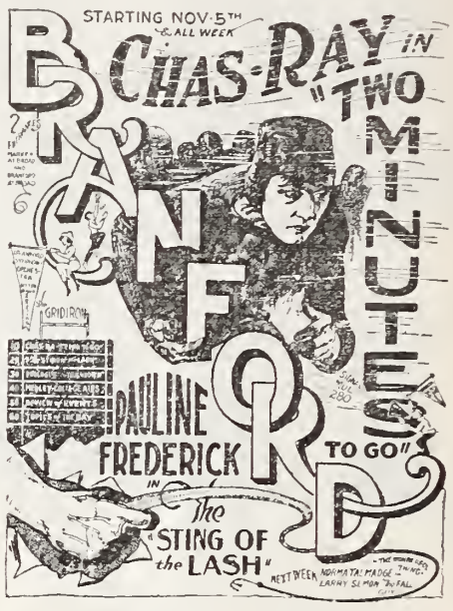


A MESSY DRAWING

which helps to muss things up. Probably Newark audiences respond to this sort of appeal since the packed drawing is so largely used, but we think that even in Newark a more tidy drawing would please as well, if not more. We have seen some capital displays from the Newark theatres, but we have also seen some remarkably poor ones, and this applies to all houses. There must be something about the town that affects the artist. It may be laid down as a rule that the orderly drawing which presents the attraction in a clean fashion will always draw. Extreme styles such as this will perhaps get over, but they will not carry the same general appeal.

—*P. T. A.*—

Don't Blame Him

M. Rosenthal, of the Walkerville (Ont.), Theatre, foams over at a recent press book in which this suggestion is included in the idea for a prologue: "At the same time, the babe in the crib, which is also revealed by the spotlight, holds out its arms to its mother." He wants to know how the author of the press book expects him to be able to get the baby to act at the proper moment. It reminds us of the time we were reading a story to "Pop" Lubin, in which some chickens were to be used. He listened to the idea through and then quietly remarked: "Maybe that's funny, but who is going to tell the chickens how to act?" Some of these press books are terrible bunk, and we don't blame Rosenthal for losing his goat.

—*P. T. A.*—

Shea Daily Displays Offer Strong Points

Here are four daily displays from the Shea houses in Buffalo, which offer a similarity of idea for two houses. The wedge-shaped top is common to both offerings, while the bottoms differ because the orchestra has been the Hippodrome trade-mark for many years. Both are good examples of clean-cut lettering, and the Hippodrome shows two good cut figures for attractors. These are not really needed as the all lettered displays for Marion Davies are

Selling the Picture to the Public

almost as striking in spite of the absence of an illustration, for the black bands serve sufficiently as attractors. Mr. Franklin gets in

FOUR SHEA DAILY ADS

30 and 36 lines as much as some would gain from a double sixty, and he does it week after week. The Shea daily ads are never had, seldom poor and generally above the average, and the artist who uses larger spaces can study them with profit, for they are simply larger advertisements so well done that they stand reduction to a column width. The Shea weekly advertisements vary little. Mr. Franklin has found a style which has proved to be the best through long use, and he adheres to that style, but the daily spaces offer much that is new and are well worthy of study. Try that Criterion idea some time when you are looking for a frame for a two or three column announcement. You will find that it will work just as well.

—P. T. A.—

Still in Use

Nothing has been said about the monthly calendar card for a long time, but they still seem to be in use. The Apollo and Mueller theatres, Omaha, are using them to good advantage every month, employing a card 7x11 inches, with the dates in two columns and a punch hole so that it may be hung on the same nail used for last month's. We know of nothing better for a neighborhod house.

—P. T. A.—

Wendt's Panel Effect Shows a Capital Idea

Harold F. Wendt, of the Rivoli, Toledo, is hampered by the fact that he has to advertise a vaudeville show, and very often his film attraction is made to suffer. Eugene O'Brien is almost lost against the grey tone of the water and you have to look close to see the announcement, but the panel stands out nicely and where this can be used for the film attraction it will work to good advantage. Where black is used against grey, a deep white line should be used around the letters. There is no room here, but that merely proves that too much is attempted in the space. The chief point of the dispay is the effectiveness of the tropical scene with its solid blacks against the grey. That catches the attention and pulls it over to the space where the white announcement will sell. It does not do much for the film announcement. A water ripple in white broadening out toward the bottom would have given a better display to the film title and would have been more effective as a piece of drawing since the moon is never reflected as a

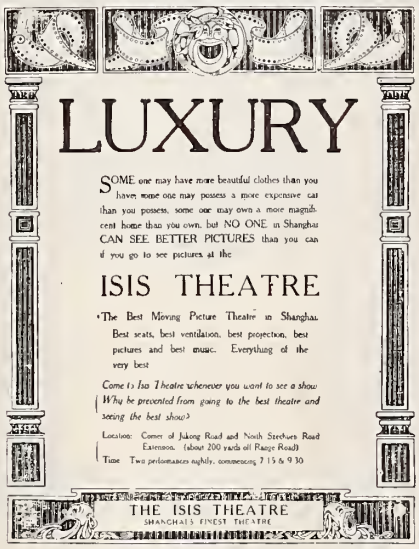
SPOILED BY VAUDEVILLE

whole. It will always show as a ripple effect, which gives a legitimate excuse for a white path of light against which the lettering can be done.. But even at that, the place for the announcement is in the white panel.

—P. T. A.—

Chinese Full Page Smash Is Very Neatly Displayed

This full page house advertisement from the Isis Theatre, Shanghai, China, is one of the best pieces of advertising we have yet received from the Asiatic houses. It is purely a house advertisement, which does not even mention that it specializes in the Universal product, but it sells the idea of a good house and a good show as no other Chinese advertisement has attempted to do. It is an unusual advertisement from many angles, and it probably sold the


LUXURY
SOME one may have more beautiful clothes than you have, some one may possess a more expensive car than you possess, some one may own a more magnificent home than you own, but NO ONE in Shanghai CAN SEE BETTER PICTURES than you can if you go to see pictures at the
ISIS THEATRE
The Best Moving Picture Theatre in Shanghai. Best seats, best ventilation, best projection, best pictures and best music. Everything of the very best
Come to Isis Theatre whenever you want to see a show
Why be prevented from going to the best theatre and seeing the best show?
Location: Corner of Jukong Road and Ninth Szechuen Road Extension. (about 200 yards off Range Road)
Time: Two performances nightly, commencing 7.15 & 9.30
THE ISIS THEATRE
SHANGHAI'S FINEST THEATRE

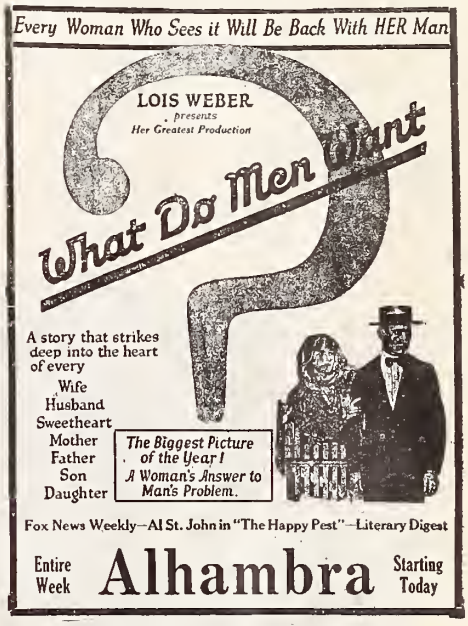
A SHANGHAI FULL PAGE

house idea to the limit. It is an example American houses might well follow, for few theatres give enough attention to selling ideas of the house as a thing apart from the current features, and yet the house idea, if played up, is a better tradition than "always a good show," for that is included in the general appeal. The press work is not very good, for a reglet has come up on the left hand side of the type and was not put down again, but otherwise it is a good example of typesetting, and a credit to the China Press.

—P. T. A.—

Cutting Down a Cut Saves a Space Bill

The Alhambra Theatre, Indianapolis, cut down the Wid Gunning cut for "What Do Men Want?" and got as much out of 200 lines across five as they could have gotten out of a full column drop using the cut as it was originally planned. Most of the theatres using the question mark went right down the column, but the Alhambra got as much out of the contracted space and achieved a much snappier



SHORTER AND SNAPPIER

advertisement. The house used just about enough talk to put the production over. More would have spoiled the argument. There is a temptation to overplay on this story because the theme affords so many good lines, but one strong punch is better than a series of slaps, and the Alhambra stood on the general appeal of the story to all men and women. This space could be stuffed with type and not sell half as well. A better scene cut might have been employed, but apart from this, the advertisement is unusually good.

—P. T. A.—

Worked It Twice

Because of the first matinee hook-up fell on a rainy day, John Schwalm, of the Rialto Theatre, Hamilton, Ohio, put over two pictures in connection with the local paper instead of one.

He had Charles Ray in "The Old Swimmin' Hole" and persuaded the circulation manager of the Journal that it was a picture every child should see. The circulation manager was perfectly in agreement with him, so they planned a free matinee, ostensibly given by the newspaper through the courtesy of the theatre.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.).

Orphans of the Storm

(*Lillian and Dorothy Gish—Griffith—13,400 Feet*)

M. P. W.—Tremendously effective production by Griffith of thriller based on old melodrama.

F. D.—Griffith presents the biggest spectacular melodrama of his career.

T. R.—A great work of art. It has the sweep of "The Birth of a Nation;" the remarkable tragic drive of "Broken Blossoms;" the terrific melodramatic appeal of "Way Down East," and a warning written in fire and spoken in thunder for all Americans to heed.

N.—The standard bearer of the celluloid drama who flashed his genius in "The Birth of a Nation," "Intolerance" and "Hearts of the World" has again demonstrated that he has no superior as a painter of rich and panoramic canvases.

Ten Nights in a Barroom

(*John Lowell—Arrow—8 Reels*)

M. P. W.—"Ten Nights in a Barroom" is a 24-karat box office attraction.

E. H.—It abounds in thrilling situations and homely little touches, and in photography, settings and acting, is a fine piece of work.

T. R.—"Ten Nights in a Barroom" is filled with incidents that bring the little old lump up into your throat, send the thrills tingling up and down your spine and hold you engrossed and tense to the very last foot of film.

F. D.—Mighty good picture made from famous old play. This ought to get you a lot of money—stick to the title.

Just Around the Corner

(*Featured Cast—Cosmopolitan-Paramount—6,173 Feet*)

M. P. W.—"Just Around the Corner" is human drama, a warm, sympathetic study of the home life of an East Side family.

T. R.—Brimful of pathos and sentimental interest.

F. D.—Mother love keynote of Fannie Hurst story directed by Frances Marion.

N.—Heart interest story—great human appeal.

E. H.—Another mother picture. Not as good as "Humoresque," but better than many that have been offered.

Hail the Woman

(*Featured Cast—Thomas H. Ince-First National—7,222 Feet*)

M. P. W.—"Hail the Woman" is built upon a theme that reaches in and grips the mind and the heart, and therefore the continuous attention of the average moving picture theatregoer.

F. D.—A picture that not only starts the New Year right for Ince, but also gives to the exhibitors a feature that promises to appease all the desires of hungry box offices everywhere.

T. R.—This is a picture of great emotional appeal.

N.—Powerful human document—exceptionally well acted.

E. H.—A great combination of talent in a great screen play.

Three Live Ghosts

(*Featured Cast—Paramount—5,784 Feet*)

M. P. W.—An expert blending of delicious humor, a certain amount of drama and a good deal of human appeal makes "Three Live Ghosts" an entertainment that cannot fail to meet with general approval.

F. D.—Lots of good, straight humor in this one.

N.—Anyone who attends motion pictures to be amused, regardless of their especial preference in the nature of an offering, will be bound to enjoy "Three Live Ghosts." It sets a precedent which promises improved pictures, if those which follow keep an even pace.

T. R.—No question what this picture will do.

SCENES FROM "A DOLL'S HOUSE," STARRING NAZIMOVA. A UNITED ARTISTS' RELEASE

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Use the blank printed in this department or better still write us that you'd like a free supply of report cards.

Equity

CHARGE IT. Very good picture. All who saw it liked it very well. Advertising; newspapers, lobby. Patronage; very best. Attendance; good. J. Solomon, Bijou Theatre, Clarksburg, W. Va.

MID-CHANNEL. Fair picture, very elaborate settings and costumes for which all Clara Kimball Young's productions are noted. Advertising; I did a little extra advertising on this. Patronage; high class. Attendance; fair. Geo. O. Monroe, Gilbert Theatre, Beatrice, Nebraska.

First National

BITS OF LIFE. We liked this very much. Something a little new. Wonder why others have not tried this kind of thing. "Bits of Life" came near pleasing every living soul. Always dead ones who have never been pleased with anything. Ned Pedigo, Pollard Theatre, Guthrie, Okla.

COURAGE. Good as some of the bigger specials, only needed better known stars to make a big success; will please any audience. Advertising; billboards. Patronage; small town, all classes. Attendance; good. L. O. Davis, Perry Theatre, Hazard, Kentucky.

DINTY. A picture that knocks them down and makes the laughs that make the manager feel that he is doing the world some good. A lot of satisfaction in running a picture of this class. Getting the money ought not to be everything with the moving picture theatre manager. Advertising; good. Patronage; mixed. Attendance; good. E. J. Bregger, Gem Theatre, Crystal Falls, Michigan.

HABIT. Nothing exceptional about this production, although it is a very good program picture. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

HOME SPUN FOLKS. Very good New England story with the interest well sustained. The kind of picture the reformer cries for but does not come out to see. Advertising; regular. Patronage; high class. Attendance; poor. Geo. O. Monroe, Gilbert Theatre, Beatrice, Nebraska.

I AM GUILTY. This is an exceptionally good picture, in fact it's the best Louise Glaum production made this year. Advertising; posters and dodgers. Patronage; mixed. Attendance; fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

LYING LIPS. One of the best pictures ever shown here. It makes a fellow want to cuss though when nothing seems to get them out. Advertising; extra display in papers and billboards. Patronage; general. Attendance; fair. H. J. Longaker, Howard Theatre, Alexandria, Minn.

PLAYTHINGS OF DESTINY. An excellent picture in every respect. Hurricane wonderful. Book it by all means. Attendance very poor but not owing to the picture. Advertising; regular. Patronage; mixed. Attendance; poor. J. F. Schelz, Columbia Theatre, Columbia, North Carolina.

THE SKY PILOT. Great picture, pleased all. Advertising; newspaper and poster boards. Patronage; average. Attendance; fair. H. R. Walker, Royal Theatre, Dartmouth, Nova Scotia, Canada.

SPLENDID HAZARD. Splendid acting by Walthall; very deep, and will please most every well read person. Advertising; ones, 11x14, mail. Patronage; rural. Attendance; fair. C. R. McCown, Alhambra Theatre, Cornersville, Tenn.

Fox

DEVIL WITHIN. A very good picture indeed of the kind. Very good moral and well acted. Advertising; usual. Patronage; regular. Attendance; good. Geo. C. Poindexter, Broadway Theatre, Hopewell, Virginia.

THE IRON RIDER. Five reels starring Wm. Russell. Didn't please my patrons, although I consider it an average picture. Advertising; newspaper, handbills and photos. Patronage; neighborhood. Attendance; good. Harry C. Waffle, Lyric Theatre, McIntosh, South Dakota.

PRIMAL LAW. A very good picture. The child actor in this is the real star. Very peculiar fight scene at close. Good program feature. Advertising; posters. Patronage; rural. Attendance; fair. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

OVER THE HILL. Magnificent. Will please 100 per cent., weepy but wonderful. If they don't like this, they don't want pictures. Advertising; billboards, heralds, mailing list, heavy newspaper campaign. Attendance; opened poor. E. W. Collins, Empire Theatre, Jonesboro, Arkansas.

OVER THE HILL. A big special, one of the best pictures I ever ran. Don't be afraid of it, everyone who has seen it was crazy about it. Advertising; advertised like a circus. Patronage; all classes. Attendance; fair. Peebles, Queen Theatre, Denison, Texas.

RIDIN' ROMEO. First Fox I have run in about six months. Any exhibitor catering to a middle class should run Fox, they have the stuff with the pep. This Mix sure pleased them. Attendance; good. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

RIDING WITH DEATH. Westerns draw with the average patronage, and should not be overlooked. This one has punch without being raw. Advertising; usual. Patronage; just folks. Attendance; good. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

Goldwyn

BUNTY PULLS THE STRINGS. The picture may be all right but I can't give them this stuff in a small town and get any business. Advertising; usual. Patronage; small town. Attendance; rotten. W. Ray Erne, Arcade Theatre, Charlotte, Michigan.

CABINET OF DR. CALIGARI. They'll run you out of town if you show this and charge admission. Awful stuff and nothing to the story. Lay of!!! Advertising; regular posters and photos. Patronage; family. Attendance; good. A. V. Reef, Star Theatre, Decorah, Iowa.

CUPID THE COW PUNCHER. Never had a poor picture with Will Rogers; he is very good in this one. Advertising; ones, threes, photos. Patronage; family. Attendance; fair. A. Wirtenberg, Woodlawn Theatre, Schenectady, New York.

DANGEROUS CURVE AHEAD. A very good comedy-drama. Pleased most of the audience. Advertising; sixes, threes, four ones, photos, slide, signs. Patronage; small town. Attendance; not so bad. M. Leszczynski, Pastime Theatre, Depew, New York.

GOING SOME. A good picture; everybody liked it. Rex Beach stories are always good. Advertising; newspaper, lobby. Patronage; high class. Attendance; good. G. E. Shilkett, St. Dennis Theatre, Sapulpa, Oklahoma.

MADAM X. Great picture, wonderful acting, especially by Pauline Frederick herself. Didn't draw owing to hard times here, no fault of the picture. Patronage; high class. Attendance; fair. A. E. Rogers, Temple Theatre, Dexter, New York.

Hodkinson

KEEPING UP WITH LIZZIE. A very good picture, patrons very much pleased. Advertising; newspapers and lobby. Patronage; average. Attendance; fair. Wm. Solomon, Bijou Theatre, Clarksburg, West Virginia.

LAVENDER AND OLD LACE. Ran with musical Hawaiians and stood them up. Picture is one I call 100 per cent. amusing. Advertising; newspaper, billboard. Patronage; all classes. Attendance; good. W. L. Landers, Gem Theatre, Batesville, Arkansas.

THE MYSTERIOUS RIDER. Very good story. Clear film and very good acting. Had full house on Monday night. Advertising; local newspaper. Patronage; general. Attendance; great. Harold Clouse, Hollywood Theatre, Highwood, Minnesota.

RIP VAN WINKLE. Played this with the school. Just lots of people in town who did not come to see this one thought it a joke, but pictures pleased quite well and we were satisfied. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

Straight from the Shoulder Reports

Metro

CAMILLE. Wonderful, but some of the patrons did not like it. Think it was too deep for them. Advertising; paper, billboards, lobby and window cards. Patronage; neighborhood. Attendance; good. J. Edw. Mitchell, Strand Theatre, Waverley, Massachusetts.

FOUR HORSEMEN. A wonderful special picture like this is a big help at this time, as we need something out of the ordinary to pull them. Advertising; big special advertising campaign. Patronage; high class. Attendance; fair at advanced prices. Geo. O. Monroe, Gilbert Theatre, Beatrice, Nebraska.

LIFE'S DARN FUNNY. A weak picture, and if it was not for the star, Viola Dana, and her leading man, Gareth Hughes, the picture would have been a complete failure here. Patronage; neighborhood. Attendance; poor. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

THE MATCH BREAKER. Not the star's best but a very good picture. Pleased everybody that saw it. Advertising; lobby, billboards, newspaper, handbills. Patronage; mixed. Attendance; fair. G. E. Shilkett, St. Denis Theatre, Sapulpa, Oklahoma.

THE MATCH BREAKER. A very pleasing picture, pleased everyone. You can't go wrong on Metro with their 100 per cent. co-operation. Have made my poorest nights into big ones with their pleasing stars. Patronage; small town. Attendance; good. Irving Carlin, Iris Theatre, Monte Vista, Colorado.

Paramount

AFFAIRS OF ANATOL. Picture pleased 100 per cent. Raised prices. Advertising; extra. Patronage; high class. Attendance; very poor. Arch E. Bamberger, Empress Theatre, Owensboro, Ky.

BELOW THE SURFACE. Best yet, advertised as special, well worth it. Under water scenes good, story fine, a little old, but had good print. Advertising; regular, ones, threes, sixes, newspaper. Patronage; mixed. Attendance; fair. L. P. Stubblefield, Hartsville Theatre, Hartsville, Tennessee.

BONNIE BRIER BUSH. A picture that will add to the prestige of any exhibitor, large or small. Highly commend it, the scenes are superb. Advertising; fliers and one sheets. Patronage; first class. Attendance; good. W. P. Doro, Opera House, Bridgton, Maine.

THE CHARM SCHOOL. Very good. D. Buss, Star Theatre, Tonawanda, N. Y.

DANGEROUS LIES. Oh, why do they do it? Forbid me from any more British productions. Too bad this kind of film is marketed. Advertising; fourteen one sheets, two newspapers, lobby. Patronage; best. Attendance; poor. H. B. Barr, Rialto Theatre, Enid, Oklahoma.

HELIOTROPE. One of the best pictures ever shown here, depicting the self sacrifice of the father for his child. If "Humoresque" is the Mother-love picture, this is the Father-love picture. Boost it and get 'em in, the picture will do the rest. Advertising; newspaper, programs and posters, etc. Patronage; neighborhood. Attendance; good. Mrs. Phelps Sasseen, Lyric Theatre, Easley, South Carolina.

HOLD YOUR HORSES. Good comedy drama. Picture in five reels, just the proper length; not too long, therefore, not tiresome. When you get over 5,000 feet, pictures should be away out of the ordinary. Advertising; posters, newspapers, lobby. Patronage; small town. Attendance; fair. H. R. Walker, Royal Theatre, Dartmouth, Nova Scotia, Canada.

INSIDE OF THE CUP. Strong story, well enacted. Advertising; newspaper. Patronage; small town. Attendance; good. L. T. Caraskadan, Music Hall, Keyser, West Virginia.

A CORRECTION

In last week's issue "Journey's End" and "Silent Barrier" were wrongly listed under the Goldwyn banner. They should have been credited to Hodkinson.

THE SHEIK. A very good picture, was liked far better than "Affairs of Anatol." A very good box office attraction. Advertising; 1 sheets, 3 sheets, big newspaper publicity. Patronage; very highest. Attendance; good. Jno. G. Pierce, Family Theatre, Mahonoy City, Pa.

THE WHISTLE. This is a good Hart picture and all who saw it said it was great. But as usual I lost money on this one owing to the high rental Paramount makes me pay and local conditions. Didn't take in enough to pay rental on film. Advertising: lobby and mailing list. J. F. Pruett, Liberty Theatre, Roanoke, Ala.

WHITE AND UNMARRIED. Very good, many complimented, none complained. A little different to most pictures. Advertising; regular way. Patronage; small town. Attendance; average. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

THE WITCHING HOUR. More favorable comment from patrons on this picture than any program picture I have used in many a day. Personally I should like to see more of its kind. Advertising; very little advertising. Patronage; high type. Attendance; above average. L. M. Tug, Rialto Theatre, Jerome, Idaho.

Pathe

BEGGAR IN PURPLE. Good production. Advertising; regular. Patronage; small town. Attendance; fair. W. S. Pease, Centennial Theatre, Lowell, Wisconsin.

THE SAGE HEN. This one gave good satisfaction. If all were as good, we would not need to worry about disappointed patrons. Advertising; extra billboards and display in paper. Patronage; general. Attendance; fair. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

WITHOUT BENEFIT OF CLERGY. Good picture, but failed to draw crowd. Ran two days and second day was worse than first. Advertising; newspaper and program. Patronage; small town. Attendance; poor. L. T. Carskadan, Music Hall, Keyser, West Virginia.

Realart

THE BELOVED VILLAIN. A good picture with a good star and everyone left well satisfied. Miss Hawley nearly always pleases. Advertising; posters. Patronage; neighborhood. Attendance; fair. Temple Theatre, Aberdeen, Mississippi.

DAWN OF THE EAST. A very good Oriental picture that gets away from the objectionable stuff. Settings and characters are exceptional but Brady seems to be losing out. Pleased about 90 per cent. Advertising; usual. Patronage; small town. Attendance; good. Jno. W. Joerger, O. K. Theatre, Enterprise, Oregon.

DON'T CALL ME LITTLE GIRL. A very good, clean comedy feature. Full of life and jingle. Mary Miles Minter in one of her best roles. Advertising; fliers and one sheets. Patronage; first class. Attendance; good. W. P. Dow, Opera House, Bridgton, Maine.

R-C

813. Good mystery picture, pleased well. Advertising; usual. Patronage; mixed. Attendance; fair. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

Selznick

DIVORCE OF CONVENIENCE. Very poor picture. Everyone disappointed. Ran on Sunday and I am afraid to run Owen Moore again. Advertising; local newspaper, heavy ads. run. Patronage; general. Attendance; fair. Harold Clouse, Hollywood Theatre, Highwood, Minnesota.

THE FIGHTER. Good story and acting, but not very good photography. Holds interest very well and pleases 75 per cent. Advertising; regular newspaper. Patronage; high class. Attendance; fair. Geo. O. Monroe, Gilbert Theatre, Beatrice, Nebraska.

THE MAN WHO LOST HIMSELF. A good picture, but old. It pleased 95 per cent. of a fair sized audience. Advertising; regular. Patronage; high class. Attendance; fair. Geo. O. Monroe, Gilbert Theatre, Beatrice, Nebraska.

United Artists

LITTLE LORD FAUNTLEROY. Pleased women and children, absolutely clean, the best picture she has made for United Artists, sold too high for me, if you can buy it right, play it. Advertising; newspaper, heralds, banner, all styles litho. Patronage; very best. Attendance; fair. F. M. Holeman, Garrick Theatre, Madisonville, Kentucky.

WAY DOWN EAST. Haven't adjectives enough to say how wonderful picture is. Tremendous business at increased admissions. Biggest picture to date; everyone pleased. Advertising; mailing, window display, newspaper, street ballyhoo. Patronage; industrial small town. Attendance; capacity at 5 showings. P. W. Kunze, Orpheum Theatre, Stoughton, Massachusetts.

Universal

ACTION. A good Western picture. Hoot Gibson is a promising star. See it and book it. Advertising; sixes, threes, two ones, photo, slide. Patronage; small town. Attendance; fair. M. Leszczynski, Pastime Theatre, Depew, N. Y.

THE MILLIONAIRE. Just an ordinary program picture. Too slow, no action, only in the fifth reel. Star doesn't pull in my house. Business off. Patronage; middle class. Attendance; poor. Wm. Thacher, Royal Theatre, Salina, Kansas.

RED COURAGE. Good Western. Pleased all who saw it. Bad weather probably caused small crowd. Advertising; usual. Patronage; small town. Attendance; poor. Anna Frankle, Strand Theatre, Leon, Iowa.

Straight from the Shoulder Reports

WANDERING TRAILS. A very good picture, but is not as good as some Carey has been in. Advertising; paper and lobby. Attendance; good. A. R. Workman, Coliseum Theatre, Marseilles, Illinois.

RED COURAGE. I consider this Hoot Gibson a money getter for any exhibitor. You can't go wrong on playing this one up to the limit. Advertising; lobby. Patronage; smalltown. Attendance; very good J. F. Pruett, Liberty Theatre, Roanoke, Ala.

THE SHARK-MASTER. A very good picture with wonderful settings. Advertising; sixes, threes, ones, photos and slides. Patronage; smalltown. Attendance; fair. M. Leszczynski, Pastime Theatre, Depew, New York.

UNDER NORTHERN LIGHTS. This was a dandy until the very last. Material enough for one more reel. Ending awful, blunt, story unfinished. Advertising; ones and lobby. Patronage; smalltown. Attendance; fair. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

Vitagraph

MATRIMONIAL WEB. A dandy program picture with a pleasing little star. If all Vitagraph branches are handled like the St. Louis branch office, no exhibitor in small towns can afford to pass them up. Patronage; small town. Attendance; fair. H. C. Daley, Landale Theatre, Carlinville, Illinois.

HEART OF MARYLAND. A splendid production, based on the Civil War, that failed to draw any more than ordinary business. Advertising; usual. Patronage; mixed. Attendance; fair. J. C. Rowton, Victory Theatre, Shawnee, Okla.

STEELHEART. One of the best Westerns I ever screened. Everybody liked it. Went over 100%. Vitagraph, come on with more like it. Advertising; lobby, one sheets and newspapers, got out with a team and sleigh bells, sure way to advertise. Patronage; high class. Attendance; fine. Thomas Clark, Electric Theatre, Maryville, Mo.

TRUMPET ISLAND. This one has the punch, moves fast and makes you wish it was longer. Ran it at special prices and made good. Advertising; local papers, posters. Patronage; local. Attendance; good. I. O. O. F. Theatre, Grand Gorge, New York.

Wid Gunning, Inc.

THE OLD OAKEN BUCKET. An exceptionally pleasing feature. A fine portrayal of the old story. Perfect in every detail. Advertising; usual news ads, lobby display. J. A. McNear, Jr., Mystic Theatre, Petaluma, Cal.

QUO VADIS. You would think when they cut a production from eleven to six reels that something would have to be left out, but in this case nothing of importance has been eliminated. Make a particular drive on the preachers and church people. Had people come to see this that had never been in the house before. My only complaint is that I didn't advertise it more extensively and raise the price of admission. Patronage; the best small town. Attendance; biggest Monday's business to date. Trags Theatre, Neillsville, Wisconsin.

Comedies

THE BELL HOP (Vitagraph). A real scream from start to finish. Semon is putting some real pep into his comedies. Aerial stuff is very clever. Advertising; large picture of Semon in front of theatre. Patronage; small town. Attendance; good. Jno. W. Joerger, O. K. Theatre, Enterprise, Oregon.

CENTURY COMEDIES (Universal). "Around the Corner," very good. "A Muddy Bride," very good. "A Merry Dentist," poor. "Mama's Cowpuncher," very good. "Tin Cans," very good. "A Week Off," good. Patronage; family. Attendance; good. R. J. Reef, Star Theatre, Decorah, Iowa.

State Rights

THE HICK (Triangle). Fair program feature only. Print not in A1 shape. Oil on film, not cleaned lately. Advertising; regular. Patronage; smalltown. Attendance; fair. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

LOVE OR JUSTICE (Triangle). Fair program feature only. Print over-developed, causing dark pictures. Advertising; regular. Patronage; smalltown. Attendance; fair. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

MADONNAS & MEN (Jans). Not a picture to exploit big. About a 60% attraction. Advertising; newspaper and lobby. Patronage; mixed. Attendance; fair. Forest E. Mills, Richmond Theatre, Richmond, Ind.

PENNY OF TOP HILL TRAIL (Federated). Bessie Love's first picture was poor, the second one fair and this one extra good. The best picture she ever made. Many compliments. Advertising; average. Patronage; mixed. Attendance; poor. Charles Kuchan, Idylhour Theatre, Canton, Illinois.

BURN 'EM UP BARNES (Educational) Good comedy, pleased all. Titles exceptionally good. Will please any audience. Good picture to exploit. Advertising; lobby display, heralds, newspaper. Patronage; general. Attendance; good. Smith & Correll, Portland Theatre, Casselton, N. D.

Serials

HURRICANE HUTCH (Pathe). First and second episodes good, looks like a winner. Running with Santschi Westerns, Pathe Review and Pollard comedy. All good. Advertising; stunts, banner, ballyhoo. Patronage; small town. Attendance; good. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

MIRACLES OF THE JUNGLE (Federated). Just finished. Went big all the way through. You can't go wrong on this serial. Wm. Thacher, Saline, Kansas.

WINNERS OF THE WEST (Universal). If you want to push the sides of your theatre out just give a free show. Ran "The Beautiful Gambler" with first episode and had a mob. Was worth the price to see 'em come. They came back strong for second episode. I don't know how patrons are going to like it, but personally I think there is too much cutting and shooting. E. E. Carr, Princess Theatre, Thompson, Iowa.

Foreign Reports

DR. JEKYLL AND MR. HYDE (Famous Players). Though Stevenson's novel wholly unknown here in Switzerland, picture drew big crowds to my theatre at a time when business as a rule is rather calm. Advertised it as not being recommendable to persons whose nerves are not absolutely fit to stand the test. Everybody in the town considered his nerves strong enough, at least it seemed so, and I worked to capacity. Advertising; two three sheets, two six sheets, photos, big newspaper advertising. Patronage; better class. Attendance; the dream of every exhibitor. John Sutz, Bellevue Theatre, Zurich, Switzerland.

THE KID (First National). Patrons and press unanimously declared this to be the finest picture ever presented on a Swiss screen. Converted all sceptics into enthusiasts who said, "Show us some more pictures of like kind and we are of one mind with you that the 'movie' is an art." Advertising; one twenty-four sheet, two six sheets, forty photos, town overflooded with printings. Patronage; all classes. Attendance; broke all box office records in the history of any show since Barnum. John Sutz, Bellevue Theatre, Zurich, Switzerland.

EXHIBITOR'S REPORT

Title of Picture .....Producer .....

Your Own Report .....

.....

.....

How Advertised .....

Type of Patronage .....Attendance .....
Good, Fair, Poor.

Theatre .....City .....State.....

Date ..... Signed .....

FILL THIS OUT, MR. EXHIBITOR, SEND IT IN, AND WE WILL MAIL YOU POSTAL CARDS FOR FUTURE REPORTS

Newest Reviews and Comments

FRITZ TIDDEN, *Editor of Reviews*

"Foolish Wives"

Von Stroheim's "Million-Dollar Production" Finally Reaches the Screen

Reviewed by Fritz Tidden.

Over a year ago everyone in the industry began to hear about a production Erich von Stroheim had comenced to make for Universal, to be called "Foolish Wives." As time went on, interest in the production, by careful promotion and natural curiosity, grew to tidal wave proportions until it swept the country. Within a few months there was more premature interest steamed up over "Foolish Wives" than for any picture in the history of the industry. And this interest was kept at fever heat right up to the time of the premiere at the Central Theatre, New York, January 11. Everyone, not only in New York, but all over the map of this film enthusiastic country was talking about it.

All of which redounds in the most valuable sort of publicity, of course, and creates box office possibilities of unusual proportions.

In telling the world, over and over again, that "Foolish Wives" was a million dollar production and carefully planting its wonders of story and magnificence, Universal raised picture-goers' expectations to a degree that could not be fulfilled, possibly. Upon witnessing the production the immediate question rises in the onlookers mind: where did the million dollars go? The answer involuntarily springs into the same mind: probably the million dollars went into the stuff that was cut out, which does not do the ultimate consumer much good.

Universal evidently assumes all responsibility for having "Foolish Wives" reviewed in its present form, although the producers are shrewd enough showmen to realize it would be fatal to give it to the public in the state it was in at its initial presentation. Not even the unfulfilled promise of million dollar stuff would hold them in a theatre for the time that is consumed in running the multiplicity of reels at present. And shortened down to a practical length there is the strong possibility it would become a far better picture, in the matter of retaining the spectator's interest and supplying a story that had undiluted action. By all rights the picture should not be reviewed until the necessary surgery is accomplished and in a form exhibitors will receive. But Universal, as has been said before, evidently assumed all responsibilities.

"Foolish Wives" has moments of greatness. Most of these are due to remarkably artistic photography and aiming of "shots." Also there are several incidents that contain drama, due to immediate happenings in the scenes and not to that valuable asset in telling any story—conflict. But the moments of greatness and the dramatic incidents are so widely separated with what seem like endless scenes of absolutely no narrative value that practically all force is dissipated. Should they be brought closer together, which could be accomplished with ease by lopping off whole reels at a time, especially amid the first five or six probably "Foolish Wives" would seem to have more power as an unusually expensive moving picture entertainment. But at that, the camera remains the most important factor in the proceedings. Many of the scenes are thrillingly beautiful and the director has evolved numerous new and pleasing methods of treating individual scenes.

The story never does seem to get started until around midnight, in a manner of speaking. Previous to the time that things begin to spruce up a bit there are mostly scenes that depict the central character as the most licensed libertine enjoying liberty from the confinement he deserves. In the role of this thoroughgoing scoundrel, the author, director and star, von Stroheim, gives an unusually fine performance, if you like to witness this sort of thing. When the tale has some life injected into it by the first signs of concentrated action von Stroheim exceeds himself in the staging of the scenes, especially those of the fire in the chateau in Monte Carlo. His arrangement of the street scenes of the capital of the gambling world are expert, and the set shows where a part of the million dollars went to.

During the slow progress of the tale there are numerous evidences of bad taste, however, that irritate the onlooker to such an extent that he will not take the following proceedings seriously. The most blatant of these is in making, in the early stages of the story, the American ambassador such a perfect ass that he never would have been accepted into the diplomatic service. Whatever von Stroheim thinks of the diplomatic service of the country, most persons will agree its agents are not monkeys. Neither are their wives of the type portrayed in this picture. This and other things has the effect of making fools of the only decent people in the story. Another piece of bad taste is the business of the impolite, armless marine, whose justification is held up far too long. At the initial showing there was audible objection to some of these scenes.

And then at the climax there is the most absurd incident that has ever been portrayed on local screens, having to do with the birth of a baby born to a woman who successfully kept the secret of the coming child up to the time of its advent from her husband, with whom she was living in close enough harmony for him to realize the approach of the important event. The baby comes as a most startling shock to the spectators as they had supposed that the woman's illness was due to a jump from a burning building. To find fault with this may seem like pettifogging, but it is made an important feature of the story.

The cast is excellent with the possible exception of Miss du Pont. Maude George and Mae Busch leave nothing to be desired in the roles of the eminently capable confidence workers, and Rudolph Christians makes the American Ambassador the fool the story calls for. Dale Fuller is convincing as the maid-victim of the scoundrel's perfidy.

The Cast

Andrew J. Hughes.....Rudolph Christians
Helen, his wife.....Miss du Pont
Princess Olga Petschnikoff....Maude George
Princess Vera Petschnikoff.....Mae Bush
Count Sergius Karamzin..Erich von Stroheim
Maruschka .....Dale Fuller
Pavel Pavlich.....Al. Edmundsen
Caesare Ventucci.....Caesare Gravina
Marietta .....Malvine Polo
Dr. Judd.....Louis K. Webb
His Wife .....Mrs. Kent
Albert I., Prince of Monaco.....C. J. Allen

Story, scenario and direction by Erich von Stroheim.
Length, 14,120 feet.

The Story

"Count" Sergius Karamzin, an adventurer, and his two "cousins," Princesses Olga and Vera Petchnikoff, lease a villa at Monte Carlo and cultivate the friendship of the American Envoy, Andrew J. Hughes, and his wife. The Count flirts with Mrs. Hughes, who is flattered by the attention of the polished European.

One day while strolling in the country the Count and Mrs. Hughes have to take refuge from storm in an old hut. They are obliged to remain during the night. The arrival of an old monk keeps the Count from displaying his true colors to Mrs. Hughes. She manages to conceal the escapade from her husband. The Count and his "cousins" escort Mr. and Mrs. Hughes to the Casino, where the diplomat's wife wins 100,000 francs. The party then goes to the Count's villa for a few hours of poker. Mrs. Hughes begs off because of a headache, but she later goes to the villa in answer to a secret note from the Count, which indicates his life and honor are at stake and that she alone can save him.

The Count meets her and escorts her to the tower of the villa, where he first wheedles her out of 90,000 francs and then begins to make love to her. In the meantime,, the envoy has caught one of the Princesses cheating at poker and the other operating a crooked roulette wheel. He returns to his hotel, and learning about the note from the Count, starts back to the villa.

The maid in the Sergius villa, also a victim of the Count's amours, and who expects him to marry her, becomes desperate at what she overhears in the tower room. She locks the two in the tower, sets fire to the place and takes her own life in the sea.

The Count and Mrs. Hughes are saved from the tower only by jumping into a life net. The Count displays his yellow streak by jumping first. Hughes arrives as firemen are carrying his wife through the crowd. He takes her home, finds the Count's note in her bosom, and returning to the burning villa, attacks the Count. A duel is arranged for the following morning.

Infuriated by his folly, which has centered suspicion upon them, the "princesses" drive the Count from the villa. He goes to the home of Ventucci, a counterfeiter for whom he has been passing bogus money. His bestiality comes to the front again when he finds the counterfeiter's half-witted daughter alone. She is his last victim, for Ventucci kills him and drops his body into a sewer. About the same hour Hughes and his seconds wait in vain at the duelling place. When finally he returns home, he finds that his wife has become a mother. He realizes that her attitude towards him has been due to her condition. They are reconciled. She comes to a full realization that American men are the ideal husbands for American women.

IN THIS ISSUE

"Foolish Wives" (Universal).
"Five Days to Live" (R-C).
"Winning with Wits" (Fox).
"Received Payment" (Vitagraph).
"Determination" (Lee Bradford).
"The Bride's Play" (Cosmopolitan).
"The Lane That Had No Turning" (Paramount).
"Love's Redemption" (First National).
"Blue Blazes" (Western Pictures).
"Fountain of Youth" (Ivan Abramson).
"The Sin Flood" (Goldwyn).
"Cameron of the Royal Mounted" (Hodkinson).
"Hush Money" (Realart).
"Lucky Carson" (Vitagraph).
"Turn to the Right" (Metro).
"The Power Within" (Pathe).
"Too Much Wife" (Realart).
"The Sea Lion" (First National).
"Living Lies" (Clark-Cornelius).

Newest Reviews and Comments

"The Sin Flood"

Powerful Theme Grips the Spectator's Interest with a Vise-like Hold

Reviewed by Fritz Tidden.

Concerning the theme of a picture, rarely does a hardened reviewer find himself moved to an enthusiasm that demands superlatives for its expression. But if one's admiration and entire satisfaction are sincere, why not yield to them without affected restraint, especially if they can be justified by the application of calm, deliberate consideration?

Goldwyn has done so fine a thing in presenting this theme, which is powerful to an extreme, although it makes the usual, accepted idea of romance subservient to the main issue, that it is impossible to be moderate in its appraisal. The picture is an elaboration of the theme contained in Hennig Berger's dramatic masterpiece, "Syndafloden," which was presented in this country by Arthur Hopkins under the title of "The Deluge." And for giving it to the screen Goldwyn is to be as heartily commended as possible, for the producers have given the screen something really big.

Yes, BIG!

That is the simplest and most adequate measure to describe one of the most powerful conflicts of human motives and emotions that has been used as the basis of a moving picture. It is so gripping that it is more than probable the spectators will neglect to notice that they are not receiving their usual allotment of what is commonly known as romance, although there is a minor love interest carried through until the end, where it is brought forward more prominently to prove the thesis that, in the change and rechange of the characteristics of the group of human beings brought into conflict in the picture, love is the only thing that remains stable.

"The Sin Flood," being a study in character more than it is a character study, it naturally followed that unusual care must be taken in the selection of players. The director, Frank Lloyd, has gathered a group of actors that seems to be perfectly suited to the individual roles, with the possible exception of Richard Dix, who has a tendency to overact when everyone else is delightfully restrained. The contrast is seriously jarring. Helene Chadwick, playing the only important female role, is superb.

The subject matter of "The Sin Flood" involves an understanding presentation of elemental things in the make-up of humanity. Also it calls for direct simplicity. Mr. Lloyd, in producing the picture, has more than met the qualifications. He has performed his work with the clearest artistic insight. Many persons are of the belief that a "big" picture means overwhelming sets and thousands of people. But Mr. Lloyd has taken this big theme and made a big picture with but eight important characters and practically in one simple set.

It is such pictures as "The Sin Flood" that should receive the enthusiastic support of everyone sincerely interested in the advancement of a better grade of motion pictures.

The Cast

Billy Bear.....Richard Dix
Poppy ..... Helene Chadwick
O'Neill ..... James Kirkwood
Swift ..... John Steppling
Frazer ..... Ralph Lewis
Sharpe ..... Howard Davies
Stratton ..... Will Walling
Nordling ..... William Orlamond
Charlie ..... Darwin Karr
Higgins ..... Otto Hoffman
Drunk.....L. H. King

Adapted from Hennig Berger's play, "Syndafloden," and the American translation, "The Deluge."
Scenario by J. G. Hawkes.
Directed by Frank Lloyd.
Length, 6,500 Feet.

The Story

Stratton's cafe is popular with the cotton brokers of Cottonia, a wealthy town on the banks of the Mississippi. In order to protect the cafe in the event of a flood, as the town is below the river level, Stratton, the proprietor, has had flood proof doors installed.

The flood, of which all Cottonia lived in fear, comes, and it appears that the entire town is to be submerged. Trapped in Stratton's cafe are Billy Bear, a young broker; Poppy, a chorus girl with whom he had been in love; a street preacher, a tramp, a stranded Swedish engineer, an out-at-elbows actor, a corporation lawyer, a grasping stock broker, a bartender and the proprietor of the cafe. Protected from the waters sweeping through the streets, it seems that their lives are to be saved, until the engineer figures that the air soon will be exhausted and they will suffocate.

Faced by death, all of the characters undergo a reformation. Bitterness passes and they unite in brotherly love. Each confesses his sins and prepares for the end. They decide to open the doors and let the waters pour in, rather than die the slow death of suffocation. The door is swung back and the street is bathed in sunlight. The flood has passed.

With the return of safety, the spirit of brotherly love passes and human selfishness again becomes dominant. The two exceptions are Billy and Poppy, who hurry off to get a marriage license.

Exploitation Angles: Don't waste an opportunity by piking on this. Go the limit without using such big adjectives that no play can make good for your promises. Play on the wonderful hits the book and play have made. Tell that here is the picture done into film with a remarkable cast and produced with unusual care. Tell that it is a picture every thinking person should see. If the picture plays near your town from two to six weeks in advance of your showing, send the leading ministers to see it, making it a personally conducted party and paying all expenses. You'll get it back in the comment you can evoke.

"Too Much Wife"

Realart Offers Wanda Hawley in an Irresistible Comedy-Drama on Young Married Life

Reviewed by Mary Kelly.

One of the merriest satires on a just-after-the-honeymoon theme that has recently come the way of the exhibitor is "Too Much Wife." It was conceived by a man with an unjaded imagination, directed by an artist that knew how to handle good material, and acted by a group of players, each one of which seems to be gifted with an engaging sense of humor. It is smart, original and so true to nature that it's easy to imagine every young husband accepting it without reservations.

The wife who thinks her husband "needs" her every minute, whether he's in the office or out with his pals, the mother-in-law who assists her, her husband who has suffered and would save his son-in-law from a similar fate, the stenographer who is out for a husband, and the average young husband, trying desperately to stay in love with his wife are characters that will be sure to entertain. Only that which contributes to the real point of the story—in other words only that which adds to the comedy value—has been included, and the result is rich amusement. The entire cast is excellent.

The Cast

Myra Morgan.....Wanda Hawley
Jack Morgan.....T. Roy Barnes
John Coningsby.....Arthur Hoyt
Mrs. Coningsby.....Lillian Langdon
Jane Cunningham.....Leigh Wyant
Tom Hare.....Willard Louis
Jim Walker.....Bertie Johns
Office Boy.....John Fox

Story by Lorna Moon.
Scenario by Percy Heath.
Directed by Thomas N. Heffron.
Length, 4,900 Feet.

The Story

Myra Coningsby, having seen her mother hen-peck her father, decided when she married Jack Morgan not to repeat her mother's tactics. She determined to let Jack do anything he chose—but resolved to *do it with him.* Jack was soon distracted by having his golf, poker, fishing and other interests spoiled by Myra's constant presence. She even invaded his office and insisted on being his private secretary. Finally Jack resorts to subterfuge to get in a week's fishing trip with his old chums, and a series of dramatic incidents brings Myra to her senses and the comedy to a happy conclusion.

Program and Exploitation Catchlines:

She Wanted to be "Just Enough Wife"—But She Overdid It—She Learned the Sad Truth That a Husband Loves His Wife Best When He's Away From Her, Sometimes!

"The Sea Lion"

Hobart Bosworth Cast as Brutal Sea Captain. Picture Styled After Jack London's Stories. Released by First National

Reviewed by Mary Kelly.

Admirers of the Jack London style of characters, who find satisfaction in scenes that revel in unkind realism, stripped of all softening influence, will be enthusiastic over "The Sea Lion." It has been well directed and well acted, and is a consistent example of this type of production, a type that men rather than women will like. Even the thoughtful, more studious of the feminine fans, who is willing to forego a certain amount of sentiment does not enjoy spending three-quarters of an hour watching the supremacy of wickedness on the screen. The dawn of reformation, when it does come, is an effective moment in the production, and because it comes from fate, not through any Polyanna influence, is thoroughly consistent with the rest of the story.

Hobart Bosworth gives a vivid performance of such virility that it dominates the entire action, leaving its unforgettable impression even when he is not on the scene. There is no fault with his characterization. It is undoubtedly authentic, but it would have been better showmanship to have interrupted his appearances a little more frequently with more ingratiating sights. The ship scenes give a glimpse into the lives of the sea-farers that is not often afforded. The fights on board and the storm offer real thrills and the scene of the undertow against the rocks is the most striking effect of the piece.

The Cast

Nels Nelson.....Hobart Bosworth
Tom Walton.....Emory Johnson
Nymph ..... Bessie Love
Dolly May.....Carol Holloway
Florence ..... Florence Carpenter
Green ..... Chas. Clary
Bentley ..... Jack Curtis
Billy ..... Richard Morris
Simmons.....J. Gordon Russell

Story by Emilie Johnson.
Scenario by Joseph Franklin Poland.
Directed by Rowland V. Lee.
Length, 4,367 Feet.

The Story

Nels Nelson, captain of "The Lair," is hated by his crew and everyone who knows him because of his cruelty. One day he takes two strangers on board, a young girl and an old man who have been stranded on an isle. The girl reminds him of his faithless wife and he determines to make her life miserable. He is warned by a stroke of lightning to change his way and the truth that the girl is his daughter is finally revealed to him.

Newest Reviews and Comments

"The Lane That Has No Turning"

Paramount Introduces Agnes Ayres As Star in Picturization of Parker Novel.

Reviewed by Fritz Tidden.

Although Agnes Ayres has not heretofore been starred, she has been a prominent figure on Paramount's schedule of releases and has won for herself justifiable popularity and a concurrent host of admirers. To lift her out of the class of featured player to the rank of star in her own right came as a matter of course, and a patronizing attitude is not meant when it is stated that she wholly deserved the promotion. The high quality of intellectuality she displays, beside her marked beauty, and the distinct good breeding she radiates will make her a prime favorite among discriminating moving picture theatregoers. Miss Ayres is an aristocrat. Estimating her value as a box office attraction in the better class of theatres is no guess work, providing she is furnished with material that suits her individual talent and appearance.

Miss Ayres starts upon her career as a full fledged Paramount star in a picturization of Sir Gilbert Parker's novel of the same name. Her first appearance as such is in a worthy introductory vehicle, having an appealing story, is well directed by Victor Fleming, who, with the scenarist, has capitalized upon the many opportunities the story offers, and is interpreted by a strong supporting cast, in which Theodore Kosloff gives an unusually fine performance. "The Lane That Had No Turning" will serve as a fairly good example of what is meant by a suitable vehicle for the new star, as it allows her to display herself to full advantage throughout.

Incidentally, the scene is set in a French-Canadian locale and it is refreshing to note that not one Mounted Northwestern Policeman makes his appearance. A little thing, to be sure, but a creditable novelty.

The Cast

Madelinette ..... Agnes Ayres
Louis Racine.....Theodore Kosloff
George Fournel.....Mahlon Hamilton
Joe Lajeunesse.....Wilton Taylor
Tardiff ..... Frank Campeau
Marie ..... Lillian Leighton
Havel ..... Charles West
M. Poire.....Robert Bolder
Gov. General.....Fred Vroom

Adapted from Sir Gilbert Parker's Novel.
Scenario by Eugene Mullin.
Directed by Victor Fleming.
Length, 4,892 Feet.

The Story

"The Lane That Had No Turning" is laid, like many other famous stories of Sir Gilbert Parker, among the French-Canadians. At the wedding of the young people the announcement is made of the death of a relative, thus bringing opportunity to the bride and the designation of Seigneur to the groom. An enemy of the latter questions the validity of the bequest because no will was found and in the quarrel the groom is flung against a tree with such force that his back is injured. While the young wife goes to Europe, the groom grows daily more unhappy at the growth of deformity on his back. He is torn between fear that his wife's love will vane and the hunger for ever more power under his title. The arrival of the rightful heir, his insistence that a search be made for the will, the finding of the will by the young woman after she had given up her career, and the final tragic solution of the problem, make drama, and then comes a so-called happy ending.

Program and Exploitation Catchlines:

Have You Ever Travelled a Lane That Had No Turning?—Then You Will Appreciate Agnes Ayres' First Starring Vehicle.

Exploitation Angles: Devote your efforts to putting over Miss Ayres as a star. She is so well established in favor that she will require little effort, so make a big effort and put her over in a large way. Bookish people will be interested in the author, so get the value of his name, as well.

"Winning With Wits"

Good Story by H. H. Van Loan Produced by Fox, with Barbara Bedford as the Attractive Star

Reviewed by Mary Kelly.

Another tribute to feminine resourcefulness, "Winning with Wits," offers an entertainment solution of the difficulties in tracing guilt when there is scarcely any clue. While not an out-and-out detective story, it virtually amounts to that, only that it has more novelty perhaps, in that the sleuth is an amateur and has methods that are experimental and charming, and above all successful. With no proof at all, but only a faint suspicion to start out with, she pursues some highly subtle tactics and administers the third degree with the aid of a little flattery and a seeress' veil so cleverly that she gets all the necessary information.

The picture has been directed with a careful regard for the details of fine acting and the characterizations as a result, are good. Barbara Bedford has responded gracefully, and, as a comparatively new star, gives definite promise of achieving wide popularity. Experience will give her a better understanding of how to dress most effectively for screen reproduction. She is supported by a cast, not unusually gifted, but acting in ready co-operation with their director.

The Cast

Mary Sudan / Mary Wyatt .....Barbara Bedford
King ..... William Scott
Corday.....Harry S. Northrup
Sudan, Mary's Father.....Edwin B. Tilton
Stage Manager.....Wilson Hummel

Story by H. H. Van Loan.
Scenario by Dorothy Yost and Jack Strumwasser.
Direction by Howard M. Mitchell.
Length, 4,435 Feet.

The Story

Simultaneously with Mary Sudan's first chance to play the leading part in the show, comes the word from her father that he has been sent to prison on a false charge of theft. She consults the stage director and the two scheme a way for her to find out who is responsible for the injustice done her father. She goes to the company where he had been employed, picks out the suspicious man and cleverly gives him the third degree. She frees her father and wins a charming husband for herself.

Program and Exploitation Catchlines:

An Interesting Illustration of the Well-Known Saying That an Attractive Woman Can Get a Man to Tell Her Anything She Wishes—Whether She Wants to Hear That He Loves Her or a Confession of His Past—Barbara Gets Both!

Exploitation Angles: There is opportunity here for a good contest on the subject of woman's intuition against man's cold reasoning or the title can be tied up to any ingenious contest idea of the puzzle variety. This would seem to offer the better opportunity. Alibi the new star and sell through the interest you create, but trust mostly to the title.

Movie Chats No. 71

In these times when discussions concerning shipping and ship-yards play so prominent a part in the day's news, this reel will be found particularly appropriate, showing, as it does, some American ship-yards, and the vessels coming to them to be put on the ways. There is also a diversified list of other interesting topics ranging all the way from chemical experiments to boy scouts on a boating expedition. —T. S. daP.

"Lucky Carson"

Earle Williams, Star of Vitagraph Feature, Which Is of Only Ordinary Program Quality

Reviewed by C. S. Sewell

During his long career on the screen, Earle Williams has appeared in a number of pictures that are far superior to this one, which is adapted from "Salvage" a popular novel by Aquila Kempster. The story as filmed fails to convince and depends too much on coincidence, everything happening at an opportune time and just as the theme demands. At the same time, it will probably prove satisfactory to Earle Williams fans as it gives this star a wide range, from a down-and-outer on the London docks, to a millionaire cotton manipulator in Wall Street. There are a number of interesting moments and some well-handled scenes, but as a whole it is more of a novel or narrative type then a drama, and does not rise above the class of an ordinary program offering.

The star satisfactorily fills the requirements of the role and Betty Ross Clark is very attractive as his leading woman. Earl Schenck gives a good performance of Kluck, the man whom the star has wronged and for which he later seeks to atone; while Gertrude Astor portrays an unusual type of adventuress. The remainder of the cast is satisfactory.

The Cast

David (Lucky) Carson.....Earle Williams
Rudolph Kluck.....Earl Schenck
Doris Bancroft.....Betty Ross Clarke
Mme. Marinoff.....Gertrude Astor
Edith Bancroft.....Colette Forbes
Tommy Delmaer.....James Butler
"Runt" Sloan... ... ...Loyal Underwood

Adapted from Novel "Salvage" by Aquila Kempster
Scenario by Bradley J. Smollen
Directed by Wilfred North
Length, five reels.

The Story

John Peters, who lost his money at the races in London, is about to commit suicide. He overhears a conversation, knocks down one of the men, Kluck, changes clothes with him and comes to America. Meeting a stable boy, he starts anew, makes a fortune at the race track, and increases it in the cotton market. Kluck comes to America and meets Peters, now known as Lucky Carson, but does not recognize him, and asks his help which is freely given. Kluck has indiscreetly corresponded with an adventuress and Carson succeeds in getting the letters back. Kluck, misunderstanding the nature of Carson's visits to the woman, starts to upbraid him. Carson makes known his real identity and Kluck strikes him on the head. Kluck's sister-in-law, Doris who has also misjudged him, learns the truth and the usual happy ending results.

Program and Exploitation Catchlines:

See Earle Williams both as a Down-and-Outer and as a Millionaire in This Romantic Story of the London Docks and Wall Street.

Romantic Story of Adventure, Based on the successful novel, Salvage with Earle Williams in a Congenial Role.

Exploitation Angles: Sell this on the star and his opportunity instead of on the story and you will satisfy your average patron who likes Williams. The press book suggests some excellent stunts. Use those, particularly the name stunt.

"Try and Get It"

The spirit of the title which is a challenge to bill-collectors is actively carried out by Harry Depp in this Fox comedy. Plenty of motion and splash it has, with plaster paris in almost every scene and enough pursuing and bullying to keep Depp on the jump. Most of the situations have been used before, and so the comedy is a little outworn. The construction scenes on the top of the building offer a few dizzy thrills, but are not new.—M. K.

Newest Reviews and Comments

"Determination"

Big Lee-Bradford Production Has Enough Thrills For Two Pictures.

Reviewed by Clarence L. Linz.

"Determination" contains enough thrills to supply several photoplays, but in its present eleven-reel length it is too long. However, the feature is being cut down to eight reels, its presentation in Washington, D. C., being merely a preview showing for the purpose of ascertaining for Lee-Bradford the exact extent of its public appeal. This writer is confident that when the proposed eliminations are made to shorten the picture that it will not only be a stronger attraction, but incidently will find a welcome public awaiting its general exhibition in this country.

This is the picture that Washingtonians financed under Capt. Stoll, who also wrote the story, but who deserted the task before it was completed. However, further capital was enlisted and the production, which was more than a year in the making, was finally completed. The task of cutting it was apparently a gigantic one, but this work was so skilfully handled that the production bids fair to be one of the most talked-of State rights pictures in the market.

"Determination" played in Washington for two weeks to splendid business. This business was done during the two worse show weeks of the year. Christmas and New Years. The story is essentially a character study, intended to depict the activities of a man who has devoted his life and fortune to the uplift of humanity. In this connection are shown hopeless drug addicts, Fagans, "fences," "stools," pickpockets, confidence men and women who make up the residents of Whitchapel, the vice-ridden section of London. Glimpses also are given of Parisian underworld life. Scenically the picture is a gem, for some of the sets are the most pretentious flashed on the local screen.

Alpheus Lincoln plays the dual role of the Morton Brothers effectively. Walter Ringham, as Lord Warburton, makes his part the disagreeable one it was intended to be, while Gene Burnell is lovably charming as Frances Lloyd. Irene Tams is interesting and human as "Lucky." Maurice Costello, the idol of other days, also appears in this feature as Putnam, a Scotland yard detective.

The Cast

Frances Lloyd.....Gene Burnell
John Morton, Jr. } James Melvale } .....Alpheus Lincoln
Luckey ..... Irene Tams
Lord Warburton.....Walter Ringham
Whitechapel Mary.....Nina Herbert
Dopefiend ..... Charles Ascott
Lord Dalton.....Barney Russell
Lady Dalton.....Mahel Allen
Madge Daley.....Corinne Uzzell
Sport Smiler.....Hayden Stevenson
Putnam ..... Maurice Costello

The Story

John Morton, a banker of the Whitechapel district, leaves a will designating that his twin sons are to be kept in ignorance as to their identity until they reach their thirtieth birthday. John, Jr., becomes a missionary, while the other, James, becomes a "man about town." Francis Lloyd, heiress, daughter of an American senator, becomes interested in charity work. While visiting the slums she is tricked into a robbers' den, from where she is rescued by Morton after a battle. Morton falls in love with her, but there is a rival, Lord Warburton, master mind crook. Morton is accepted, but she is led to believe that he is leading a double life. Complications here set in and involve the two brothers and a girl crook. However, the latter is won over and a double wedding results, following a series of thrilling adventures in the underworlds of London and Paris.

Exploitation Angles: Play on the melodramatic features and the history of the story, telling that it required a year to make. Mostly, however, sell the many pig punches in a senational wording.

"Hush Money"

Realart Presents Alice Brady in a Film-Drama in Which a Rich Girl Sides With Justice and Right Against the Arbitrary Power of Money.

Reviewed by T. S. daPonte

Those who have read Samuel Merwin's dramatic short stories in various periodicals would have no doubt of his ability to turn out a commendable screen work and their expectations are amply justified by Mr. Merwin's first film story, "Hush Money," for Realart, in which Alice Brady stars. The picture has a continuity which is unflagging from beginning to end, and holds the unceasing interest of the spectator. The dramatic incidents are not too theatric to be real, and still they have just the right quality to cause a thrill.

In praising Mr. Merwin's story the acting of Miss Brady must not be lost sight of for it is largely through her skill that the entire drama runs so smoothly. A less finished actress would have had many opportunities to mar instead of make pleasing the part of the heroine. George Fawcett, as Alexander Murray, is excellently cast, and gives a life-like interpretation of a captain of finance who believes that his money can overcome all obstacles. Jerry Devine, as Terry McGuire, makes a small part stand out like a cameo.

No fault could be found with either the scenario or direction, both by Charles Maigne. In fact, his work is among the principal details of the production that give it its appeal. All the members of the cast hold up their ends excellently.

The Cast

Evelyn Murray.....Alice Brady
Alexander Murray.....George Fawcett
Bert Van Vliet.....Larry Wheat
Bishop Deems.....Harry Benham
Terry McGuire.....Jerry Devine

Story by Samuel Merwin
Scenario and Direction by Charles Maigne
Photography by Gilbert Warrenton
Length 4,819 feet

The Story

Alexander Murray believes that with his money he can override the law. When the automobile of his daughter, Evelyn Murray, injures a newsboy, he attempts to have the incident hushed up. The girl, however, believing in justice, makes known her identity, at the hospital to which the injured lad has been taken, despite the wishes of her father and her fiancee, and leaves home because of their opposition. Her disappearance so worries her father and her fiancee that finally they both, through an intermediary, agree to adopt a less overbearing attitude which their millions enable them to take toward society in general. A reconciliation is then brought about.

Exploitation Angles: After selling Miss Brady, use the theme of the play to get additional sales from those who do not follow the stars. Tell that this is the story of a society woman who does not believe that her father's millions render her invulnerable to the law. That will interest a lot of irregular patrons.

Movie Chat No. 70

Some of the unique cemetcries of Old New Orleans are shown in this picture, and hooked-up with them is a comic picturization of a negro, who, overcome with superstitious dread, is afraid to enter one of the gates. The film also shows many other scenes in different parts of the world, including some of the highways, waterways and castles of Scotland, fishing for salmon in Oregon and shots of animals in a zoo.—T. S. daP.

"Five Days to Live"

Sessue Hayakawa Cast Similarly as the Tragic Figure in a Romantic Setting by Robertson-Cole

Reviewed by Mary Kelly.

Sessue Hayakawa's preference for the role of the self-sacrificing hero is asserted in much his usual style in "Five Days to Live." To some who have tired of his somewhat obvious art in impersonating the man who stands alone, the man who is capable of supreme acts of altruism, his latest picture offers little that is new or enterprising. But in the eyes of those who, because of his association with this type of performance, have a certain delight in seeing him repeat, the production will be sure to please, as it is both picturesque and dramatic.

The settings are Chinese, the entire cast is Oriental and the atmosphere has a realism and a certain exotic pungency that is peculiar to Hayakawa subjects. Highly impressionistic, for instance, are the Chinese street scenes, and the attention that has been given to defining the subordinate characters is commendable. Soft focus photography has been used to good advantage here. The tragic suspense at the end is sufficiently a la Romeo and Juliet to bring intense sympathy and here the star and Tsuru Aoki prove very successful romanticists. Goro Kino is excellent in the brutish character of the girl's foster father.

The Cast

Tai Leung.....Sessue Hayakawa
Ko Ai.....Tsuru Aoki
Chong Wo.....Goro Kino
Li ..... Misao Seki
Young Foo.....Toyo Fujita
Hop Sing.....George Kuawa

Story by Dorothy Goodfellow.
Directed by Norman Dwan.
Length, 5,210 Feet.

The Story

Tai Leung, a sculptor in a Chinese city, falls in love with a little slavey, Ko Ai, who passes his door daily. He learns that she is overworked and mistreated by her foster father who owns a restaurant. The Mandarin sees her, desires her and wins the father's consent by promising a vast sum of money. Tai Leung learns that the Wolf, a pirate, who has been sentenced to hang, will pay a substitute handsomely and he decides to hang in his place so he buys off the father with the treasure. This he does, but after marrying Ko Ai and taking her away does not tell her that he has but "five days to live." A tragedy for both seems unavoidable, but the death of the pirate ends their misery.

Program and Exploitation Catchlines:

"Five Days to Live"—and After That He Was to Hang—He Had Not Told His Bride—When She Learned, She Took Poison That She Might Meet Him at the Deathgate—Then the Sentence Was Strangely Suspended! See a Second Romeo and Juliet Romance.

Exploitation Angles: Sell this strongly on the title, which will work well as a teaser, a contest or as a classified advertisement for a man who has but five days to live to perform a dangerous mission, then winding up with a second day story to the effect that such a man has been located at your theatre.

"The Bashful Lover"

This is the third of the new series of two-reel comedies starring Ernest Truex, distributed by Pathe. Although there is nothing new in the situations, where a bashful young man of small stature is about to be forced by an overbearing relative into marriage with Junoesque Female, the manner in which the story is handled, combined with the star's high-class ability as a comedian of the better type, make it an amusing offering, even better than his two previous releases, and if your audiences like "straight" comedy without slapstick, they should enjoy this one. Julia Mills appears opposite the star.—C. S. S.

Newest Reviews and Comments

"Received Payment"

Charms of Corinne Griffith Cleverly Exploited in Vitagraph Production.

Reviewed by Mary Kelly.

Corinne Griffith makes of "Received Payment" a desirable attraction with one very marketable asset—her personal grace. It is primarily her personality and beauty that atone, to a considerable extent, for certain weaknesses and banalities of drama that would otherwise, be unforgivably striking. Perhaps the most unfortunate feature is the waste of film which is shown in the undue length of meaningless scenes and the curtailment of big, dramatic situations that really should count. These latter fail to hold the interest as they could, partly because of imperfect direction and partly because of inferior acting on the part of the supporting cast.

The value of good showmanship has been understood in giving Miss Griffith the role of the dancer and the costuming and staging of the chorus number should have an unquestionable appeal. Kenneth Harlan is an important contributor to the picture's success. One of the best opportunities for acting is afforded by the role of the father who denies his relationship to his daughter for her sake and that of his employer, a test of emotional skill to which Charles Hammond is not fully equal. Attractive femininity does much toward making this feature salable, and the star's right hand aid in this respect is Regina Quinn, who makes an inauspicious role a point of marked appeal.

The Cast

Celia Hughes.....Corinne Griffith
Cary Grant.....Kenneth Harlan
Daniel Milton.....David Torrance
Dunbar ..... William David
Andrew Ferris.....Charles Hammond
Roger Dayne.....Henry Sedley
Felice Huxley.....Regina Quinn
Mrs. Starr.....Dorothy Walters
Starr ..... Dan Duffy

Scenario by John Lynch.
Directed by Charles Maigne.
Length, 4,800 Feet.

The Story

The star is seen as a chorus girl whose father is employed as a butler in the home of one of New York's old aristocratic families. The girl is given a contract to star in one of New York's exclusive productions when she learns she is the granddaughter of her father's employer. Then follows some very dramatic scenes in which the girl is buffeted about first as the daughter of her father and then the granddaughter of his employer. It is not until the climax that the audience is able to decide just which man has the claim to her.

Program and Exploitation Catchlines:

They Made Her Believe She Was the Daughter of a Millionaire—Then a Blackmailer Told Her She Was an Imposter—She Was Compelled to Go On Living a Lie—Then Love and Success Entered In—and Her Debt Was Paid.

Exploitation Angles: The title will make a good appeal if played up well, and the main situation will also lend itself to punch advertising. Use both as well as the name of the star and the theatrical locale of the story.

"The Dog and The Flea"

Illustrating the moral, "Do not waste pity on a scamp," this modernized Aesop Fable, distributed by Pathe, depicts a small dog that has an awful time because of too-close attachment of friendly fleas. Mr. Dog gets into all sorts of scrapes, loses his job, etc., because of the flea. Finally he dives into the water and succeeds in ridding himself of the obnoxious little insect despite its pleading for life. This is about up to the standard of the average of this series, and Cartoonist Terry, has as usual done some good work, but he has shown a tendency to somewhat overdo the scenes in which the dog is shown being sorely troubled by the flea.—C. S. S.

"The Bride's Play"

Marion Davies' Cosmopolitan-Paramount Picture Is Idealistically Irish.

Reviewed by Sumner Smith.

Irish people, especially, will like "The Bride's Play," the latest Cosmopolitan picture, distributed by Paramount, in which Marion Davies stars, for it depicts present and legendary Erin as the country of beauty they either remember or imagine. The lack of velocity in the development of the plot will be of minor importance to them, for, all the while, they will be feasting their eyes on striking landscapes and interiors, and finding in the characters the attributes of courtesy and gentleness they lovingly associate with Ireland.

But for those not absorbed in the present and future of Ireland, the picture will move too slowly, the tedium of its progress only partly lightened by scenic "shots." The beautiful and the spectacular must be made effective by contrast, and in this picture the director has, it seems, overlooked few chances to jam the backgrounds full of flowers and pageants, so that too little simplicity precedes the big scenes to render their artistic atmosphere effective.

Marion Davies plays two roles in this adaptation of Donn Byrne's story—the one of the bride in the legend and the Irish girl of today. But she was handicapped from the start because the scenario decreed that she must be inhumanly, impossibly good—witness her repulse of inoffensive love-making with the words, "You must not speak so to me. We have but lately met." This atmosphere of idealistic virtue as thickly coats the picture as the shell covers the meat of a cocoanut. The star's support is adequate.

The Cast

Medieval Story

Enid of Cashel.....Marion Davies
Marquis of Muckross.....Jack O'Brien
Sir John Mansfield.....Frank Shannon

Modern Story

Aileen Barrett.....Marion Davies
Sir Fergus Cassidy.....Wyndham Standing
Bulmer Meade, a poet.....Carlton Miller
John Barrett, Aileen's father.....
..... Richard Cummings
Bridget ..... Eleanor Middleton
Sybil ..... Thea Talbot
Sir Robert Fennell.....John P. Wade
Old Peasant Woman.....Julia Hurley
Meade's Butler.....George Spink

Adapted from Story by Donn Bryne.
Scenario by Mildred Considine.
Directed by George Terwilliger.
Photographed by Ira H. Morgan.
Length, 6,476 Feet.

The Story

Aileen Barrett, an Irish lass, falls in love with a poet and is ignored by him. An Irish nobleman wins her and revives at the wedding an ancient custom, "The Bride's Play," in which the bride asks each male guest if he is the one she loves best, the game ending with her husband folding her in his arms. Eight hundred years ago the Duke of Muckross carried off the bride of the Earl of Kenmare when she asked him the question. The poet, romantically inspired by the legend, attempts to do the same, but this modern girl scorns him.

Program and Exploitation Catchlines:

Marion Davies in a Beautifully Staged and Costumed Picture, Based on the Old Irish Legend of "The Bride's Play."

Exploitation Angles: This is one of the most sumptuous productions ever made, and it is not merely a lavish expenditure of money, but the purchase of effect. Sell it chiefly from this angle and make your appeals as rich as possible. You can do this best with window and lobby displays.

"Blue Blazes"

State Right Picture Starring Lester Cuneo Is Filled with Thrills and Melodramatic Action.

Reviewed by C. S. Sewell.

For those who desire western melodrama with plenty of action which makes use of nearly all of the tried and true devices which showmen have found effective, "Blue Blazes," starring Lester Cuneo, distributed on the state right market by Western Pictures Exploitation Company and produced by Doubleday Productions, should prove satisfactory.

Starting in a cabaret in the effete East, showing a dancer in abbreviated costume with the hero as a champion prize fighter, and then swinging to the open country of the West, where the star is seen as a tramp, the story involves a mortgage on the ranch, the villain who kidnaps the girl, the hero who is jailed because of mistaken identity and makes a sensational escape, plenty of gun fighting, the discovery of oil on the ranch by the villain, a sensational oil fire punctuated by a hand-to-hand fight and rescue among the flames.

Lester Cuneo fits the requirements of the leading role and is ably assisted by Francelia Billington as the hero. The remainder of the cast is satisfactory and the photography high class.

Cast

Jerry Connors.....Lester Cuneo
Mary Lee.....Francelia Billington
Mrs. Lee.....Fannie Midgeley
Black Lanning.....Bert Sprotte
Foreman of Ranch.....Roy Watson
Lawyer .....Philip Gastrook

Directed by Robert Kelley.
Length, five reels.

The Story

Jerry Connors, tired of the flattery that goes with success as a champion fighter, jumps a train to the West, gets left at a wayside station, is robbed by tramps, and disguised as one of them asks food at a neighboring ranch. He soon finds that the girl and her mother are in trouble over the mortgage and the villain is seeking to force the girl to marry him. He decides to stick, and after the many vicissitudes outlined above, succeeds in getting the best of the villain and winning back the valuable oil property. He then discloses the fact that he is not a tramp but a wealthy pugilist, and all ends happily.

Program and Exploitation Catchlines:

Romantic Story of the Great West, Filled With Punch and Action.

Lester Cuneo and Francelia Billington in a story of the Big Western Open Country that You Will Surely Like.

Exploitation Angles: After announcing Cuneo you can make a lot of talk about the prize-fighter hero and remind your hearers that even George Bernard Shaw deigned to take a pugilist for his hero in Cashel Byron's Profession. Build up on this idea and sell the hero almost as strongly as the player of the part.

"A Fairy Foreland"

Closely following the course of Tennyson's famous poem "The Brook," Burton Holmes has created a summer idyl that contains some very attractive shots. The entire picture is made up of water scenes that have much of the symmetry and charm of the verse, quotations from which are used as subtitles throughout. Excellent photography has succeeded in lending an effect of life to the water that is quite in keeping with the manner in which Tennyson has personified the brook. There is no other sort of life depicted in the reel and the whole tone of the picture is picturesque rather than authentic, marking it as a slight digression from the usual Holmes subject.—M. K.

Newest Reviews and Comments

"Fountain of Youth"

Ivan Abramson's Allegorical Picture Treat in Animated Trick Photography.

Reviewed by Roger Ferri.

To those keen and ever observant students of animated trick photography and double and treble exposure, "Fountain of Youth" is an interesting subject. Though produced in some foreign land, this picture is one continuous series of photographic magic. The disappearance of mortals from civilization to the lower realms and their transformation into beasts and insects indeed constitute a study in photography that cannot be overlooked, for while perplexing to the naked eye they present a form of art that offers a world of possibilities.

But while a treat along those lines, the story, inspired by "Faust," the famous opera, is not one that lay patrons of the cinema will understand. In the vernacular it is "high brow," for it is first philosophical, then mythical, and, finally, scientific. Indeed, the leading character is a scientist, searching in vain, for supernatural powers, neglecting the finer things in life, until age overtakes him and then he finds himself apparently doomed in the clutches of the Satanic monarch. This state of affairs is taken advantage of in the construction of a story, which, while distinctively allegorical, is a notable contribution to screen offerings in that it is radically different from the ordinary feature, a fact that perhaps can be pardoned for its so-called "high-browishness."

Directorially, it is well presented with a cast of foreign actors who understood fully the peculiarities of their respective roles. Scenically, it is picturesque. The lighting, while defective in several places, as a whole is acceptable.

A particularly commendable asset of this feature that will appeal to exhibitor is the fact that the production can be timed to the music of Gounod's "Faust."

Data concerning the identity of director, photographer and members of the cast was unavailable. The picture is six reels in length.

The Story

Pan Peters, a Russian nobleman, confides in his son, a promising scientist, that years previous he had sold his soul to Satan. The young man seeks to break his father's Satanic vow and seeks the aid of the saint, who gives him a bowl of holy water and informs him that he can only save his soul by finding the gates of Hades and spraying them with the water. The doctor locates the gates and encounters his Satanic czar, forcing him to surrender the scroll upon which his father had signed away his soul. Time passes. Dr. Peters, an elderly man now, is besieged by the devil who points out his neglect of the finer things of life, tempting him and offering him supernatural powers. Thought of possession of a knowledge of deeper things, tempts the doctor to sign away his soul in return for these powers and the doctor's rejuvenation. The doctor proceeds to accomplish miracles. He falls in love with Angelic whom he marries. He is called by the King to perform a miracle, but fails and is thrown into prison. However, he escapes, only to learn of his wife's disloyalty. Knowledge, power, fame and love having played him false, the doctor attempts to drown his sorrow in drink, but at this propitious moment Satan appears and demands an accounting. Here the doctor turns to God and whispers an ardent prayer. Unworthy of the aid of Heavenly powers, but still possessing the Demon's power, the doctor remains suspended between Heaven and earth.

Exploitation Angles: Play this up as something absolutely new. Do not just offer it as a production, but stress the photography and the unusual effects, selling on curiosity. Use all the stills you can get. These will help more than printed argument to tell of the nature of the story.

"Love's Redemption"

Will Please Large Norma Talmadge Following—Released by First National.

Reviewed by Fritz Tidden.

As a matter of fact, Norma Talmadge in anything will promote active business at the box office window, needless to say. "Love's Redemption" will satisfy the tremendous following the star enjoys, which is not as casual a statement as it sounds. Primarily it allows Miss Talmadge to appear to great advantage in a role that is refreshingly different from anything she has essayed for some time.

The theme, a variation upon the glad-girl, waif-outcast reformist who finally realizes happiness for herself and those concerned, may be conversant and the pattern of its treatment may be along familiar lines, but there are constant flashes of something different that gives the picture frequent refreshing moments. One of the most valuable assets of the production is its atmosphere, brought forward by Albert Parker's direction, especially in the arrangement and selection of settings and the choice of exquisitely beautiful exterior shots photographed on the island of Jamaica, the locale of the story, which Anthony Paul Kelly adapted from Andrew Soutar's novel.

Miss Talmadge's performance in this picture enforces again the multiple reasons just why she commands one of the largest audiences enjoyed by the most prominent stars. To detail these reasons would be to repeat what has been said many times before. She has been provided with expert support from an unusually competent cast, in which the players maintain an even, high grade of excellence.

The Cast

Jennie Dobson.....Norma Talmadge
Clifford Standish.....Harrison Ford
Frederick Kent.....Montagu Love
John Standish.....Cooper Cliffe
Mrs. Standish.....Ida Waterman
Captain "Bill" Hennessey..Michael M. Barnes
Standish's Overseer.....E. Fernandez
Steward of Club.....Fraser Coulter

Adapted from Andrew Soutar's Novel.
Scenario by Anthony Paul Kelly.
Directed by Albert Parker.
Length, 5,889 feet.

The Story

Deprived of her last benefactor by the departure of Capt. Bill Hennessey for England, Ginger, a girl of Spanish-English blood, decides to remake Clifford Standish, an exile from England who is slowly being poisoned by the rum of the island of Jamaica, the locale of the story. It is a battle of a girl's keen wit against great odds. Ginger wins out, only to lose, apparently, as a summons comes to Standish to return to England.

In the midst of aristocratic surroundings, for Ginger goes with him as his wife, there comes the crucial test of whether the man has really remade himself. And Standish is the one who helps Ginger find the answer, most emphatically in the affirmative.

Program and Exploitation Catchlines:

Norma Talmadge as "Ginger," the Girl of the Tropics, in a Drama of Island Fires That Awakened Love—and Civilization's Snows That Chilled It.

Exploitation Angles: You need do little more than announce Miss Talmadge, but do that so thoroughly that no one in your section is unaware of her engagement. Add that this is a play taken from Soutar's novel, but hand most of it to the star, for she can do the most for you.

"The Capture of the Canadian Lynx"

As with the other recent subjects in this series of the Adventures of Bob and Bill, Robert North Bradbury has injected into this story of trapping wild animals, considerable comedy. In this instance, the two boys set out to capture a Canadian Lynx for a menagerie, and the way they go about it is interestingly shown in detail. The comedy arises from the fact that a little, new neighbor with a very pretty face has promised to go on a picnic with the one who catches the lynx. The winner regrets his enthusiasm, however, when the girl appears in a bathing suit and it develops that her circumference is somewhat greater than her height. —C. S. S.

"Cameron of the Royal Mounted"

Ralph Connor's Story Is Spiritedly Pictured By Hodkinson With a Good Cast.

Reviewed by Mary Kelly.

It is the spirit and background of "Cameron of the Royal Mounted" rather than the story that furnishes the thrills, and there are many of these. Stories of the Canadian Mounted Police have perhaps never afforded more fascinating entertainment, due perhaps to the fact that this time there is a quality of authenticity about many of the scenes and characters (the police who take part are not actors but officers of the Canadian force). As a result, the theatrical effect that so often weakens pictures of this class, has been eliminated and the exciting rides and pursuits accomplished by experienced riders amid the magnificent natural settings of the hills and woods of the Northwest are highly convincing.

The story is a little slow getting into action. The first part is devoted to an unnecessary explanation of the circumstances that bring the hero to Canada—an introduction that encumbers the dramatic sequence, rather than contributes to it. The real story starts with the incident of the barn dance and what has happened in the past could have been indicated afterword, without being portrayed in detail.

A strong cast, headed by Gaston Glass and Irving Cummings, is responsible for a performance that is sincere and unusually energetic.

The Cast

Corporal Cameron.....Gaston Glass
Raven.....Irving Cummings
Mandy.....Vivienne Osborne
Little Thunder.....Frank Lanning
Potts.....George Larkin
Jim Haley.....Joe Singleton

Story by Ralph Connor.
Scenario by Faith Green.
Directed by Henry McRae.
Length, 5,600 Feet.

The Story

Cameron goes to Canada to escape punishment for forging a check on his father, which, it is said, he did while intoxicated. He meets Mandy Haley, a farmer's daughter, but their romance is interrupted by the jealous hired man who shoots Cameron. He goes to the hospital and decides never to see Mandy again, because of his past. His efficiency as a railroad surveyor later on, brings him to the notice of the Mounted Police who make him an officer. He engages in a fight against bootlegging and gets involved in many fights, finally being given a chance to rescue Mandy who has been kidnapped, and furthermore being cleared of the charge of forgery.

Program and Exploitation Catchlines:

Ralph Connor's Story Dashingly Transferred to the Screen—Real Riders and Real Canadian Police Are Involved in Some Expeditions That Will Give You Many a Thrill.

Exploitation Angles: Drive on the book popularity and tell that these are real N. W. M. P., suggesting that the reader come and see how the real mounted men act and compare them with the numerous players who have assumed the roles. That will serve to get more interest than the usual straight drive.

Newest Reviews and Comments

"Turn to the Right"

Perfect Balance of Drama Promises to Make the Picture Duplicate the Success of the Famous Stage Play. Released by Metro

Reviewed by Mary Kelly.

It is the exquisite combination of human interest and comedy, the blending, in fact, of all the tried-and-proven elements essential to the success of drama that give Rex Ingram's "Turn to the Right" the flattering distinction of being the photographic parallel to the great stage success. Recalling the popularity which the original production enjoyed, the box-office results of the picture should be nothing less than immense.

In the fine art of judging screen material, of discerning what deserves featuring and what should be kept subordinate, Mr. Ingram is an adept. He has realized the importance of making the comedy uppermost and using the sentimental appeal only as a background, when the temptation with many directors, would have been to emphasize the sob strains and use the comedy only as a "relief." He knows, intuitively where the chances for fun are, and he proceeds intelligently to build for laughs. The effect is that he has postponed getting serious as long as possible and when a bit of pathos does come, he gets it over with amazing swiftness and realism.

The sympathy and harmony that marks the performance of the entire cast reflects credit again upon the director. Something of his personality and humor has been absorbed by them all and the result is a perfection of ensemble, without a sacrifice of individuality in any case. The real stars of the production, although their names are not featured, are Harry Myers and George Cooper, as the convict pals of Joe Bascom, the leading character. Even as their parts constituted the vitality of the story, so their acting is the vitality of the photo-drama. They are simple comedy types, and they are real. Also deserving of important mention are Jack Mulhall, Alice Terry, Edward Connelly and Lydia Knott.

The photography is another masterly achievement. The appropriate use of soft focus and the lighting effects are largely responsible for the pleasure experienced in watching the picture.

The Cast

Elsie Tillinger.....Alice Terry
Joe Bascom.....Jack Mulhall
Gilly.....Harry Myers
Mugsy.....George Cooper
Deacon Tillinger.....Edward Connelly
Mrs. Bascom.....Lydia Knott
Betty Bascom.....Betty Allen
Jessie Strong.....Margaret Loomis
Sammy Martin.....William Bletcher
Mr. Morgan.....Eric Mayne
Lester Morgan.....Ray Ripley

Adapted from Winchell Smith and Jack Hazzard Play.
Scenario by June Mathis and Mary O'Hara.
Directed by Rex Ingram.
Length, 8 Reels.

The Story

The story concerns the adventures of Joe Bascom, who, after serving an unjust prison sentence, returns to his mother, keeps the truth from her, and learns that she is about to be swindled out of her home and peach orchard. With the aid of his two prison pals he saves the property and is the means of bringing romance into the lives of his pals and himself.

Program and Exploitation Catchlines:

See Your Favorite Play—the Play That Millions Saw and Loved—See it on the Screen Reproduced With All the Charm and Humor of the Original.

"The Power Within"

Pathe Production of Fine Moral Tone Dramatically Deals with the Power of Faith

Reviewed by C. S. Sewell.

Absolutely clean morally, with no sex appeal, and representing a good lesson through the medium of an interesting story is "The Power Within," distributed through Pathe Exchange, Inc. It is a picture that will satisfy the average audience and send the majority of patrons away in a better frame of mind.

The author has gone for his theme to the Book of Job, and in the picturization scenes representing this Biblical character are shown and compared with the experiences of a Job of today who is a self-made millionaire shipbuilder.

The title refers to faith and deals with the fallacy of faith alone as compared with faith in a higher power, at the same time the picture is not really preachy. Much of the efficacy of the picture is due to the excellent work of William H. Tooker in the leading role; he gives a strong, forceful performance. Considerable credit is also due to the excellent portrayal of a French girl by Pauline Garon, not only she is very attractive to look at, but she fills the demand of the role of the son's widow, both in the emotional and lighter roles. There is good, strong, heart interest in the story.

There are points in the story which are not convincing and which weaken it in the latter part; also the villain has a tendency to overplay his role, making you wonder why he was not suspected sooner, but, in its entirety, it furnishes good, average entertainment.

The Cast

Job Armstrong.....Wm. H. Tooker
Mrs. Armstrong.....Nellie Spaulding
Bob Armstrong.....Robert Kenyon
Dorothy Armstrong.....Dorothy Allen
Count Bazaine.....Robert Bentley
Pauline.....Pauline Garon
Little Bobby.....William Zohlmen

Directed and Adapted by Lem F. Kennedy.
Story by Robert Norwood.
Photographed by George Peters.
Length, 6 Reels.

The Story

Job Armstrong, a self-made millionaire ship-owner, believes that the power within himself is sufficient to carry him to even greater heights. He hears the story of Job, but does not recognize the analogy in his own case. Circumstances, however, aided by the treachery of his son-in-law, Count Bazaine, who helps to get the shipyards for a rival foreign concern, successively cause him to lose his only son and daughter, his health, and threaten his business. He will not give in, however, until it appears that fate has also taken away the baby son of his son's wife, who has brought sunshine into his home. He has had to start all over again, and this last grief brings him to a realization of the real power within, and with this added strength he wins back health, happiness and business success.

Program and Exploitation Catchlines:

Dramatic Story of a Man's Fight Against Overwhelming Odds Until He Realizes the Efficacy of Faith in a Greater Power Than Self.

"Loose Change"

Having an eccentric young man become the victim of a gang of crooks who persuade him to go on a treasure hunt and tunnel into the vaults of his father's bank, is the theme of this amusing single-reel Hal Roach comedy. Paul Parrott plays the lead, with Ethel Broadhurst as the stenographer. There is a lot of good comedy material which will bring laughs, and particularly good in the ending where the hero ingeniously leads the crooks through a doorway in the bank which proves to be the entrance to a patrol wagon.—(Pathe)—C. S. S.

"Living Lies"

A Clark-Cornelius Cinemelodramatic Feature of a Newspaperman's Adventure

Reviewed by Roger Ferri.

Clark-Cornelius' "Living Lies" is a screen adaptation of a popular Saturday Evening Post story, "A Scrap of Paper," that will make a strong appeal to those who revel in melodramatic offerings. Cognizant of the public demand today for melodramas, these distributors could not have selected a more opportune time to release such a picture. There is adventure galore, an exciting horse race, a shipwreck, and, in fact, everything that goes to make the sort of melodrama that never misses in throwing the patrons of "nigger heaven" into a spontaneous outburst of applause and cheer.

Without any warning the spectator is treated to a thrilling race and in rapid succession come a series of fistic fights. Despite the fact that "Living Lies" constitutes the mellowest of melodrama there is no gunplay. There is plenty of grappling, but nothing to which even the "bluest" of censors can object is reflected on the silver sheet.

The acting throughout is good, but the cutting can be improved upon with the insertion of several needed titles. Edmund Lowe as the enterprising reporter, who runs down a gang of crooked capitalists, is a complete success and will be admired even by those intimately acquainted with newspaper life. Mona Kingsley as his sweetheart, is charming, while Kenneth Hill makes a crafty crook. The rest of the cast is acceptable. The direction is good.

The Cast

Dixon Grant.....Edmund Lowe
Eustace Bray.....Kenneth Hill
Miss Rowland.....Mona Kingsley

Story by Arthur Somers Roche.
Directed by Emil Chautard.
Length, 5 Reels.

The Story

Dixon Grant, a reporter, is instructed to run down a band of high financiers suspected by the editor of being involved in a number of illegitimate deals. Masterman, the head of the crooked syndicate, effects an alliance with two others in putting over a traction deal. The signed agreement is blown out of the window and onto the street where it is picked up by Bray, who is later tricked into hiding the agreement, which falls into the hands of Grant. This fact is soon discovered by Masterman who offers to bribe the reporter and his sweetheart into surrendering the papers. They are tricked by Bray, who has been brought into the alliance, and tortured until Grant discloses the hiding place of the papers. Masterman sets out to locate the papers. Meanwhile, Grant and his sweetheart escape and manage to secure the necessary evidence to publish the traction scandal. Masterman, who has sought refuge in his house boat, while asleep discovers that the anchor has broken and the craft is headed toward the falls. Before he can escape the boat is caught in the strong current and its destruction follows. Masterman is found dead. The story has been printed.

"By Heck"

One of the very best two-reel slapstick comedies ever produced by Mack Sennett made its appearance this week at New York's Rialto Theatre and sent the audiences into convulsions of laughter. About its only weak feature is its title, "By Heck." There's a wealth of real humor underneath the slapstick stuff, the characterizations are excellent and the picture moves along at a rapid pace, having enough of a plot to carry the "gags." One of the best of these is a farm hand's difficulties with a pump that shoots streams of water of varying length. Another is where the strong man rocks the house with his hefty yanks on an exerciser. It's a peach.—(First National)—S. S.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus of reviews appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. Unless otherwise specified, all subjects are five-reel dramas. For pictures previously released refer to Index in last issues for February, April, June, August, October and December.

ARROW

Features

The Star Reporter.
The Stranger in Canyon Valley.
Dangerous Paths (Neva Gerber). R-948.
The Yankee Go-Getter (Neva Gerber).
God's Country and the Law (Curwood Productions).
Screenart Series.
The Broken Spur (Jack Hoxie). R-321.
Five Westerns starring Roy Stewart and Marjorie Daw.
Six Jack Hoxie Features.
Five Society Dramas starring Neva Gerber.
Nan of the North (Ann Little).
Fifty-two Two-Reel Comedies.
Love, Hate and a Woman (Grace Davison). R-587. Dec. 3.
The Girl from Porcupine (Six Reels). R-712. Dec. 10. (C-849. Dec. 17).
Dead or Alive (Jack Hoxie). (C-1120. Dec. 31).

Serials

The Blue Fox (Anna Little). R-539.
Thunderbolt Jack (Jack Hoxie).

Comedies

Eighteen Single Reel Spotlights (Violet Joy and Billy Fletcher).
Fourteen Two-Reel Broadway (Eddie Barry, Harry Gribbon, Helen Darling).
Twelve Two-Reel Cruelywed (Lillie Leslie, Paul Wiegel).
Twelve Two-Reel Speed (Neely Edwards, Charlotte Merriam).
Fourteen Two-Reel Mirthquakes (Bobby Burns).

ASSO. EXHIBITORS

FEATURES

The Devil (George Arliss).
What Women Will Do (Anna Q. Nilsson).
The Rider of King Log (Special). C-495.
The Road to London (Bryant Washburn). R-642; C-47.

HAROLD LLOYD COMEDIES
(Two Reels Each)

Now or Never.
Among Those Present.
Never Weaken. R-946.
A Sailor Made Man. R-590. Dec. 3. C-705. Dec. 10.

PLAYGOERS' PICTURES

Women Who Wait.
They Shall Pay. R-208.
Home-Keeping Hearts. R-693; C-1023.
The Family Closet.
Discontented Wives.

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).
Battle of Jutland (Three Reels). R-586. Dec. 3.

Selig-Rork
(Two Reels Each)

The Ne'er to Return Road. R-808.
The White Mouse. R-96.

Christie Comedies
(Two Reels)

Kiss and Make Up.
No Parking (R-853. Dec. 17).
One Stormy Knight (R-205. Jan. 14).

Torchy Comedies

Torchy's Frame-up. R-335.
Torchy Takes a Chance. (R-115. Jan. 7).

Mermaid Comedies

Free and Easy.
Rolling Stones. R-1126. Dec. 31).

Vanity Comedies

Eat and Be Happy.
Paying Patients.

Robert C. Bruce Series

As Old as the Hills (R-853. Dec. 17).
Unknown Switzerland (R-1129. Dec. 31).
Bonnets of Aunergne (R-112. Jan. 7).

Chester Outing Scenics

Save Your Carfare.
No More Gasoline.

Gayety Comedies

Oh! Brother.
Say Uncle.

Chester Screenics

From Dear to Dam.
Buzz-z-.
New Wine in Old Bottles.
Old Moose Trails.

Miscellaneous.

The Crater of Mt. Katmai.
Could Columbus Discover An American.

Punch

Country Chickens. (R-115. Jan. 7).
A Rural Cindarella. R-217.

Chester Comedies

Snooky's Fresh Heir.
The Last Hops.

Sketchografs

Eve's Leaves.
Seeing Greenwich Village.
What's the Limit? (One Reel).

Cinal (Slow Speed)

Annette Kellerman in High Diving.
The Manly Art of Self Defense.

Campbell Comedies

The Stork's Mistake.
Stolen Glory.
Assorted Heroes (R-853. Dec. 17).

Toonerville Comedies

The Skipper's Last Resort (Two Reels).

World Wanderings

Let's Go—to the South Seas (One Reel).

FAMOUS PLAYERS-LASKY

October

Footlights (Elsie Ferguson). 7,078 Ft. R-808; C-895.
Cappy Ricks (Thomas Meighan). R-96; C-163. 5,926 Ft.
The Great Impersonation (George Melford Production). 6,658 Ft. R-693; C-759.
Experience (George Fitzmaurice Production). 6,560 Ft. R-827; C-49.
After the Show (Wm. DeMille Production). 5,884 Ft. R-810; C-895.
Beyond (Ethel Clayton). 5,248 Ft. R-219; C-397.
Three Word Brand (W. S. Hart). 6,638 Ft. R-694; C-759.
Peter Ibbetson (Wallace Reid and Elsie Ferguson). R-1074; C-159.

November

Ladies Must Live (Tucker Production). 7,482 Ft. R-714. Dec. 10. C-849. Dec. 17).
The Bonnie Brier Bush (Crisp Production). 4,622 Ft.
The Sheik (Melford Production). 6,579 Ft. R-336. Vol. 53, P. 397.
The Call of the North (Jack Holt). 4,823 Ft. R-715. Dec. 10. (C-849. Dec. 17).
Enchantment (Marion Davies). 6,982 Ft. R-219; C-289.

December

Exit—the Vamp (Ethel Clayton). 4,545 Ft.
Get-Rich-Quick Wallingford (Cosmopolitan Production. 7,381 Ft. (R-855. Dec. 17.) (C-108. Jan. 7).
Don't Tell Everything (Reid-Swanson-Dexter). 4,939 Ft. (R-981. Dec. 24). C-1120. Dec. 31).
Just Around the Corner (Cosmopolitan Production). R-206. Jan. 14.
White Oak (Wm. S. Hart). R-1,077; C-289. 6,208 Ft.
The Little Minister (Betty Compson). R-112. Jan. 7. C-202. Jan. 14.
Under the Lash (Gloria Swanson). R-218; C-289. 5,675 Ft.
A Prince There Was (Thomas Meighan). R-587; C-705. Dec. 10.
The Bonnie Brier Bush (Donald Crisp Production). R-714. Dec. 10. (C-849. Dec. 17).
Fool's Paradise (DeMille Production). R-982. Dec. 24. (C-1120. Dec. 31).
Miss Lulu Bett (DeMille Production). R-1126. Dec. 31. (C-108. Jan. 7).
Rent Free (Wallace Reid). R-116. Jan. 7. C-202. Jan. 14.
Three Live Ghosts (Fitzmaurice Production). R-207. Jan. 14.

BURTON HOLMES
(One Reel Each)

Rural Java.
Santa Fe—the City Different.
Seeing San Marino.
Watching the Wayands. R-1128. Dec. 31).
In Old Granada.
A Fairy Foreland.

MACK SENNETT

Watch Your Neighbor (Two Reels).
It Pays to Advertise (Two Reels).

PARAMOUNT MAGAZINE

Issued Weekly (One Reel Each—Contains Magazine Subjects and Cartoon).

FEDERATED EXCHANGES

Screen Snapshots.

SPECIALS

Dangerous Toys. R; Vol. 49, P. 989.
Good-Bad Wife.
Heidi of the Alps. (Prizma).

MONTE BANKS COMEDIES

Squirrel Food. R-692.
Fresh Air. R-811.
Cleaned and Dry. R-219.

HALLROOM COMEDIES
(Two Reels)

Beach Nuts.
At Your Service.
Matinee Idols.

SERIAL

Miracles of the Jungle.

CHESTER COMEDIES

Snooky's Twin Troubles (Two Reels). R-330.
Snooky's Labor Lost. (Two Reels).

FIRST NATIONAL

Toonerville's Fire Brigade (Two Reels). R-880.
Wedding Bells (Constance Talmadge. R-930; C-397.
Serenade (R. A. Walsh Production). R-320; C-397.
Wife Against Wife (Whitman Bennett Production).
One Arabian Night (Pola Negri). R-574; C-759.
Bits of Life (Marshall Neilan Special). C-1076; C-47.
The Idle Class (Two Reels—Chaplin). R-574; C-895.
The Child Thou Gavest Me (Stahl Production). 6,091 Ft. R-943.
Woman's Place (Constance Talmadge). 5,645 Ft. R-1075; C-47.
Two Minutes to Go (Charles Ray). R-96; C-159.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P. 392; C-R, P. 668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P. 390; C-R, P. 668; Ex. Vol. 49, P. 55, 155, 158.
The Wonderful Thing (Norma Talmadge). R-458. Nov. 26. C-581. Dec. 3.
Tol'able David (Richard Bathelmess). R-589. Dec. 3. (C-849. Dec. 17).
Stranger Than Fiction (Katherine MacDonald). R-705. Dec. 10. C-976. Dec. 24.
The Lotus Eater (John Barrymore). R-715. Dec. 10. (C-849. Dec. 17).
All for a Woman (Foreign Film). R-855, Dec. 17. C-1120. Dec. 31. C-202. Jan. 14.
Love Never Dies. R-854. Dec. 17. C-976. Dec. 24.
R. S. V. P. (Charles Ray). R-982. Dec. 24. C-1120. Dec. 31.
Stardust (Hope Hampton). R-1126. Dec. 31. C-108. Jan. 7.
My Boy (Jackie Coogan). R-112. Jan. 7. C-202. Jan. 14.
Playthings of Destiny (Anita Stewart). C-202. Jan. 14.
The Invisible Fear (Anita Stewart).
Her Social Value (Katherine MacDonald).
My Lady Friends (Mr. and Mrs. Carter DeHaven).
Alf's Button (Special).
Polly of the Follies (Constance Talmadge).
Her Mad Bargain (Anita Stewart).
Woman's Side (Katherine MacDonald).
Love's Redemption (Norma Talmadge).
The Beautiful Liar (Katherine MacDonald).
The Song of Life (Stahl Production).
Kindred of the Dust (Walsh Production).
The Rosary (Selig-Rork)
The Barnstormer (Charles Ray).

ASSOCIATED PRODUCERS
RELEASED THROUGH FIRST NATIONAL

Blind Hearts (Hobart Bosworth). R-1076; C-159.
The Silent Call. R-549. Nov. 26. C-531. Dec. 3.
The Sea Lion (Bosworth).

Note—Refer to top of page for explanation of reference marks

CURRENT FILM RELEASE DATES

THOMAS H. INCE PRODUCTIONS
Mother O' Mine. R-747; C-47.
Cup of Life. R-318; C-397.
Hail the Woman (R-203. Jan. 14).

J. PARKER READ, JR.
I Am Guilty (Louise Glaum). R-85; C-149.
Greater Than Love. R-829; C-885.

ALLAN DWAN PRODUCTIONS
A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
A Broken Doll. R-751.
The Sin of Martha Queed (Six Reels). R-710. Dec. 10. (C-1120. Dec. 31).

MAURICE TOURNEUR PRODUCTIONS
The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons. R-114; C-189.

MACK SENNETT PRODUCTIONS
Call a Cop (Two Reels).
Love's Outcast (Two Reels—Ben Turpin). R-729.
Molly O (Mabel Normand). R-587. Dec. 3. C-705. Dec. 10.

J. L. FROTHINGHAM
The Ten Dollar Raise. R-323; C-387.
Pilgrims of the Night. R-831; C-385.
Shattered Idols.

FOX FILM CORP.

SPECIAL
Over the Hill. 10,700 Ft. R; Vol. 46, P-623.
A Connecticut Yankee in King Arthur's Court. 7,600 Ft. R; Vol. 48, P-805; C; Vol. 49, P-135.
Shame. 8,200 Ft. R-789; C-885.
Perjury. 7,400 Ft. R-932; C-273.
Footballs (Tyrone Power). R-448; C-649.
The Last Trail.
The Queen of Sheba. 9,559 Ft. Vol. 49. R-879; C-947.

WILLIAM FARNUM
His Greatest Sacrifice. R-205; C-267. 6,500 Ft.

PEARL WHITE
Beyond Price. R-326.

TOM MIX
Trailin'. (R-113. Jan. 7. C-202. Jan. 14).
The Rough Diamond. R-217; C-289.
Sky High (R-1126. Dec. 31. C-108. Jan. 7).

DUSTIN FARNUM
The Primal Law. R-575; C-759.
The Devil Within. 5,997 Ft. R-583. Dec. 3. C-705. Dec. 10.

BUCK JONES
Bar Nothing. 4,311 Ft. R-809.
Riding With Death. R-456. Nov. 26. C-581. Dec. 3.

WILLIAM RUSSELL
Singing River. R-731; C-163.
The Lady from Longacre.
The Roof Tree (R-113. Jan. 7. C-202. Jan. 14).
Desert Blossoms (R-116. Jan. 7. C-202. Jan. 14.

SHIRLEY MASON
Queenie. 5,174 Ft. R-693; C-759.
Jackie. (R-1128. Dec. 31. C-202. Jan. 14).

TWENTIETH CENTURY BRAND
While the Devil Laughs. C-273.
Cinderella of the Hills (Barbara Bedford). R-95; C-159.
Bucking the Line (Maurice Flynn). R-336; C-397. Nov. 26.
The Jolt (Murphy-Walker). R-456. Nov. 26. (C-1120. Dec. 31).
Whatever She Wants (Eileen Percy). R-981. Dec. 24. (C-1120. Dec. 31).
Gleam O' Dawn (Barbara Bedford). R-206. Jan. 14.

SERIALS
Fantomas (Twenty Episodes). R; Vol. 48, P-215.

CLYDE COOK
(Two Reels Each)
The Sailor.
The Toreador. R-446.
The Chauffeur. (R-115. Jan. 7).

AL ST. JOHN SERIES
(Two Reels Each)
Small Town Stuff.
The Happy Pest.
The Indian.
Fool Days. (R-980. Dec. 24.)

MUTT AND JEFF CARTOONS
(One Reel Each)
Fast Freight.
The Stolen Snooze.
Getting Ahead.
Bony Parts.

SUNSHINE COMEDIES
(Two Reels Each)
One Moment, Please.
A Perfect Villain.
Love and War.
The Big Mystery.
Long Live the King.
Pardon Me. (R-116. Jan. 7).

GOLDWYN

A Tale of Two Worlds (Gouverneur Morris Production). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Ft. Vol. 49; C-R, 323.
Snowblind (All Star). R-542.
Made in Heaven (Tom Moore). R; Vol. 49, P-995; C-149.
Wet Gold (Williamson Production). R-437; R-439.
Head Over Heels (Mabel Normand).
Boys Will Be Boys (Will Rogers). R-208.
An Unwilling Hero (Will Rogers). C-739; R-440.
Beating the Game (Tom Moore). 5,053 Ft. R-448; C-529.
The Man from Lost River.

SEASON 1921-1922
Theodora (Italian Spectacle). 10,000 Ft. R-1073. R-47.
All's Fair in Love. 4,979 Ft. (C-397. Nov. 26.)
Ace of Hearts. 5,884 Ft. (R-94; C-705. Dec. 10).
For Those We Love. 5,752 Ft. (R-853. Dec. 17. C-976. Dec. 24).
Invisible Power (6,613 Ft.). R-694; C-759.
Dangerous Curve Ahead (5,551 Ft.). R-810; C-895.
The Old Nest (7,899 Ft.).
From the Ground Up (Tom Moore). R-948; C-47.
Doubling for Romeo (Will Rogers). R-95; C-159.
Pardon My French (Vivian Martin). 5,620 Ft. R-113. Jan. 7. C-202. Jan. 14.
The Grim Comedian (Rita Welwam). 5,509 Ft.
Poverty of Riches (Leroy Scott). 5,641 Ft. (R-589. Dec. 3. C-849. Dec. 17).
The Man from Lost River (Katherine N. Burt). 5,693 Ft.
A Poor Relation (Will Rogers). 4,609 Ft.
From the Ground Up (Tom Moore). 4,495 Ft.
The Night Rose (Leroy Scott). 5,630 Ft.
Be My Wife (Max Linder). 4,470 Ft. R-750; C-163.

W·W·HODKINSON

WARD LASCELLE
Rip Van Winkle (Thomas Jefferson). R-1074. C-397. Nov. 26.

WINNIPEG PRODUCTIONS
God's Crucible (All Star). R-319; C-529.

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES
The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.
A Certain Rich Man. R-809; C-895.

ZANE GREY PICTURES, INC.
The Man of the Forest. R-434; C-603.
The Mysterious Rider. R-1075; C-47.

J. PARKER READ, JR., PRODUCTIONS
Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211:
The Brute Master (Hobart Bosworth). R; Vol. 47; C-R, P-852.

ROBERT BRUNTON PRODUCTIONS
The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

IRVIN V. WILLAT PRODUCTIONS
Partners of the Tide. R; Vol. 49; P-515; C-R, P-581.
The Face of the World. R-538; C-539.
Fifty Candles. (R-980. Dec. 24. C-202. Jan. 14).

J. L. FROTHINGHAM PRODUCTIONS
The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

ROCKETT FILM CORPORATION
The Truant Husband.
Keeping Up With Lizzie (Enid Bennett). R-324; C-387.

HUGO BALLIN
The Journey's End. R-113; C-589.
Jane Eyre. R-948; C-47.

RENCO FILM CORPORATION
Lavender and Old Lace. R-92; C-149.

TRIART PRODUCTIONS
The Beggar Maid (Mary Astor—Two Reels).
The Bashful Suitor (R-1127. Dec. 31).

DIAL FILM CORPORATION
The Light in the Clearing. 7,000 Ft. (C-715. Dec. 10. C-849. Dec. 17).

METRO

The Man Who (Bert Lytell). R-438; C-589.
Life's Darn Funny (Viola Dana). R-634; C-695.
Big Game (May Allison—Six Reels). R-829; C-49.
A Trip to Paradise (Bert Lytell—Six Reels). R-92.
The Match Breaker (Viola Dana). R-92; C-163.
The Infamous Miss Revell (Alice Lake). R-209; C-529.
There Are No Villains (Viola Dana). R-94; C-163.
Alias Ladyfingers (Bert Lytell). R-944; C-1023.
The Hole in the Wall (Alice Lake). R-588. Dec. 3. C-849. Dec. 17.
The Idle Rich (Bert Lytell).
Fightin' Mad (Six Reels). R-588. Dec. 3. C-705. Dec. 10.
The Fourteenth Lover (Viola Dana). C-705. Dec. 10.
The Golden Gift (Alice Lake). R-711. Dec. 10. C-1120. Dec. 31).
Glass Houses (Viola Dana).
The Right That Failed (Bert Lytell). R-854. Dec. 17. C-976. Dec. 24.

NAZIMOVA PRODUCTIONS
Camille. R-446; C-539.

S-L PRODUCTIONS
Garments of Truth (Gareth Hughes—Six Reels). R-209; C-397.
The Hunch (Gareth Hughes—Six Reels). R-944; C-1023.
Little Eva Ascends (Gareth Hughes). R-713. Dec. 10. C-849. Dec. 17.
Stay Home (Gareth Hughes).

REX INGRAM PRODUCTIONS
The Conquering Power. R-339; C-493.
Turn to the Right.
The Prisoner of Zenda.

TIFFANY PRODUCTIONS
Peacock Alley (Mae Murray). R-714. Dec. 3. C-849. Dec. 17.

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison is star of "Hurricane Hutch." Ruth Roland is star of "The White Eagle."

Week of December 11
No. 12 of Hurricane Hutch (Red Courage).
Trapping the Weasel (Bob and Bill—One Reel). R-715. Dec. 10.
Look Pleasant, Please (Lloyd Reissue—One Reel). R-710. Dec. 10.
Sink or Swim (Snub Pollard—One Reel).
The Conceited Donkey (2/3 Reel Cartoon Fable). R-715. Dec. 10.

Week of December 18
No. 13 of Hurricane Hutch (Neck and Neck).
Two Gun Gussie (Lloyd Reissue—One Reel). R-856. Dec. 17.
The Wolf and the Kid (2/3 Reel Cartoon Fable). R-855. Dec. 17.
Shake 'Em Up (Pollard—One-Reel Comedy). R-856. Dec. 17.
Stick Around (Truex—Two-Reel Comedy). R-856. Dec. 17.
The Power Within (Six-Reel Drama).

Week of December 25
No. 14 of Hurricane Hutch (The Secret in the Flame).
Fireman Save My Child (Lloyd—One Reel—Reissue).
The Wayward Dog (2/3 Reel Cartoon Fable). R-980. Dec. 24.
The Corner Pocket (One Reel—Pollard Comedy). R-980. Dec. 24.

Week of January 1, 1922
No. 15 of Hurricane Hutch (The Last Duel).
No. 1 of The White Eagle.
Try, Try Again (One-Reel Comedy). R-202. Jan. 14.
The Cat and the Mice (2/3 Reel Cartoon Comedy).
Beauty Contest (Two-Reel All Negro Comedy). R-203. Jan. 14.
Before Breakfast (One-Reel Lloyd Reissue).

Week of January 8
No. 2 of White Eagle (The Red Men's Menace).
The Dog and the Mosquito (2/3 Reel Cartoon Fable).
Lose No Time (Pollard—One-Reel Comedy). R-202. Jan. 14.
The Canadian Lynx (Bob and Bill Series—One Reel).
Take a Chance (Lloyd—One-Reel Reissue).

Note—Refer to page 323 for explanation of reference marks

CURRENT FILM RELEASE DATES

Week of January 15

No. 3 of The White Eagle (A Strange Message).
The Dog and the Flea (2/3 Reel Cartoon Fable).
Loose Change (One-Reel Parrott Comedy).
The Bashful Lover (Truex — Two-Reel Comedy).
The Non-Stop Kid (One-Reel Lloyd Reissue).

Week of January 22

No. 4 of The White Eagle (The Lost Trail).
Call the Witness (Pollard — One-Reel Comedy).
The Bear and the Bees (2/3 Reel Cartoon Fable).
That's Him (Lloyd—One-Reel Re-issue).

PIONEER FILM CORP.

A Western Adventurer (William Fairbanks). R-540.
The Mystery Mind (Fifteen Episode Serial).
Oh, Mary, Be Careful! (Madge Kennedy). R-321; C-759.
The Forgotten Woman (Pauline Stark).
A Millionaire for a Day (Arthur Guy Empey).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-Reelers).
His Brother's Keeper (Martha Mansfield).

REALART PICTURES

The Land of Hope (Alice Brady). R-114; R-236.
Such a Little Queen (Constance Binney). C-589.
Moonlight and Honeysuckle (Mary Miles Minter). R-830; C-885.
Don't Call Me Little Girl (Mary Miles Minter). R-113; C-291.
A Private Scandal (May McAvoy). R-847; C-291.
The March Hare (Bebe Daniels). R-538; C-695.
A Heart to Let (Justine Johnston). R-636; C-695.
Little Italy (Alice Brady). R-539; C-695.
Her Sturdy Oak (Wanda Hawley). R-828; C-885.
One Wild Week (Bebe Daniels). R-451.
The Land of Hope (Alice Brady). R-114. C-695.

SEASON 1921-1922

Room and Board (Constance Binney). R-319; C-273.
Her Winning Way (Mary Miles Minter). R-576; C-649.
Everything for Sale (May McAvoy). R-945; C-1023.
Dawn of the East (Alice Brady). R-945; C-1023.
The Case of Becky (Constance Binney). R-947; C-1023.
The Speed Girl (Bebe Daniels). R-457. Nov. 26. C-581. Dec. 3.
Morals (May McAvoy). R-114. Jan. 7.
First Love (Constance Binney). R-204. Jan. 14.
The Love Charm (Wanda Hawley). R-205. Jan. 14.

R-C-PICTURES

Live and Let Live (Cabanne Production—Six Reels). R-537; C-47.
The Greater Profit (Edith Storey). R-115; C-695.
When Lights Are Low (Six Parts—Sessue Hayakawa). R-236; C-789.
The Sting of the Lash (Pauline Frederick—Six Reels). R-931; C-397.
Shams of Society (Walsh-Fielding Production—Six Parts). R-115. Jan. 7. C-202. Jan. 14.
A Wife's Awakening (Gasiner Production—Six Parts). R-94; C-397.
The Swamp (Sessue Hayakawa—Six Reels). R-94; C-159.
The Barricade (Cabanne Production—Six Reels). R-807; C-159.
The Foolish Age (Doris May). R-1073; C-47.
Possession. R-218; C-397. Nov. 26.
The Lure of Jade (Pauline Frederick). R-335; C-397. Nov. 26. (Six Reels).
Silent Years (Six Reels.) R-586. Dec. 3. C-705. Dec. 10.
The Duke of Chimney Butte (Fred Stone—Six Reels).
At the Stage Door (Cabanne Production—Six Reels). R-981. Dec. 24. C-1120. Dec. 31.
Eden and Return (Doris May—Six Reels). R-1127. Dec. 31. C-202. Jan. 14.

SELZNICK

ELAINE HAMMERSTEIN STAR SERIES

Remoresless Love. R-827; C-49.
Handcuffs or Kisses. R-944; C-1023.
The Way of a Maid.

EUGENE O'BRIEN STAR SERIES

Is Life Worth Living? R-541; C-49.
Clay Dollars.
Chivalorus Charles (R-1127. Dec. 31).

OWEN MOORE STAR SERIES

The Chicken in the Case. L-5,261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience. R-639; C-163.

CONWAY TEARLE STAR SERIES

After Midnight. R-575; C-895.
The Man of Stone. (R-457. Nov. 26. C-849. Dec. 17).
Shadows of the Sea (R-205. Jan. 14).

SPECIAL PRODUCTIONS

Who Am I? R-440; C-49.
Conceit (All Star). R-856. Dec. 17. C-1120. Dec. 31.
A Man's Home (All Star). R-649; C-759.
The Greatest Love (Vera Gordon.

REPUBLIC

Man's Plaything (Grace Davidson and Montague Love).
Mountain Madness (Ed Coxen and Ora Carew).
The Gift Supreme (Bernard Burning).
Children of Destiny (Edith Hallor.

SHORT SUBJECTS

William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

REVIVALS

Scandal (Constance Talmadge).
The Lone Wolf (Hazel Dawn and Bert Lytell).
The Iron Trail (Rex Beach Production). C-397. Nov. 26.

UNITED ARTISTS

Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.
Carnival (Harley Knoles Production). 6,000 Ft. R-113; C-395.
The Three Musketeers (Douglas Fairbanks). R-211; C-397.
Disraeli (George Arliss). R-96; C-163.
Little Lord Fauntleroy (Mary Pickford). 9,984 Ft. R-573; C-649.
The Iron Trail (Rex Beach Production). C-397. Nov. 26.

UNIVERSAL

JEWELS

Outside the Law (Six Reels—Priscilla Dean). R; Vol. 48-465.
Reputation (Eight Reels—Priscilla Dean). R-205; C-267.
No Woman Knows (Seven Reels). R-447; C-529.
Conflict (Priscilla Dean). R-95; C-159.
The Fox (Harry Carey). R-590. Dec. 3. C-705. Dec. 10. (Seven Reels).
The Leather Pushers (Series of Two-Reelers).

JEWEL COMEDIES

A Monkey Movie Star (Joe Martin).
Robinson's Trouseau (Lee Moran).
P. D. Q. (Lee Moran).
A Monkey Schoolmaster (Joe Martin).

SPECIAL ATTRACTIONS

The Millionaire (Herbert Rawlinson). R-217; C-289.
Sure Fire (Hoot Gibson). R-93; C-159.
False Kisses (Miss Du Pont). R-457. Nov. 26. C-581. Dec. 3.
Dr. Jim (Frank Mayo). R-458. Nov. 26. C-581. Dec. 3.
A Parisian Scandal (Marie Prevost). 4,739 Ft. R-586. Dec. 3. C-705. Dec. 10.
Cheated Hearts (Herbert Rawlinson). 4,415 Ft R-712. Dec. 10. C-849. Dec. 17.
Shattered Dreams (Miss Du Pont). R-853. Dec. 17. C-1120. Dec. 31.
Playing With Fire (R-982. Dec. 24. C-1120. Dec. 31.
The Fire Eater (Hoot Gibson). R-1129. Dec. 31. C-108. Jan. 7.
The Guttersnipe (Gladys Walton). R-116. Jan. 7. C-202. Jan. 14.
Across the Deadline (Frank Mayo). R-204. Jan. 14.
Don't Get Personal (Marie Prevost). R-206. Jan. 14.

SERIALS

The Terror Trail (Eileen Sedgwick).
Winners of the West (Art Acord). R-575; C-649.
The Secret Four (Eddie Polo).

WESTERN DRAMAS
(Two Reels Each)

Old Dynamite.
The Brand of Courage.
The Dream Girl.
Ned of the News (Percy Pemroke).
A Battle of Wits (Eileen Sedgwick).
The Deputy's Double Cross (Laura LaPlante and Lee Shumway).
The Night Attack (Eileen Sedgwick).
Captain's Kidd's Finish (Mack Wright).

CENTURY COMEDIES
(Two Reels Each)

Teddy's Goat (Teddy, the Dog). R-854. Dec. 17.
Get Rich Quick Peggy (Baby Peggy).
A Family Affair (Charles Dorety).
The Dumb-Bell (Harry Sweet). R-114. Jan. 7.
Chums (Baby Peggie and Brownie). R-113. Jan. 7.
Shipwrecked Among the Animals (Harry Sweet). R-206. Jan. 14.
The Straphanger.
An Idle Roomer.

STAR COMEDIES
(One Reel Each)

Ice Box Pirates.
Heart Breakers.
Show Me Your Samples.
Fur Coats and Pants. R-203. Jan. 14).
Oh Nursie!
Westward Whoa. (R-205. Jan. 14).
Almost a Rancher.
Penny Ante.

SERIES

The Return of Cyclone Smith (Two Reels Each).

VITAGRAPH

SPECIAL PRODUCTIONS

The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.
The Son of Wallingford. R-943; C-47.
The Flower of the North.

ALICE JOYCE

The Scarab Ring.
The Inner Chamber (Six Parts). R-94; C-273.

CORRINE GRIFFITH

Moral Fibre. R-945; C-159.
Received Payment.

EARLE WILLIAMS

Bring Him In. R-1074; C-289.
It Can Be Done.

ANTONIO MORENO PRODUCTIONS

Three Sevens. R; Vol. 49, P-991; C-49.
The Secret of the Hills.

ALICE CALHOUN'S PRODUCTIONS

The Rainbow.
The Matrimonial Web. R-220; C-289.
The Little Minister. (R-1129. Dec. 31. C-202. Jan. 14).

WILLIAM DUNCAN

Steelheart. R-450; C-529.
No Defense.

LARRY SEMON COMEDIES

The Bell Hop.
The Sawmill.

JIMMY AUBREY COMEDIES

The Mysterious Stranger.
The Messenger (R-113. Jan. 7).

SERIAL

Breaking Through (Carmel Myers and Wallace McDonald).

WID GUNNING, INC.

The Blot (Lois Weber Production). 7,121 Ft. R-930; C-163.
Quo Vadis (Reissue—Six Reels). 5,884 Ft. F-95; C-397.
Good and Evil (Lucy Doraine). 4,951 Ft. R-447; C-649.
Girl from God's Country (Nell Shipman). 6,957 Ft. R-448; C-529.
The Old Oaken Bucket. 5,098 Ft. (R-217; C-1120. Dec. 31).
Moongold (Will Bradley). 3,175 Ft.
Post Nature Pictures (Twenty-six Single Reels).
What Do Men Want? R-459. Nov. 26. (6,141 Ft.).
Our Mutual Friend (English Production—Six Reels). R-712. Dec. 10. C-976. Dec. 24. (7,698 Ft.).
White Hands (Hobart Bosworth). 5,654 Ft.
Bear, Boy and Dog. (2,053 Ft.).
Puppy Days. (959 Ft.).
Robinson Crusoe Hours. (966 Ft.).

Note—Refer to page 323 for explanation of reference marks

CURRENT FILM RELEASE DATES

STATE RIGHT RELEASES

ADVENTURES OF TARZAN
Adventures of Tarzan (Serial—Fifteen Episodes) (Elmo Lincoln-Star).

AFFILIATED DISTRIBUTORS
The Lonely Heart (Kay Laurell).

ALEXANDER FILM CORP.
Sherlock Holmes (Two-Reelers). R-203. Jan. 14.

ASSOCIATED PHOTOPLAYS
Ghost City (Helen Holmes).
Crossing Trails (Pete Morrison).
Too Much Married (Mary Anderson).

AYWON FILM CORP.
The Shadow of Lightning Ridge (Snowy Baker). R-451; C-397. Nov. 26.
The Better Man (Snowy Baker). R-459. Nov. 26. (C-1120. Dec. 31).
Western Firebrands (Big Boy Williams). R-458. Nov. 26.
Fidelity (All-Star Cast).
Lure of the Orient (Jack Conway-Frances Nelson).

BLANCHFIELD
A Knight of the West. R-93; C-159.

C. C. BURR
Burn 'Em Up Barnes (Johnny Hines). R-211.

DU MAHAUT-KLEIN
Monty Works the Wires (Monty—A Dog). R-713. Dec. 10.

EQUITY PICTURES
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Charge It (Clara Kimball Young). R-848; C-163.
Heedless Moths (Audrey Munson). R-748.
What No Man Knows (Clara Kimball Young). R-1077. (C-108. Jan. 7.)

EXPORT AND IMPORT
Wild Animal Serial (15 Episodes—Selig Productions).

C. B. C.
Dangerous Love.
The Victim.
Captivating Mary Carstairs.
Star Ranch Westerns (Two-reels, bi-monthly).

GEORGE H. DAVIS
The Heart of the North (Roy Stewart). R-208; C-649.

THE FILM MARKET
The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

PHIL GOLDSTONE
The Unknown (Dick Talmadge). (R-1128. Dec. 31).

GRAPHIC
Mother Eternal (Vivian Martin — Seven Reels). R; Vol. 49, P-990; C-45.

HOWELL SALES CO.
Vendetta (Pola Negri). (R-1125. Dec. 24). (C-108. Jan. 7.)

JANS' PICTURES
Man and Woman. R-447; C-529.
The Amazing Lovers. R-946.

J. W. FILM CORP.
Road to Arcady. (R-1129. Dec. 31).

GEORGE KLEINE
In the Fog (R-115. Jan. 7).

L. & H. ENTERPRISES
Daughter of the Night (R-114. Jan 7).

LEE-BRADFORD
The Unconquered Woman (Rubye DeRemer).

VICTOR KREMER
I Am the Woman (Texas Guinan).
Where Love Is Young (Zena Keefe).
Winding Trail (Buck Manning).

PACIFIC FILM COMPANY
The Able Minded Lady (H. B. Walthall).
The Call from the Wild. R-323.
The Fatal Thirty.
The Impossible Boy.
Folly Comedies (George Ovey—Single Reels).
Folly Comedies (Vernon Dent—Single Reels).

PHOTOCRAFT PRODUCTIONS
Oh, Mable Behave (Four Stars) (R-855. Dec. 17).

PRODUCERS' SECURITY
Diane of Star Hollow. R-880; C-47.
Mr. Bingle (Daddy Dumplins).
The Soul of Man (Six Reels).
Mr. Potter of Texas.
Cissy Fitzgerald Comedies (Two Reels).
The Right Way. R-218; C-397. Nov 26.
Squire Phinn.
Welcome to Our City.
Trail of the Law.
The Man Who Paid.
Irving Cummings Series (Two Reels).

RIALTO PRODUCTIONS
Holy Smoke (Funnyface). R-810.
Funny Face Comedies.
Windsor McCay Animated Drawings.
Tony Sarg Almanac.
Charley Cartoons.
Lee Kid Comedies.
Four Eileen Sedgwick Features.
Body and Soul. (Anna Luther).
Silks and Saddles.
Power of the Borgias.
Six Clara Kimball Young Reissues.

RAINBOW FILM CORPORATION
A Girl's Decision. R-93; C-397.

RUSSELL PRODUCTIONS
Shadows of Conscience (Russel Simpson). 7 Reels. R-1075; C-47.

TONY SARG
The Original Golfer. (R-116. Jan. 7.)

STOREY PICTURES, INC.
Shadowland Screen Review (Every two weeks).
Burlesque Photoplays (Elsie Davenport) (Once a Month.) (2 Reels Each.)

WILLIAM STEINER
Tangier Trails (Neal Hart). R-980. Dec. 24. (C-1120. Dec. 31.)

SWEDISH BIOGRAPH
Sir Arnes Treasure. 6,500 Ft. R-711. Dec. 10. C-976. Dec. 24.

TEXAS GUINAN PRODUCTIONS
Texas of the Mounted. R-1073.
Code of the West. R-94.
Across the Border (2 Reels). R-590. Dec. 3.
The Spitfire (2 Reels). R-590. Dec. 3.

WESTERN PICTURES' EXPLOITATION
A Dangerous Pastime.
That Something. R-758.
Scattergood Stories (Two Reel Comedies).
The Masked Avenger (Lester Cuneo).
Making the Grade (David Butler). R-207. Jan. 14.

WESTERN PICTURES' CORP.
Partners of the Sunset (Allene Ray).
Lady Luck (Allene Ray).

WORLD FILM CORPORATION
Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757; C-49.

WESTERN FEATURES' PRODUCTIONS, INC.
(Featuring "Bill" Fairbanks)
Go Get Him.
A Western Demon (William Fairbanks). R-96.
Hell's Border.
Fighting Heart.
Daredevil of the Range.

WARNER BROS.
Why Girls Leave Home (Anna Q. Nilsson). R-210; C-273.
Parted Curtains (H. B. Walthall and Mary Alden). R-94; C-397. Nov. 26.
School Days (Wesley Barry) (R-856. Dec. 17). C-976. Dec. 24.
Ashamed of Parents. (R-1128. Dec. 31.)

WESTERN CLASSIC SALES
(Two-Reel Dramas)
Bullets and Justice.
The Heart of Texas Pat.
The Unbroken Trail.

MISCELLANEOUS

AMERICAN FILM COMPANY
Quick Action (William Russell).
Sally Shows the Way (Mary Miles Minter).
The Moonshine Menace (Helen Holmes).
High-Gear Jeffrey (William Russell).
Youth's Melting Pot (Mary Miles Minter).
A Crook's Romance (Helen Holmes).
A Rough-shod Fighter (William Russell).
The Loggers of Hell-Roarin's Mountain (Helen Holmes).
Silent Shelby (Frank Borzage).

ASTA FILMS, INC.
Hamlet (Asta Neilson). R-336.

HENRY BALLMAR
Once Upon a Time. (R-207. Jan. 14).

CAPITAL FILM COMPANY
Fritzi Ridgeway Series (Two Reel Westerns).
Neal Hart Series (Two Reel Westerns).
Helen Gibson Series (Two Reel Westerns).
Al Jennings Series (Two Reel Westerns).
Capital Two Reel Comedies.
Witches Lure (All Star Cast).

EMERSON-LOOS
Red Hot Romance. R-713. Dec. 10.

D. W. GRIFFITH
Orphans of the Storm. (R-1125. Dec. 31).

FEDERATION PRODUCERS' SERVICE
The New Disciple. (R-1127. Dec. 31. C-202. Jan. 14.

KINETO COMPANY OF AMERICA, INC.
The Four Seasons (4 Reels). R-694; C-159.

Kineto Reviews
(Released Through National Exchanges, Inc.)
(One Reel)
(Third Series)

Hiking the Alps With the Boy Scouts.
Manhattan Life.
Eccentricities of the Wasp and Bee.
Fur and Feathers.
My Adirondacks Outing.
The Chemistry of Combustion.
The Victory Pageants.
The Delta of the Nile.
A Glimpse of the Animal Kingdom.
Better Milk. R-587. Dec. 3.
Permanent Peace. R-586. Dec. 3.

Urban's Movie Chats

(Released Through State Rights Exchanges)
First Series from No. 1 to 26, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

EXCEPTIONAL PICTURES' CORP.
January—Martin Johnson's "Jungle Adventures." R-449; C-649.
January—His Nibs (Chic Sale). R-947; C-1023.

W. KURTZ & CO.
Shattered (Foreign Film). R-460. Nov. 26.

NATIONAL EXCHANGES, INC.
Shadows of the West (Hedda Nova).
The Lotus Blossom. R-809; C-159.
The Great Reward (Serial—Francis Ford and Ella Hall).
Kineto Reviews (One-Reel Educational).
Rainbow Comedies (Edna Shipman and John Junior) (Two Reels Each).

WILL ROGERS
The Ropin' Fool (Two Reels). R-335.

ROMAYNE SUPERFILM CO.
The Toreador (3,600 Feet).
Rigoletto (6,000 Feet).

SACRED FILMS
The Bible. R-219.

Note—Refer to page 323 for explanation of reference marks

PROJECTION

By F. H. RICHARDSON

Nova Scotia Punch Artists

Wilkie Borden, who signs himself "Operator, Crescent Theatre," Westville, Nova Scotia, speaketh thusly:

From time to time I have noticed comment with regard to change-over signals in the department, and have read many complaints of and conductorial comments on holes punched near end of reels of film. With regard to the latter, let me remark that if the punch and other marks in and on film are any worse down your way than they are up here, you surely have just and ample cause for complaint. I have received films which had yards of the end punched with holes. These "marks" were not always merely single holes punched a considerable distance apart. Often they consist of several groups of holes, with anywhere from two to as many as six to each group.

I am unable to understand the reason for this wanton destruction, unless it be that some operators find enjoyment in manipulating a punch, and pleasure in the commission of what amounts to an outrage on the property intrusted to their care, on the audiences for whom they put on shows, on their employer and on THEMSELVES. I say "on themselves," because the butchering of the picture on the screen distinctly and directly discredits them. The excuse offered is that they need the holes for change-over signal.

Now, Mr. Richardson, do you not think the construction of projectors has much to do with this? We are expected to keep the magazine doors closed, and with it so it is impractical to tell just how close the end of the film is, unless one can remember the action at the end of each reel, which many are unable to do. As the matter now lies, it is therefore necessary that some method be adopted by means of which the operator can tell when the time for change-over comes.

His Plan

Here is my plan: Raise the upper magazine until about a foot of film is visible between the fire trap of the magazine and the upper sprocket. To the upper magazine attach a glass chute, which should extend to say within one inch of the upper sprocket. The operator can then remove the trailer, take his place beside the idle projector, and when the end of film appears in the chute dissolve over to the other projector.

When running a single projector installation I remove the trailer and only shut off the light when the end of the film reaches the upper sprocket. I am therefore able to shorten the stop, because I do not need to wait for a long trailer to run through before I can get busy.

Of course I re-attach the trailers before shipping the films. With a two-projector installation and the glass chute I can see no necessity or reason for punch marks. Can you?

Listen to Me

No, nor can I under any other condition. And now you listen to me, Brother Borden, carefully keeping in mind the fact that if I seem to lecture you, you are expected to consider the facts and decide whither or not I am right; also that through you I am talking to very many others, some of whom NEED talking to.

While we shall not agree on the things you have set forth, still the fact that you have evolved the glass chute plan is proof that you do use your thinker, and the fact that you have written this department in an endeavor to be helpful is evidence that you are a progressive—a live wire—though you may have some distance yet to go before you carry high voltage of knowledge in matter projectional.

First, let me say that the glass chute scheme would not be practical, it for no other reason than that it would not be approved by officials. Glass if fragile. Suppose the chute became broken. Would that not leave unprotected a strip of film quite long enough to make a nice little bondfire right under the upper magazine. And do you really think that would get past any inspector?

And now another thing. You term yourself an "operator." Stop, Brother Borden, and reason with yourself. How are you to expect the employer, or anyone else to have very high respect for you, if you not only admit, but openly declare yourself to be merely the "operator" of a mechanism; when you volunterially declare yourself to be a non descript who is willing to class himself as one of more than a hundred different varieties of "operators," one of which is "Operators on Straw Hats," another "Operators on Ladies' Silk Waists," another "Operator of a Gambling House." Why, man, even the barber claims a distinctive title, which individuals have sufficient pride to refine into "Tonsorial Artist." You call the organist of your theatre an "Organ Operator" just once, and see what he or she says to you!

Have Pride

Have a little pride in your profession, Brother Borden. Call yourself a PROJECTIONIST, and then BE ONE. For one thing, the projectionist does NOT punch holes in film. Why? Because he has pride in his work. He wants good pay, BUT desires to and does give the very best there is in him in return for that pay.

He is NOT one who is willing to "lick the shoes of the employer." Neither is he one of those cleap swindlers who sells his service for all he or the organization he disgraces can get, and then delivers just as little real service as he thinks he can and not loose his job.

He either makes a cue sheet, invents a change-over signal or learns from the projection department how to make one. In any event he does NOT outrage the property intrusted to his care by punching holes in it. Only the "operator" does that, and even the self respecting operator will not do so reprehensible a thing.

Concerning the term "operator," some have defended it on the ground that it is included in the name of the organization (union) the men are affiliated. We do not hold this defense as having value, for two reasons. First, the said organization is dominated by stage employees, who, we have been told by delegates to the last convention, objected to changing the name "operator" to one having some distinctive significance, and since they had the controlling voting power, that settled it.

There Was No Use

There was no use even introducing the subject. In the second place the term "operator" was included in the organization name years ago, when projection consisted in very little more than ability to "twist a crank," thread a projector and make some sort of a splice in film. Times have changed since then, and the requirements of projection are vastly greater. "Projectionist" then would have been something of a joke.

It is now a legitimate title, pretty well recognized all over the world. It has been adopted by all progressive men of the profession, by several progressive organizations of projectionists, by the most influencial trade papers, by projector manufacturers in their advertisements, etc., and by some Government officials.

In closing, I might add that when you, Brother Borden, sign yourself "Operator, Crescent Theatre," while custom might cause us to assume you were its projectionist, still we would have a perfect right to assume that you operated the theatre itself.

In closing, let me suggest that you get a little white shellac. Thin it down pretty thin with wood alcohol, and varnish about three frames of the film with it at the point where the idle projector should be made ready; two more when it should be started, and one frame just where the dissolve should take place.

The idea is that the varnish will reflect enough light from the film back into the room to cause a "flash" which you will see all over the room. The shellac will dry very quickly. Try it out and report, if you will be so kind. Incidentally I asked all our readers to do the same thing weeks ago, but to now not one has come across.

From Minneapolis

Chauncey L. Greene, Minneapolis, Minnesota, says:

I am breaking a long silence to make a suggestion which may be too late, and may in addition be worthless. Here goes anyhow. I have noticed with much satisfaction that the Fourth Edition of the Handbook is about to go to press.

Now it seems to me the technical development of, or in projection is just about beginning to hit its stride, and that it is due to move at very much accelerated speed during the next few years. If this is true, and you are most competent to judge as to that, is not the time ripe for the publication of a loose leaf Handbook, in rugged form, so that by the removal and addition of pages it might always be kept up to date, and, if necessary enlarged by the addition of new things as they appear. This is the plan which has been adopted by several large engineering societies, and it seems to me it would be well worth its cost to the projectionists of the world at large.

(*Continued on following page*)

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up ot date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

If this is for any reason impractical at this time, could not the projection department be made up of alternate pages of text and advertisements. If it could, then it would be possible to clip up each weeks' issue and file the clips under proper heading in an ordinary letter file. I have myself used this system for some time, but because the department pages often occupy opposite sides of a sheet it necessitated a great deal of reference indexing.

And now that all this is off my chest, I will proceed to supply a very tardy answer to a question. About four years ago I described, in the department, a short and ground detector, consisting of a headband telephone receiver in series with a 4-volt flashlight battery, with leads for testing. Battery was fastened to idle end of the headband.

A Question Raised

Some one raised the question, is it sensitive enough to detect a high resistance short or ground? I was unable to answer this quantitively until a short while ago. Tested at the University of Minnestota it gave clearly audible response through one hundred thousand (100,000) ohms of resistance. The next highest available resistance was one million (1,000,000) ohms, and here it failed completely. I believe the limit of its practical range is about two hundred thousand (200,000) ohms.

There! Having thus relieved my soul I will now subside, first tendering to you my very best wishes for a happy and prosperous year.

Oh yes, by the way, before I throw out the clutch and step on the brake, in November 26 issue I noticed a request for a film cleaning solution formula. I believe the fluid you tried to recall the name of was Carbon Tetrachloride (CC/4). It was recommended in the department years ago by Lester Bowen, if I am not in error. It is non-inflammable. In fact its chief ingredient is used in Pyrene, J. M., and similar fire extinguishers.

As to Loose Leaf

As to the loose leaf Handbook, I have very carefully looked into the practicability of such a plan. It has important points in its favor. You have named them. They are the opportunity such a plan offers to keep the book right up to the minute.

The trouble is that it also has very serious objections, not the least of which is the cost. There are still many men who think so very little of their profession that they will not invest even the relatively small price it is necessary to charge for a regularly bound book.

If the profession is ever elevated to the plane it should occupy, and will occuppy when the men in it themselves raise to that plane—as a relatively few of them already have—then we can give them such a book as you have in mind, and I, too, have in mind.

But book publishing, like anything else, must be made to pay at least reasonably. I must live, and my publishers must have at least some leeway of profit.

To correct a perhaps wrong impression, let me tell you that in order to keep the price of the first edition down to the lowest possible figure, I waived all royalty thereon. All I ever received from it was one hundred dollars, which J. P. Chalmers made me a present of. He, himself, made little or nothing out of it. On the second edition I received, on my own suggestion, just one-half the usual, regular royalty paid authors on books of this class. This also was to keep the price to you down. I believe the second edition did pay my publishers a fair return. On the third edition I received the usual, regular royalty paid authors on books of this sort, which is higher than fiction royalty, because the sale is necessarily limited. My publishers made very little, if anything, on the book.

This statement is made to correct the popular idea that publishers and author of such books have a gold mine. They most emphatically have NOT.

Of course if I collected a lot of catalogue stuff together, got manufacturers to put in a lot of stuff they wrote themselves, and made up the rest in a happy-go-lucky sort of way, which would do more harm than good, then the task of getting out a book would be easy, and if I filled each page with half what is actually on each page, and filled whole pages with cuts that could be just as well confined to a quarter page or less, then the general expense of getting out the book would be greatly reduced, and the publisher would make more per copy.

NOTICE

Equipment—

Manufacturers and Dealers

The 4th Edition (25000) of

F. H. Richardson's HANDBOOK

Now Going to Press

The new 4th edition of the Handbook will contain more than 800 pages of technical matter—100 pages more than the last edition.

A limited amount of advertising will be accepted up to press time.

For rates address ADV. DPT.

MOVING PICTURE WORLD

Murray Hill 1610 516 5th Ave., N. Y. C.

Not That Way

But I don't do those things. I try to get out an honest, all-wool-and-a-yard-wide Handbook, which you may depend upon and look to for genuine information in all branches of projection, and this is enormously expensive, both in the compilation of material, in the getting of it ready for the printer, in cuts and in printing.

Then we use good paper, and good, substantial binding. In short we do everything within the combined powers of my publishers and myself to give you the very best we can, at the same time keeping price down as low as it is possible to keep it, without cheapening the book itself.

And after doing all this we of necessity face a restricted market. A book of fiction, which sells less than 50,000, is deemed almost a complete failure. In the very nature of things we can not hope to reach even that figure. If we made the price ten dollars, as we certainly must if the most excellent suggestion you have made were followed, you can see what a howl there would be, and the worst feature of it is that the very men who need a Handbook most would refuse to pay such a price.

Unable to Agree

H. St. Clare, Penticton, British Columbia, caused me to do some searching, all right. He sent a five dollar bill (U. S. money) and requested that he be placed on the list for one of the first, autographed, lot of the new Handbook. I was unable to make out the name, except that it began with P and ended with icton. After a fruitless search of three atlases I finally dug up an Official Railway Guide, which same is a 1,600 page book which gives, among other things, every town located on any railway, steamboat or stage line in this country and Canada. In this, after a long hunt, I found Penticton, and once I had that lot of letters for comparison, I could tell that was what was in Brother St. Clare's mind when he penned the name of his residence.

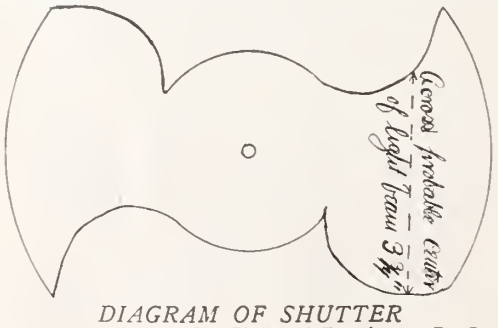


DIAGRAM OF SHUTTER
As made by H. St. Clare of Penticton, B. C.

I'm telling you this because it is not the first time I have received cash in a letter without being able to tell where it came from, especially if the envelope had been thrown away before the illegibility of the name of city had been discovered.

Correspondents should be VERY careful to write the name of city and state—street also, of given, very plainly; also if a letter is typewritten the signature ALWAYS should be also typewritten, just under the pen and ink signature. Endless trouble would thus be avoided. Many a worthy brother has failed to receive reply to his letter for the very simple reason that it was impossible for any one in my office to decipher his name.

I'm NOT roasting Brother St. Clare. I am telling him how close he came to probably accusing me of dishonesty for the reason that his order could not be credited because of his own carelessness. Unusual proper names ought always to be printed—at least that is the safest way. Friend St. Clare says:

Have often read the various discussions of 2-winged shutters. I am attaching paper pattern of shutter I made, which I have used on A C and D C for three years. I have found it very satisfactory. Please give it a try out and pass it along for someone else to try.

Results Not Appreciably Different

I am unable to agree with you that there is advantage in the form of shutter blade you show, Brother St. Clare. Sure it would "give satisfaction," but the results you get would be not appreciably different from those you would get from a stright edge shutter blade—or at least that is my verdict.

I am passing it along for the consideration of such of our readers as may care to give it a tryout, but with the remark that almost every conceivable shape of shutter blade, edge imaginable has been tried out during the past twenty-five years. That you would get a better result than with the regular stock shutter is entirely possible, because perhaps the blade fits your local condition, but the point I make is that the shape of the blade (I am NOT talking about its width), is no advantage.

Will Not Explode

H. B. Smith, projectionist, Washington, Iowa, says:

To settle an argument between the members of this local—local 594 I. A.—will you please advise us as to whether motion picture film will or will not explode?

You would have about as much chance of exploding a motion picture film as you would of exploding an ordinary paving brick. It is neither explosive or explodable.

What may happen, however, is this: If film be burned in a confined space, the generation of fumes and gases is so very rapid that considerable pressure may be set up, especially if the film be in a loose pile, where it will burn very rapidly. The old "exploding film" bugbear came about in this way: In the old days we used to set the projector on a sheet of metal tank, usually made of galvanized iron, about three or four feet long, by sixteen or eighteen inches wide. One, two and sometimes or even three reels were run into these cans as they came from the projector. These films lay in a loose pile, and it sometimes happened that a cigar or hot carbon stub rolled into the pile, whereupon, Bingo! The tank opening was arranged to automatically close in case of fire, which was an utterly idiotic thing to do, for under the above conditions gases were generated so fast that the darned tank would just blow up—or rather the door (usually) would blow off. It was NOT the film which exploded, but the blowing up of the tank by the pressure of the gases generated by rapid burning. And there you are, Brother Smith.

It is also possible that, when a film burns in a confined space, such as a closed projector mag-

azine, there being, under this condition, a vast volume of dense, black smoke thrown off, a very real explosion may occur. Again, however, it is not the film which explodes, but the gases themselves, which might be set on fire and enormously expanded were they to be struck just right by a flash of flame. This latter is very inprobable, though I believe it could happen. But explode a film? Can't be done, brother. In the parlance of the street, "There ain't no such animal!"

Walker Makes Good

Several years ago a man who was then an embryo cartoonist did some work for this department, which I recognized as coming from one with ability and brains. At that time he was unknown, and in a recent letter to me remarked: "You were the first to give me, and such ability as I may be possessed of, recognition."

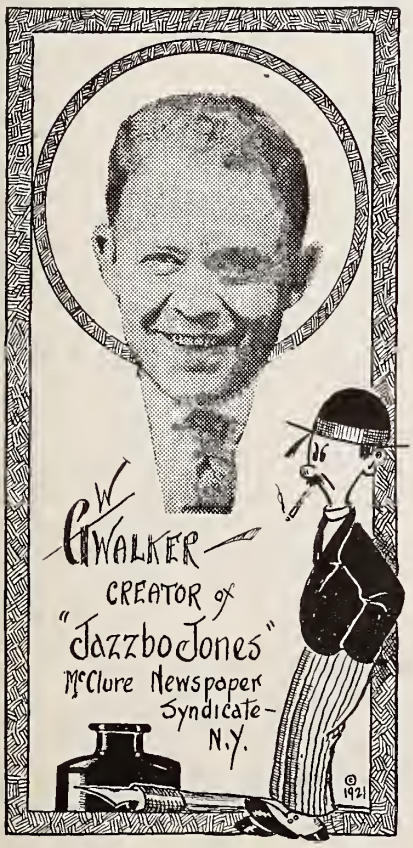
Since that time projectionists of this and other countries have had many a good laugh, and have been taught many a good lesson by the cartoons of G. W. Walker, which have from time to time appeared in this department.

Was a Projectionist

When Mr. Walker began to study cartoon work he was a motion picture projectionist. He is now a cartoonist of recognized ability. His work is in demand to such an extent that he is on the staff of the McClure Newspaper Syndicate, of New York City, and is supplying them with a humorous cartoon strip entitled, "Jazzbo Jones."

"Jazzbo Jones" appears in newspapers scattered all over the United States and Canada. Very likely it appears in your own home town paper, or one of them. If not, then tell the editor or editors about it, and thus give a former brother a boost.

Walker's cartoons on matters projectional will continue to appear, from time to time, in this department, as of old. If any of you have a really good idea for a humorous or instructive cartoon (preferably humorous, or a combination of humorous and instructive) on projection, or on things allied thereto, send it in to me and I'll have Walker put it into ink. It is not necessary to make a drawing. Just tell us what it is and we'll do the rest.



G. W. WALKER
The projectionist cartoonist

Read This. It Is Good

Every once in a while we get a letter which is out of the ordinary. Once in a while comes one which is very much so. The following, from George W. Samuelson, Bijou Theatre, Jamestown, New York, is in the latter class. It reads:

The newspaper space taken on motion picture operating (whatever that may be. F. H. R.) seems to indicate that a man must be a little more than human to be an operator. My theory is that any person that has a little horse sense can be made an efficient operator after three or four days (shameful waste of time, isn't it. F. H. R.) instructions under actual operating conditions.

I know of a manager who took a man that had never seen the inside of a booth (Booth-A structure made of boughs. A shack. Webster. F. H. R.) and within three days broke him in. The man held the job for more than four years.

An Unnecessary Expense

As to converting the booth (see above. F. H. R.) into a machine shop, I would consider that a very unnecessary expense. In fact I would consider it a temptation for the operator to experiment with his machines. I have found in four years of operating that experimenting is a very poor policy, and would rather damage the picture machine than improve it. As no operator could make any part (mechanical) of the picture machine with all the tools mentioned in your issue of November 19.

The operating and care of an automobile is far more complicated, and requires more mechanical ability, presence of mind and good judgement than any picture machine under the most adverse conditions, and still every man, woman and child drives a car and anyone unable to do so is considered backward.

The only tools that I find necessary to use are an intermittent wrench, couple of pairs of plyers, screw drivers, files, an oil can and a few rags to wipe up superfluous grease. And I challenge any operater to get a clearer, steadier picture than the one projected from my booth.

It is to laugh! Heavens, man, why the "couple" of pairs of plyers. Might not the extra plyers, screwdrivers and the files lead you into temptation? Sounds real dangerous to me.

I don't care to reply to such nonsense, except to call attention to the fact that this expert challenges machine "operators" ONLY. He is wise to leave projectionists out of it.

I think I will leave him to the tender mercies of those of you who feel like wasting time on a man who finds delight in belittleing and running down his own profession.

As True as Yesterday

Today I was looking through the little paper covered pamphlet I got out in 1907. It was the forerunner of the Handbook. It was entitled "Operator's Hand Book of Practical Instructions." It contained thirty pages, and was the very first instruction in projection, so far as I know, ever published as such.

The booklets were sold to exchanges and projector manufacturers, with the advertisement of the buyer on the cover, at, as I remember it, twenty dollars a thousand and I sold, in all, about sixty thousand of them. The Nicholas Power Company alone bought 6,000. They were immensely popular, being distributed gratis by those who bought them from me.

On page 3 I find the following:

Don't know it all. Those who imagine they do are too good for this world. Be eager and willing to learn. There is no man living who knows all there is to know about projection—or anything else, for that matter. The man who thinks he does is making a colossal blunder, and one that will cost him dearly in the end.

Circulate among the boys and exchange ideas. What they learn from you won't injure you and the points you get from them will be clear again.

Don't be afraid to ask questions concerning anything you may not clearly understand. It is better to expose your ignorance and get wise, than to have to hide it all your life, isn't it?

Every word of which is exactly as applicable today as it was when I wrote it fourteen years ago.

What Is It?

The Conductor (I've been promoted. I'm a "Conductor" now), holds license from the

State of Connecticut

Be sure to sign your name on the back of the enclosed

Operator's License

Chapter 233—Sec. 16, Public Actsof 1919

See that your name is correctly typed

If any error has been made in spelling, etc. return to this office for correction.

WHAT WAS PAINTED
On the overcoat of Richardson's Connecticut license

Gr-r-rand old state of the honorable nutmeg (wooden?). Here it is—or rather what was printed on the envelope they put it in. And now some of you chaps who call yourselves "operators" tell me what it is. The celluloid fire place grate goes to the first correct reply received, with the understanding that it must be received after 12, midnight, January 34, 1922.

Handbook Invaluable

George McD. Allen, well-known motion picture projectionist, Welland, Ont., is one of the many thousands who have expressed something MORE than mere satisfaction with the Handbook. He says:

Will you please forward lens charts, for which I inclose fifty cents P. O. money order. I have found your Handbook invaluable, and am anxiously awaiting publication of the Fourth Edition, which I hope will not be long delayed.

If Brother Allen found the third edition of much value, then surely he will value the Fourth Edition very, very much more highly, because it is far and away in advance of the third edition, both in up-to-dateness, size, illustrations, variety of purely projection matter treated, and about everything else.

I believe that you will all say the new book has ever more than kept pace with the advancement of the industry, and the profession of projection.

Remembrances

It want to take this opportunity to thank all those friends of this country and Canada who have sent Christmas tokens. They have ranged from cards to remembrances of considerable value, but the latter count for but very little more than the former. It is the pleasure of knowing you thought of me, and went to the trouble of sending a word of friendly greeting which really counts. The presents I shall prize, regardless of their value, especially those sent by unions as a body. It was kind of you, and gives me courage to tackle the New Year and its battles.

NO PROJECTION ROOM

Is Thoroughly Equipped Without a Set of the Lens Charts

PRICE 50 CENTS STAMPS

Order Them Today

Better Equipment

Conducted by E. T. KEYSER

Hamrick's Blue Mouse of Portland Is a Mighty Good Small Theatre

THE illustration on this and the opposite page show that John Hamrick is repeating in Portland the reputation which he gained in Seattle for operating beautiful theatres.

The Portland Blue Mouse is the old Globe Theatre with its interior completely made over. Mr. Hamrick took a ten and one-half years' lease on the house from Mary M. O'Neill, who operated the Globe.

The building, which contains a number of business offices above the theatre, is situated in the very center of the shopping district at Eleventh and Washington streets, is three stories high and constructed of grey brick.

Two Entrances

There are two entrances, the main one being on Washington street. The length of this entrance extends from front to back, instead of across the building. The box office, located at one side, is made of marble and plate glass. It is equipped with an automatic ticket machine and a Lightning coin changer. In each panel of the walls of the lobby walk a large brass poster frame has been inserted.

One of the most admired features of the new house is the reception lobby or foyer. This extends from front to back, instead of across the building. Louis Gluck, who was the interior decorator of the Seattle Blue Mouse, was brought down to Portland to decorate the house, and outdid himself on the walls of the lobby. The illustration shows the details admirably. The colors are Pompeiian red, tan and gold. The foyer is enclosed with French doors.

DON'T BE DISCOURAGED

because your house is small.

Read what John Hamrick did to make a minus thousand seater look like a million dollars.

Then study the illustrations.

The decorations and furnishings of the auditorium are practically replicas of the Seattle Blue Mouse. The color scheme is blue and old rose. Old ivory woodwork sets off panels of rose brocade topped by medallions. All draperies are blue with gold trimmings. The proscenium arch is enriched by bas-relief decorations in burnished gold. The organ console is finished in burnished gold to match. Blue valance and drapes frame a gold silk curtain trimmed in black. This opens barn door effect to disclose a gold fibre screen framed in black velour.

The screen flies, so that, when the show is finished and the curtain drawn, the screen disappears; and when the curtain is again opened a beautiful garden scene is disclosed. In the background are mountains surrounding a lake and in the foreground a real fountain plays amid real flowers and shrubs. Baby spot lights throw different colors on this scene as the orchestra plays.

994 Seats in House

There are 757 Heywood-Wakefield chairs in French grey wood with full upholstery in blue. The upholstery is leather, except on the 237 loge chairs, which are placed at the back of the main floor and at the front of the balcony. These are upholstered in blue velour. The aisle carpets and that in the foyer is blue with a pin stripe of black. The entire floor under the seats is carpeted in grey.

The ladies' rest room is furnished in blue velour overstuffed chairs and davenports, with mahogany tables and desk. Full length mirrors add a touch of luxury dear to the feminine heart. The room containing lavatory and toilets is in white woodwork with marble walls. This is on the second floor, but the smoking room and check room are on the main floor.

Two Simplexes in Projection Room

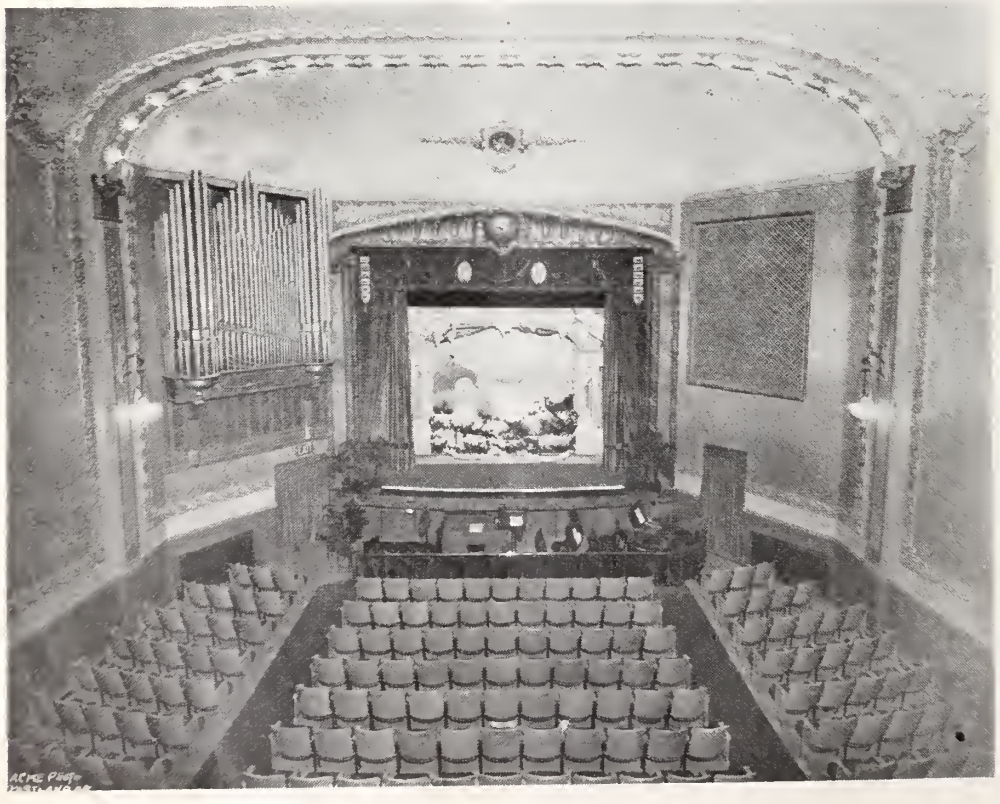
The girl ushers are dressed in blue velour, the same shade as the hangings, with borders of little grey mice around the bottom of the skirt.

The projection room is on the balcony. The Western Theatre Equipment Company, of Seattel, furnished all the equipment for same; also the house seatings. The booth equipment consists of two type "S" Simplex machines, W. T. E. Company arc controls, stereopticons and a spotlight especially constructed for the Blue Mouse by the W. T. E. Company.

All lighting and curtain controls are located in the projection room. The curtain opens and closes at the pressure of a button, and the screen flies and lowers in the same manner. The lights are controlled on dimmer banks.

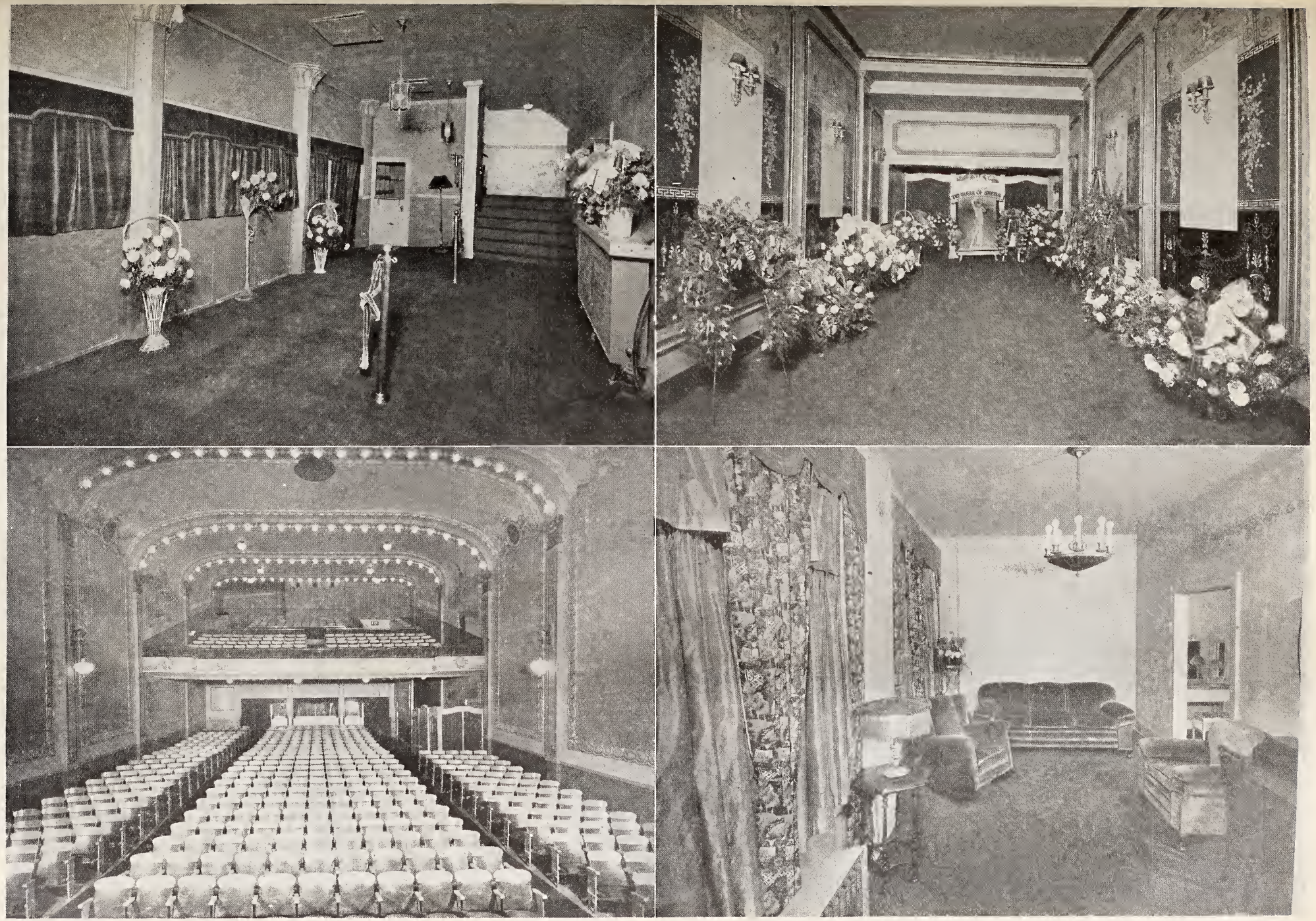
A record for the Pacific Coast was made in the installation of the equipment. William Hartford, installation engineer with the Western Theatre Equipment Company, started work in the theatre Saturday night and had completed the job of setting up the chairs and installing all projection, curtain and screen equipment by Sunday night.

The house opened on the evening of November 28 with "The Queen of Sheba." Harold Daigler, manager of the Seattle Blue Mouse, came down to get the house into smooth running order, and then he turned it over to Harry Sigmond, formerly counsel for the Northwest Film Board of Trade, as permanent manager.



STAGE OF PORTLAND'S BLUE MOUSE

Showing the artistically arranged garden setting, organ pipes and ventilating grille



VISUAL EVIDENCE THAT A SMALL HOUSE MAY BE MADE IMPRESSIVE

Interior views of the 994-seat Blue Mouse of Portland. Above, at left, the exit lobby; at right, the reception lobby. Below, at left, orchestra and gallery, viewed from front of house; at right, the homelike rest room for women patrons

RECO Hoods are made of natural colored glass and show brilliant and permanent effects. Cheaper and better than any dip.

Hoods are easily cleaned and last forever.

2 Sizes
10 Watt—40 Watt

Reynolds Electric Co.
2650 WEST CONGRESS STREET
CHICAGO, ILLINOIS
Also make Flashers, Small Motors, etc.

MAILING LISTS
MOVING PICTURE AND LEGITIMATE THEATRES

22166	Moving Picture by States per M	$5.00
1219	Film Exchanges, for List	7.50
196	Manufacturers and Studios	3.50
419	Machine and Supply Dealers	4.00
3674	Legitimate Theatres U. S. & Can.	25.00
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A. F. WILLIAMS
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Fumigation As a Method of Freeing the Theatre from Germs and Vermin

THE average moving picture theatre owner gives but little thought to the fumigation of his house, possibly because it is seldom the case that drastic measures must be resorted to to rid it of insects or germs. There are times, however, when spraying with insecticides fails to rid a theatre of pests and where more thorough treatment is necessary to make it safe. Health regulations are becoming more rigid, inspections by local and State authorities more frequent and the demands on the part of the public more exacting. A knowledge of fumigation may stand many exhibitors in good stead and save them the loss incident with closed houses during epidemics.

Not all of the troubles along this line are due to the presence of insects or to disease germs, as will be seen by the experience of an exhibitor in a small Western town. The building he took over and transformed into a moving picture house had been used as a bakery for many years. Its construction was well suited for theatre purposes and but little new material was added to adapt it to this use.

Complained of Mustiness

The house had not been in use very long before patrons began to complain that there was a musty smell about it and business commenced to fall off. The owner tried disinfectants, but without satisfactory results, and even resorted to the expedient of washing every foot of the woodwork with soap and water to which carbolic acid has been added. This freshened the atmosphere for a time and patrons returned, but gradually the old odor reappeared.

It was finally discovered that the woodwork of the old building contained myriads of yeast germs and that these were thriving in the moist air of the theatre. A chemist connected with a local drug store examined the place and declared that he could rid it of the germs overnight. The method he employed is given in detail and while it is best to secure the service of an expert, owing to its dangerous nature, any one can do the work successfully if extreme caution is observed. Like fire and water, hydrocyanic gas is a good servant, but a dangerous master. Insect pests and germs which hide in cracks and crevices are difficult to kill and cannot be exterminated by the usual disinfectants, but the fumes of a poisonous gas will penetrate into all openings, killing every living thing. Our opponents in the late war knew that and developed the idea to a high degree.

Deadly to Animal Life

Hydrocyanic gas is generated from the salt potassium cyanide, by treating it with sulphuric acid diluted with water. The chemical potassium cyanide is a most dangerous substance and the gas it forms is deadly to animal life. In fumigating a theatre great care must be taken to make sure that the fumes cannot escape into some other building which may be occupied, and it is also well to remove articles of brass and nickel, as these may become tarnished.

Experiments have shown that the potassium cyanide should be ninety-eight per cent. pure to give the best results and a chemical of this purity may be obtained provided the purchaser insists that no other will do. It should not cost more than forty cents a pound, except in isolated places. Sulphuric acid in the crude form may be used and this should not cost more than five cents a pound. If the auditorium of the theatre is tight, one ounce of cyanide for every one hundred cubic feet of space will be sufficient. It is combined with the acid and water in the following proportions: potassium cyanide, 1 ounce; commercial sulphuric acid, 1 fluid ounce, and water, 3 fluid ounces.

Made Room Air Tight

The theatre in question was eighty feet by thirty feet by twenty feet in size, including the stage, and therefore required 480 ounces of cyanide, 480 ounces of sulphuric acid and 1,440 ounces of water. The room was made as air tight as possible by closing all ventilation openings and sticking strips of wet paper over the cracks around the doors. The machines were removed from the projection room, although it was not believed that this would have been necessary. The water was measured and placed in four large stone jars, the sulphuric acid carefully measured and poured slowly into the water. This process must never be reversed, for danger would be at hand if the acid were poured into the jar first. The cyanide was weighed and placed into paper bags, one being deposited by the side of each jar. The operator then enlisted the aid of three helpers and at a given signal the bags were dropped into the jars and all hurried out of the theatre, closing the door as securely as possible. This was done late in the afternoon and the house was not opened for fifteen hours. Five or six hours will suffice for the operation, however. Care should be taken not to enter the building until the gas is dissipated, it being readily distinguished by its ordor which is like that of peach kernels.

Destroyed All Germs

In this instance, which is admittedly a very unusual one, the disagreeable features disappeared following the fumigation and have not occurred again, indicating that all the germs were destroyed.

Another instance where hydrocyanic gas was employed to good advantage was in a theatre which will not be named, for obvious reasons, but which is located in a city famed for its claim of chemical purity. Patrons of this house had long complained that it was infested with vermin and all the efforts of the different managements to rid the place of insects seemed unavailing, although various sprays were freely used. The matter reached a climax one night when the wife of a health official marched into the office and exhibited three bed bugs which she had killed.

Banished the Trouble

A careful search showed that the place was infested with these vermin, the decorations being of such type as to harbor them. In addition, there was a hotel overhead and this was also found to be infested. Hydrocyanic gas was suggested and it was employed to such good advantage that there has never been a recurrence of the trouble. In this instance the poison gas squad commenced work at the top floor and worked downward as the gas is lighter than air and tends to rise. Several hundred pounds were used and there was not the slightest accident, except in an instance where the stone jar was too small and the liquid boiled over, doing a little damage to a floor.

Experts in work of this kind recommend that the cyanide be broken into small pieces and this can be done without danger as gases do not arise until the chemical comes in contact with sulphuric acid.

Care should be taken to empty the contents of the jars into a sewer after the fumigation is over and to wash them thoroughly before they are used for other purposes.

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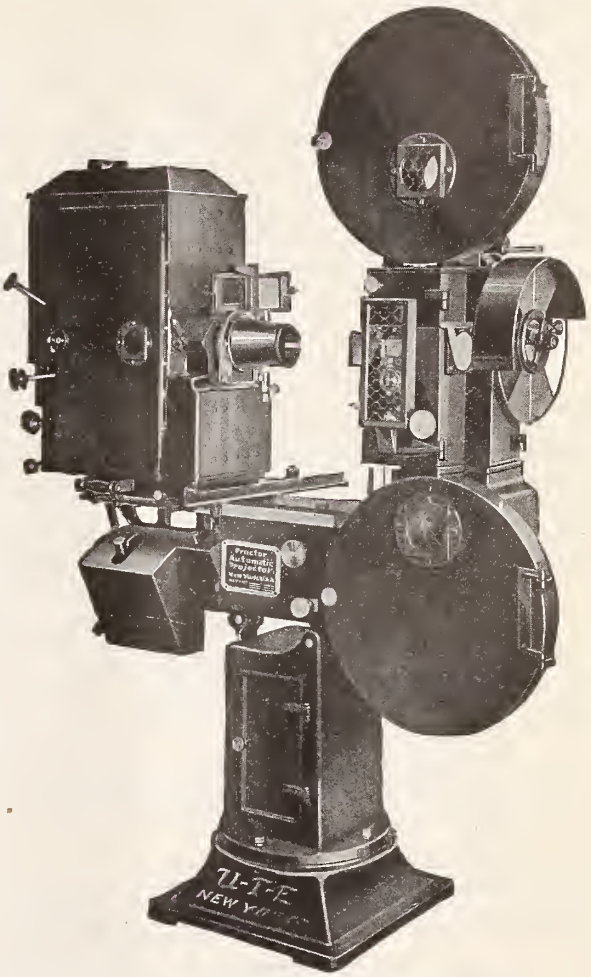

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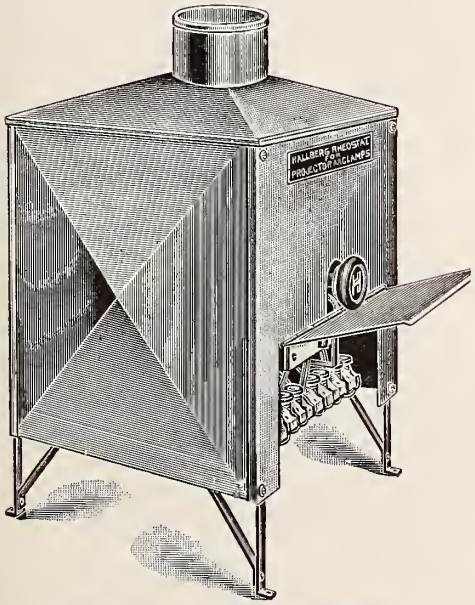

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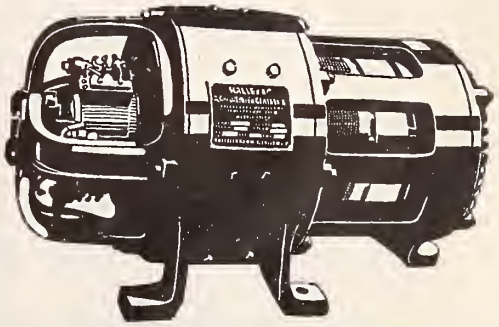

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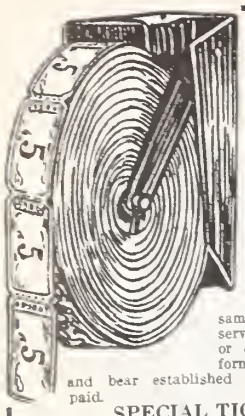

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Simplex Distributors Are All Busy as Bees

The Dwyer Bros. and Company, of Cincinnati, reports the installation of a battery of Simplex projectors in the new 1,800 seat State Theatre which was recently opened in Columbus, Ohio. Word also comes from the Chicago office of the Exhibitors' Supply Company, Inc., of the installation of Simplex incandescent equipment, spotlights and a Minusa screen in the new Family Theatre, Frankfort Heights, Ill.

B. F. Porter, Simplex distributor for New York City and vicinity, announces the installation of two Type "S" Simplex projectors in the new 1,200 seat Ronson Theatre, Newark, N. J. The new Superba Theatre, of the same city, was also recently equipped, as well as the Globe and Victoria Theatres, by Mr. Porter.

The Western Theatre Equipment Company, of Seattle, Wash., advises that it has secured the order for the complete equipment, including Simplex projectors, which will be installed in the Rialto Theatre, Wenatchee, Wash., which is now being erected by the Pacific Coast Theatres, Inc.

The Sherman Theatre, St. Cloud, Minn., which is one of the finest picture theatres in Central Minnesota, was Simplex equipped by the Teco Products' Manufacturing Company, of Minneapolis.

New England Installation

From New England comes the news that the Boston Motion Pictures Supply Company, Southern New England distributors for Simplex, has made the following installations in and around Massachusetts:

Two Simplex, motor-driven Mazda equipments, in the Second Congregational Church, shows will be given two and three times each week.

Two machine installations in churches are yet in the unusual class, but through a coincidence the Trinity Church of Springfield, a neighboring city of Holyoke, also boasts of two Simplex Mazda equipments, while the high school at West Springfield has a similar equipment.

Two Type "S," motor-driven Simplexes, were installed in the 1,500 seat Jamaica Theatre. Hyde Square, Jamaica Plain, which theatre is operated by Allenburg and Green, who also operate the newly Simplexized Mystic Theatre at Malden, which has a capacity of 1,200 seats. Both these theatres have all the seats located on one floor. The Dudley Theatre, also operated by the same company, is Simplex equipped.

Another new theatre is the 1,250 seat Central Square Theatre in Somerville, operated by J. Locatelli. This house is equipped with two Type "S" Simplexes. The Teel Square Theatre, also in Somerville, is Simplexized. This is a 1,500 seat house, operated by the Biano family, and is equipped with two Mazda Simplexes.

This theatre also, has all of its seats on one floor. The Boston Motion Picture Supply Company, also reports that a Type "S" Simplex was recently installed on the U. S. S. "North Dakota," while this battleship was at the Charlestown navy yard.

Rothacker Is on United Studio Directory Board

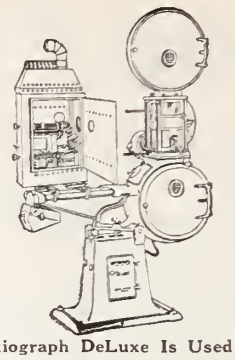
Watterson R. Rothacker has been elected a member of the board of directors of the United Studios, of Hollywood, formerly the Brunton Studios.

Mr. Rothacker has been a figure in the motion picture world since the early days. Twelve years ago he was baptized a member of the official film family when he engaged in the practical picture industry, being one of the first to make an organized effort to adapt the silver sheet to the needs of business. He is at present a member of the faculty of the Page-Davis School of Advertising.

He was vice president of the Motion Picture Board of Trade and for a number of years was chairman of the membership committee of the National Association of the Motion Picture Industry. He has long been a stockholder in the Universal Film Manufacturing Company.

During the war he originated the "Mile of Smiles" plan, whereby thousands of homesick doughboys "Over there" saw movies of the folks at home.

He is president of the Rothacker Film Manufacturing Company, of Chicago; the Rothacker Film Manufacturing Company, of New York, and Rothacker-Aller Laboratories, of Los Angeles.



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Plan Watertown House

Plans have been drawn for a theatre to be erected at Watertown, N. Y., during the coming spring, by Charles Sesonske and Frank A. Empsall. The house will seat about three thousand.

Changes in Management

WAUKON, IA.—Ferdinand Roth has taken over Waukon Theatre.

IRON RIVER, MICH.—G. E. Moyle is new manager, Delft Theatre.

SEDALIA, MO.—Isaac Farris is new manager Liberty Theatre.

WASHINGTON, O.—Miss Edith M. Bladkman has purchased Wonderland Theatre.

WAVERLY, O.—J. A. Curnutte has purchased Dreamland Theatre.

ALVA, OKLA.—A. P. and H. C. Crandall have purchased Liberty Theatre, with seating capacity of 700.

WETUNKA, OKLA.—Lawrence Wagoner, Tulsa, has purchased Majestic Theatre.

PHILADELPHIA, PA.—L. Hoffman has purchased moving picture theatre at 2424-26 Kensington avenue. 32.3 by 102 feet, extending through to and including 2423-31 North Front street, assessed at $24,000 for $50,000.

PITTSBURGH, PA.—R. A. Schutte will be manager of new moving picture house to be erected by Quincey Jones.

CUMBERLAND, WIS.—Alexander Allen, R. F. D. No. 3, Rice Lake, has purchased opera house and will improve it as first-class moving picture house.

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NON-UNION M. P. OPERATOR WANTS POSITION—Have diploma; can run Simplex, Power's and Motiograph. Let me have a start in small town anywhere. Wire or write any time. Chas. H. Whipple, Box 92, Lake Forest, Ill.

EXPERIENCED THEATRE ORGANIST desires position; reference. Will go anywhere; preferably six-day house, Northern New Jersey. Box 241, Moving Picture World, New York City.

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WANTED TO LEASE—Moving picture theatre, fully equipped; must pass state inspection. Tell all particulars first letter. Box 237, Moving Picture World, New York City.

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I HAVE several motion picture machine improvements under construction. Need financial assistance to complete models. Leroy E. Huffman, 837 Bowery Street, Akron, Ohio.

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WANTED—Portable lights; prefer Wohlite in trunks, De Vry projector, No. 6-4-2 duplex cables, Kliegel Box, stage connections and anything for lighting. Must be in good condition and cheap, for cash. 8926 Lorain Avenue, Cleveland, Ohio.

EQUIPMENT FOR SALE

60-VOLT, 33 Ampere, Direct Current Generator; perfect condition; $65.00. M. J. Rother, Hastings, Minn.

FOR SALE—Acme Portable projector motion picture machine. $150.00. Same as new. Ed Milanoski, 640 4th Street, Grand Rapids, Mich.

FIFTEEN hundred standard opera chairs we are replacing with cushioned seats and offer at a big sacrifice; five-ply, in good shape. Will not sell less than 300 at a time. P. O. Box 98, Scranton, Pa.

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FOR SALE—Two Power's 6A motor-driven, 110-volt, A. C. 60-cycle moving picture machines; in good condition; $148.00 each. A bargain. Webster Electric Company, 719 9th Street, N. W., Washington, D. C.

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Picture Theatres Projected

LOS ANGELES, CALIF.—Lilly Fletcher Company will erect theatre and store building on West Michigan street.

SAN JOSE, CALIF.—James I. Beatty will erect new American Theatre on South First street. Plans include $25,000 pipe organ.

CHICAGO, ILL.—Fred Mann, owner, Rainbow Gardens, Clark street and Lawrence avenue, has plans by Niels Buck, 105 South La Salle street, for an auditorium, to include stage large enough to accommodate musical revenues, vaudeville and moving pictures, to cost $300,000.

EAST PEORIA, ILL.—Will H. Schlem will erect new theatre.

EAST ST. LOUIS, ILL.—Henry Bancroft, 711 West Twenty-third street, has contract to erect two-story theatre, store and apartment building, 70 by 90 feet, at Twenty-fifth and State streets, for Harry Redmond, care Majestic Theatre, St. Louis and Collinswood avenues, to cost $35,000.

OTTAWA, ILL.—Balaban & Katz, 175 North State street, Chicago, are looking up site for erection of theatre here.

URBANA, ILL.—E. E. Alger, owner, Colonial Theatre, is looking for site to erect theatre, with seating capacity of 1,000.

MICHIGAN CITY, MICH.—Henry Koelin, 317 East Fifth street, has contract to rebuild Tivoli Theatre, store and office building on Franklin street, between Fifth and Sixth, for Michigan City Theatre Corporation, Starland Theatre Building, to cost $225,000.

LANSING, MICH.—Blackstone Theatre Corporation has plans by S. A. Butterworth, 432 Tussing Building, for 12-story brick fireproof theatre and office building, to cost $750,000. Theatre will have seating capacity of 1,500.

CONCORD, N. H.—George Bede has purchased property on Main street as site for moving picture theatre.

BURLINGTON, N. J.—H. E. Baton, 1713 Sansom street, Philadelphia, has contract to erect three-story theatre, store and apartment building, 75 by 105 feet, at northwest corner Weymouth and Ventnor avenues, for George F. Wielland, Colonial Trust Building, Philadelphia.

CEDARHURST, L. I., N. Y.—Far Rockaway Strand Corporation has plans for theatre to be erected at Central street and Washington avenue, with seating capacity of 2,000.

NEW YORK, N. Y.—Ninth Avenue Amusement Company has leased site at 55th street and Ninth avenue and has plans by George Keister for theatre, with seating capacity of 2,000.

NEW YORK, N. Y.—Facoupoulos Brothers have purchased property at McNeill and Bayview avenues as site for new theatre, to cost $100,000.

TROY, N. Y.—Rives Front Lac, care Frank Dolan, 462 Broadway, Albany, has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for one-story theatre and lobby stores to be erected at River and Front streets.

YONKERS, N. Y.—John J. Tully has purchased site at South Broadway and Valentine lane for erection of theatre.

MEDIA, PA.—Media Playhouse Company, Inc., will erect one-story brick theatre and store building, 100 by 50 feet, at northwest corner State and Orange streets, to cost $100,000. Address Major E. Lindsley, president, 2507 South South 20th street, Philadelphia.

PHILADELPHIA, PA.—M. E. Epstein has plans by H. Childs Hodgens for new moving picture theatre to be erected at 52nd and Poplar streets.

PHILADELPHIA, PA.—Abraham Felt and Martin E. Greenhouse have leased southwest corner Broad street and Girard avenue on site of Betz Estate properties for 99 years. Plans for new theatre are being prepared by H. C. Hodgens.

PHILADELPHIA, PA.—S. R. Blockson Motor Company, 667 North Broad street, has plans by LeRoy B. Rothchild, 1225 Sansom street, for one-story brick theatre at Juniper, Locust and Watts streets, 100 by 100.

PITTSBURGH, PA.—Marks Browar, 819 Federal street, has plans by E. Crump, Jr., 5423 Kentuck avenue, for two-story marble and tile theatre and store building, 60 by 240 feet, to be erected on Federal street, to cost $200,000.

SIOUX FALLS, S. D.—Mrs. G. T. Greeley, 200 Boyce-Greely Building, has plans by Schuemacher & Ninkelhor, 315 Paulton Block, for theatre, to cost $25,000.

CHARLESTON, W. VA.—New theatre will be erected on Seventh avenue, to cost $30,000. R. A. Schutte will be manager.

BRAMMELL, W. VA.—Jeirus Collins has plans by Alexander B. Mahood, L. & C. Building, Bluefield, for two-story and stone-trim moving picture theatre and apartment building, 28 by 100 feet.

MANITOWOC, WIS.—Manitowoc Aerie of Eagles have plans by William J. Raeuber, Teitman Building, for theatre, store and club building, to cost $750,000. Address Otto Sanglaub, secretary.

NECEDAH, WIS.—Robarge Amusement Company contemplates erecting theatre, to cost about $40,000.

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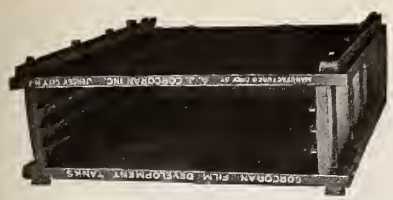

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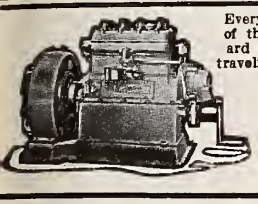

Every continent knows the dependability and superiority of this Universal 4 kw. plant—the recognized standard for motion picture work, either permanent or traveling. Also for circuses, carnivals, etc.

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The new 4th edition of the Handbook will contain more than 800 pages of technical matter—100 pages more than the last edition.

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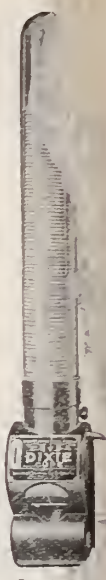

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As in pictures, so likewise in equipment, the Strand sets a standard excelled by none. And of course the New York Strand is equipped on every floor with

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Let the theatre ventilation specialists tell you how—

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MOVING PICTURE

World

FOUNDED IN 1907 BY J. P. CHALMERS

Colleen Moore as The Wall Flower: She decorated the wall while others danced.
Not only written but also directed by
RUPERT HUGHES
America's most popular novelist again gives us a comedy drama of beauty, power and cleverness.
GOLDWYN
presents
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written and directed by
RUPERT HUGHES
with COLLEEN MOORE
A GOLDWYN PICTURE

Published by CHALMERS PUBLISHING COMPANY

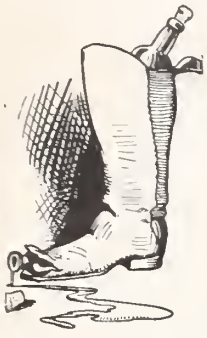
516 FIFTH AVENUE, NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

Vol. 54. No. 4 JANUARY 28, 1922 Price 25 Cents

"CONCEIT"

—in New York



—WHERE IT IS RUMORED THAT PROHIBITION HAS BECOME A LAW—

M. SLOTKIN

has a chance to make as much money as a bootlegger, by booking

"CONCEIT"

for his Buffalo house, for it is second of the Supreme Selznick Six and sure fire.

—and in Texas

—WHERE A FULL HOUSE SOMETIMES CAUSES TROUBLE

L. G. BISSINGER

needn't be afraid of getting into a scrape over the kind of full houses he will have when he plays

"CONCEIT"

because everyone will be glad except his opposition. Watch the Supreme Selznick Six.

—and in Massachusetts

—THE HOME OF THE BEAN AND THE SACRED COD-FISH—

the big hauls are made by exhibitors like

JACOB LOURIE

with pictures like the great unique creation,

"CONCEIT"

Second of the Supreme Selznick Six.

—and in Oregon

WHERE THE INDIANS INVENTED TI AI

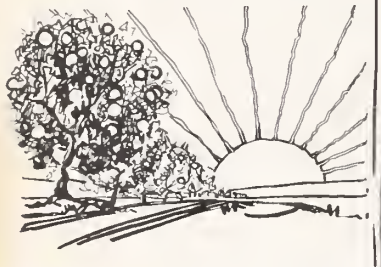
CLAUDE JE

knows a Skookum s he sees it and all the Selznick Six are Skoo

"CONCEI

A unique creation.

—and in California



--where the sun is always shining on the orange groves—

FRED. A. MILLER

can fill his business with sunshine and his bank with mazuma by playing

"CONCEIT"

the Selznick production that has more surprises than a Los Angeles winter.

—and in Delaware

WHERE A LOT OF PEOPLE CONSTANTLY FOLLOW GEORGE WASHINGTON'S EXAMPLE—

GENE FELT

keeps them on his side of the river at Wilmington by giving them good shows, and so he will not overlook

"CONCEIT"

the unique creation which follows "A Man's Home" as second of the Supreme Selznick Six.

—and in Ohio

where every man is a statesman and orators are as common as flowers in Spring—

I. LIBSON

the Cincinnati live wire, is not the sort of exhibitor to let a picture like

"CONCEIT"

get away from him. It's the second of the Supreme Selznick Six.

—and in Indiana

where the hoosier schoolm turn out highbrows by the th sands,

BINGHAM & COH

are too wise to let the chan by of getting a show like

"CONCEIT"

Second of the Selznick Supre Six.

SECOND OF THE SUPREME SELZNICK SIX

ne other big
ount Pictures

B. DEMILLE'S
rday Night"

A NEGRI in
ast Payment"

ES AYRES in
ne That Had No
Turning"

"ONE
RIOUS DAY"
Will Rogers and
Lila Lee

E MELFORD'S
Sheik," with
nes Ayres and
dolph Valentino

Adolph Zukor *presents*

BETTY Compson

in

"The Law and the Woman"

"A Many-Sided Triumph!"

THAT'S what the New York Mail calls "The Law and the Woman." Says this paper:—

"It has a compelling dramatic intensity that grows more gripping with each foot of film. The plot is splendidly developed. The direction is superfine. It carries all the dramatic force of the spoken drama, so that the spectator does not miss the words. Stanlaws establishes himself as one of the truly fine directors of the day."

All of which, together with the comments of the other critics, backs up what we have already said—

It's The Greatest Straight Dramatic Picture Ever Made!

Adapted from the play "The Woman in the Case," by Clyde Fitch. Scenario by Albert S. LeVino. A Penrhyn Stanlaws Production.

A Paramount Picture

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Adolph Zukor presents a

George Fitzmaurice PRODUCTION

"Three Live Ghosts"

with Anna Q. Nilsson and Norman Kerry

Better Than The Play!

"Proves again that pictures have it all over the spoken drama."—*New York News.*

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"The picture is more interesting than the play."
—*New York American.*

And the play was the outstanding comedy hit of the season!

From the play by Frederic S. Isham
Scenario by Ouida Bergere

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Do you believe the Reviews are written impartially?.....
Do you book pictures on the strength of Reviews?.....
Do you read the "Straight from the Shoulder" reports?.....
Do you read the editorials?.....
Do you read the news from the producers? .....
Are you more interested in the advertising than the news?.....
Do you find the exploitation in "Selling the Picture to the Public" helpful?
.....
Have you used ideas from this department? .....
Are you interested in "Keeping in Personal Touch" with the trade?.....
.....
Does the news "In the Independent Field" interest you?.....
Are you interested in the news of your territory?.....
Do you refer to current film release dates? .....
Has the Projection Department helped solve your projection problems?.....
.....
Have you received any constructive suggestions from your trade paper on "Better Equipment"?.....
What is your idea of the greatest use of the trade paper?.....
Is there any other service the trade paper can deliver to you which it is not doing today?.....
Is there anything which the trade paper should eliminate in which you are not interested?.....

In answering these questions please feel that the publishers of Moving Picture World are trying to deliver to you, the theatre owner, manager, exchange manager, exchange salesman, supply dealer, producer and distributor a better service.

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Directed by
Charles Bryant
Scenario by
Peter M. Winters
Photography by
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in

RELEASED FEDRUARY 12TH

Every woman will be sure to see this greatest Nazimova picture — and then send her husband to see it.

"A DOLL'S HOUSE"

From the play by

HENRIK IBSEN

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Distinctive Productions, Incorporated

presents

GEORGE ARLISS

in

"The Ruling Passion"

From Earl Derr Biggers' story in "The Saturday Evening Post." Scenario by Forrest Halsey. Directed by Harmon Weight.

What is the ruling passion? Wealth? Love? Power? The incomparable Arliss gives the answer in a new comedy drama.

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Twelve Super-features of two rounds each

CARL LAEMMLE
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THE LEATHER PUSHERS

From the famous series of COLLIER'S stories by

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HERE IS A SERIES of pictures which already has an audience of millions. Every man or woman who read these stories in COLLIER'S, The National Weekly, is a prospective patron of the movie version. Produced so that every Round is complete, yet so that the entire twelve make a thrilling and vigorous story of society, romance and the prize ring.

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REGINALD DENNY

"Your program's all right, but I missed the news reel."

"Your program's all right **but**—"

Watch out when that little insignificant word of three letters begins to find its way into the mouths of your people. **It's the danger signal to lost patronage.**

Do you know that all the Hearst newspapers are carrying a line daily on double page pictorial layouts, telling their readers that all the world's big events can be seen at the theatres showing the **International News?** The circulation of these papers is 5,543,784, a conservative estimate placing the actual readers at 25,000,000—one quarter of the population of the entire country. **And every one of these people is talking!**

"But you're not showing the news reel."

You can't omit the news reel much longer and escape **this deathknell to good business.** Popular demand is making **International News** just as much an essential, just as much a fixture of every theatre's program as the music has become. You couldn't keep your house open without music. Soon you won't be able to keep it open without **International News.**

Don't lull yourself into a false sense of security because only one or two people have demanded the news reel. Dissatisfaction is more contagious than the measles and not nearly so easily cured.

Remember! **International News** is the vaccine that will prevent this dissatisfaction disease. INJECT IT INTO YOUR PROGRAM TO-DAY.

INTERNATIONAL NEWS

Released through Universal

FACE t
WITH

A Colossal News
FOX

Is There a Real Japanese Peril?

Does war threaten between United States and Japan?

Nearly everybody says: "Yes, some day." How right are they?

Nobody can give facts. Because Japan has always been a country of mystery—of closed doors.

FOX NEWS, in this amazing series of pictures, supplies these facts for the first time—throws open the doors of mystery, lifts the curtain of secrecy, revealing the secrets of Japan's Army and Navy for the first time!

William Fox felt that the true conditions of Japan should be revealed. On the 6,000-mile journey he sent Al Brick, the FOX NEWS cameraman, who braved death, prison and other perils to secure this colossal news beat —to present this most amazing series of informative motion pictures in history.

THIS AMAZING FEATURE SERIES IS SUPPLIED AT NO ADDIT

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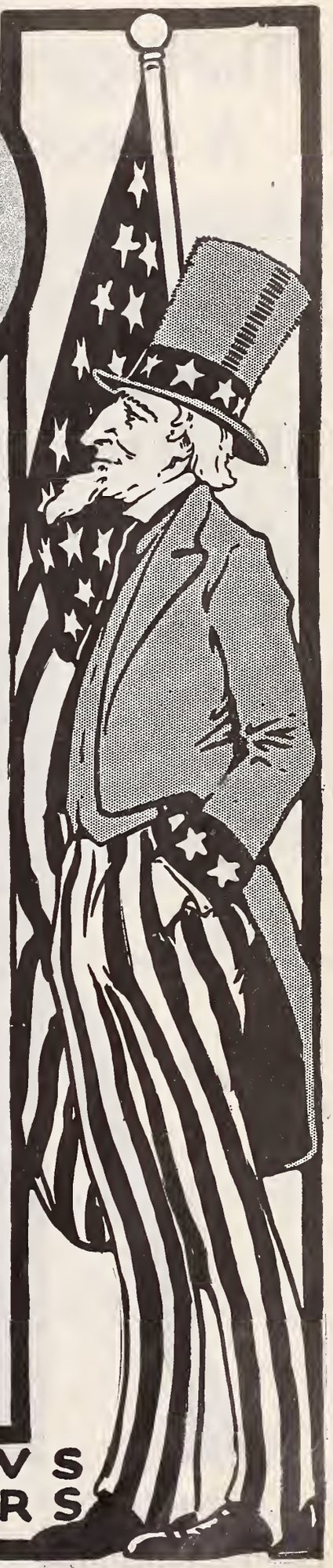

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NEWS

Fox News Only Has These Pictures!

The result is a series of marvelous and informative picture stories about Japan never before presented—available no place else. They tell you all about Japan, her civilization, her preparedness for war, her industries—the real Japan revealed for the first time!

This feature series will be a part of every second issue of Fox News beginning with the issue of February 4th. Each one of the series, "Face to Face With Japan," is an individual story. The entire series will run for twelve weeks in Fox News, and only there, and is supplied to subscribers of Fox News without additional cost.

Your audiences will tremendously appreciate the presentation of these informative pictures in your theatre. "Face to Face With Japan" is accompanied by the other subjects issued by Fox News each week. It has the pulling power of a big feature. Play it up in your advertisements and your announcements, and reap the benefit.

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The Biggest Picture that ever hit your town

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Advertise SKY HIGH like a three-ring circu

Here is a chance for Tom Mix exhibitors t
clean up a bankroll. SKY HIGH was
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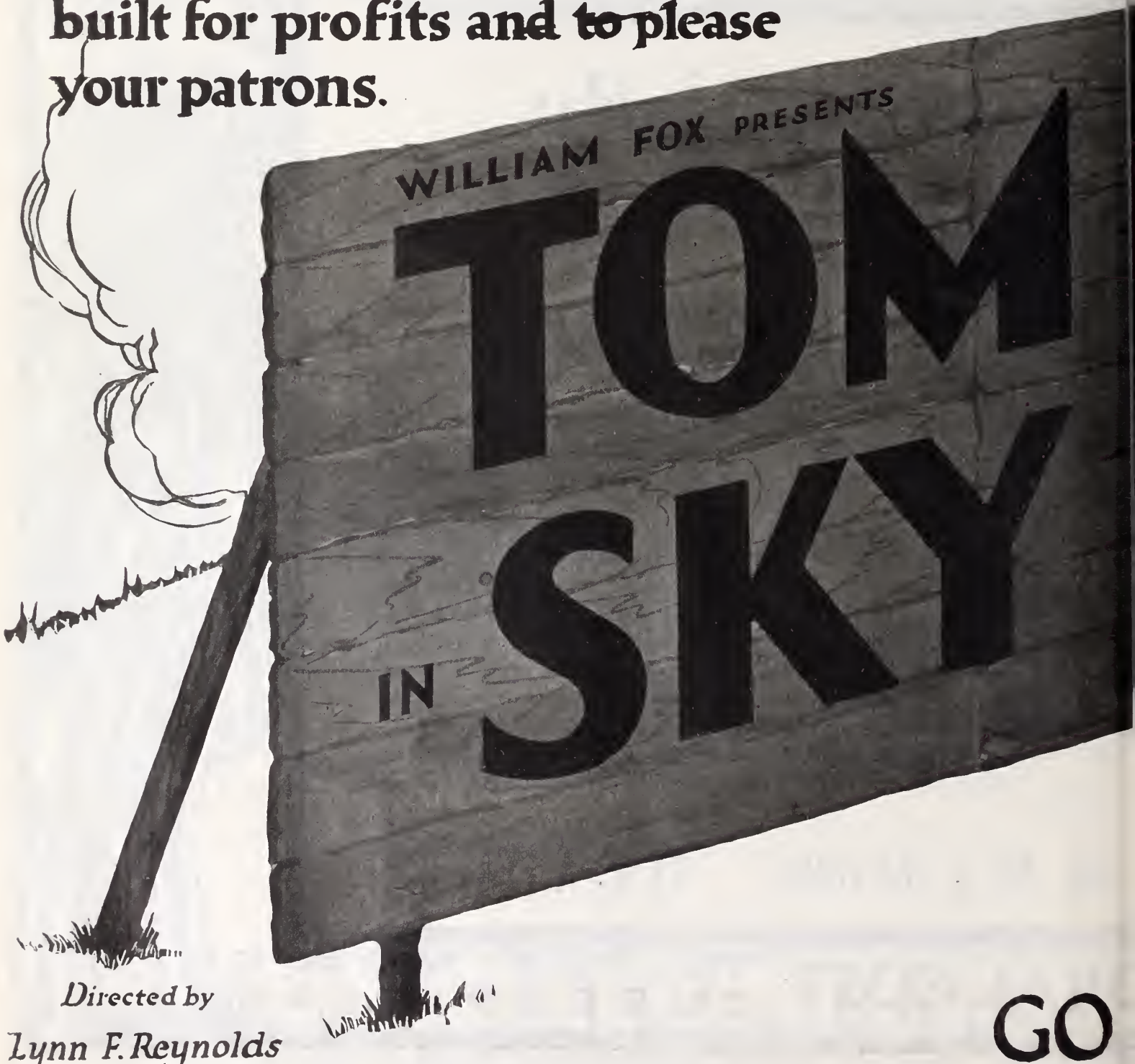

Directed by
Lynn F. Reynolds

GO

A thrilling romance of the Grand Canyon of Arizona

AFTER IT LIKE A CIRCUS!

Gene Emmick, King of Short Reel Exchangemen, Frisco, wires: "Hurray for Eddie Lyons. His Comedies Are Greatest. Two Reelers on Market."
Ask Gene—
He Knows

W. E. Shallenberger

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A weekly rotogravure service of eight pages—beginning soon.

Each page giving perfect reproductions of scenes from the latest releases.

This service gives you a perfect idea of the feature to be offered

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you before the salesman sees you, further it gives you an ideal lobby display. File your copies of Moving Picture World away—they will give you a complete pictorial review of all important future productions.

Exhibitors agree that this is a fine, wholesome feature with laughs, heart throbs and a race course climax which has their audiences breathless with suspense. Its wonderful entertainment value is the biggest point in its favor.

Now Booking

Foreign Representative
For Playgoers Pictures
Sidney Garrett

PLAYGOERS PICTURES INC. *presents*

FATHER TOM

with

TOM WISE

Directed by John B. O'Brien.

Distributed through Pathé Exchange Inc.

Associated Exhibitors Inc.

presents

The Unfoldment

A GEORGE KERN PRODUCTION

A fine audience feature of genuine entertainment value, "The Unfoldment" is one of the out-standing pictures of the year for the biggest and smallest theatres.

Good acting, little touches of wistfulness and flashes of fine humor intensify the emotional appeal of its dramatic story, wherein a beautiful girl makes this old world a better place in which to live.

"The Unfoldment" is superb in its inspirational climax and has that quality which creates its own advertising by word of mouth.

Your second day will be even bigger than the first. A truly big picture in every respect.

Now Ready

produced by

PRODUCERS PICTURES CORPORATION

Distributed by Pathé Exchange Inc.....

Foreign Representative For Associated Exhibitors
Sidney Garrett

The Good Things of—

A weekly, short feature novelty, illustrating in many ways the best jokes, stories and cartoons "hand-picked" from the world's most famous humorous weekly—"Life."

Briefly, this is the sum and substance of "The Good Things of Life"—the short reel subject of spice and action that will set millions of tongues a'tingling before many moons slip by.

Snappily illustrated jokes contributed by such eminent humorists as George Ade, Wallace Irwin, Walt Mason, Caroline Wells, Oliver Herford, Meredith Nicholson and Don Marquis. Animated cartoons and paintings by world-famous artists, including Charles Dana Gibson, Coles Phillips, F. X. Leyendecker, Maxfield Parrish, H. T. Webster and others of note.

"The Good Things of Life" is a big little feature in every sense of the word. The best brains in the field devoted to amusing and entertaining the public guarantee sure-fire humor and entertainment of a consistent high quality.

"Life," the magazine, is going to co-operate extensively in providing publicity for "The Good Things of Life," and its hundreds of thousands of readers throughout the country will have their attention constantly called to this weekly release. Arrangements are under way with the newspapers in every city for the same purpose.

No other short release on the market can compare with "The Good Things of Life." It's a real money maker—every week.

Go to it—and make money!

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CINCINNATI . . . . Pioneer St. and Broadway
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525 Thirteenth St., N. W. . WASHINGTON

WEST COAST PRODUCTION HEADQUARTERS, 6411 HOLLYWOOD BOULEVARD, LOS ANGELES

Life

VANITY NUMBER

The Finishing Touch

"One of the 6 Best Pictures!"

Photoplay Magazine lists "Stardust" in its selection of the finest pictures of the mouth.

Here's their review word for word:

We didn't expect this to be a very good picture. For one thing, it wouldn't be Fannie Hurst's *Cosmopolitan Magazine* story; for another, we thought Hope Hampton, the star, dramatically inadequate for the exacting rôle of *Lily Becker*. We were wrong, and we are glad to admit it.

Hobart Henley and Hope Hampton have here a picture that is pretty nearly great. It has caught the spirit if not the form of the Hurst story of modern womanhood; it is excellently scenarioized, dramatically directed and amazingly acted.

This is, we think, due to the co-operation of director, star and cast.

Hope Hampton will give you the surprise of your life. She *is Lily*. She is perfect in the part. She does some real acting, she sacrifices her close-ups to the good of the narrative, and her beauty was never more pronounced. She is a star in reality now.

James Rennie's sense of humor saves a commonplace part; he is as handsome as a leading man is supposed to be, but he is more than that. He makes you want to see him in a stellar rôle.

Speaking of

HOPE HAMPTON

Presented by Hope Hampton Productions, Inc.

in "STARDUST"

Suggested by

FANNIE HURST'S FAMOUS STORY

A FIRST NATIONAL ATTRACTION

WAIT

for

Marshall Neilan's *"PENROD"*

with

Freckles Barry

The Greatest Picture of Boy Life Ever Screened

Adapted from Booth Tarkington's celebrated book and play. Co-directed by Marshall Neilan and Frank O'Connor.

Photographed by David Kesson
Scenario by Lucita Squier

A First National Attraction

MARSHALL NEILAN PRODUCTIONS

"If I go to the Cotillion wif you, will you promise not to scwatch when you itch?"

We've Seen It! *Wait Till You See It!*

There'll be a Franchise everywhere

Two Big Box Office Hits

Mack Sennett is the sure-fire Babe Ruth of the screen. Every time he comes to bat he slams the pill for a row of Gondolas. He's the Bambino who is never satisfied with a single. He doubles and triples. Hits? These two went sizzling over the right field bleachers. For home run hits at your box office be sure to book

MACK SENNETT'S

2-Reel Fun-Makers

"BE REASONABLE" "BY HECK"

with Billy Bevan and Mildred June

Directed by Roy Del Ruth

Coming! "The Blockhead"

Watch for his new series distributed through Associated First National Pictures, Inc. We've seen them! They've got the goods!

RELEASED ON THE OPEN MARKET!—AVAILABLE TO ALL EXHIBITORS!

"It's dishes, dishes, dishes—I hate them and I'm leaving you forever."

Louis B. Mayer presents

"THE SONG OF LIFE"

The John M. Stahl

Production

Directed by

John M. Stahl

A drama of dishes and discontent—a human interest story of the problems of the Home today and what goes to make for happiness.

Story by John M. Stahl
Screen version by
Bess Meredith

As Fine a Drama As You Wish to See

"Hy Sy! This hopera bores me stiff. Let's go round to the music 'alls."

A Hepworth Picture Play

"ALF'S BUTTON"

with

Leslie Henson

England's Foremost Comedian

and

Alma Taylor

The Screen Darling of London Town

He had a Harem wished on him when he only wanted "his best girl." Rub Aladdin's button and see what pops up.

From the novel by W. A. Darlington.
Adapted by Blanch Mac MacIntosh.
Produced by Cecil M. Hepworth.

As Funny a Comedy as You Wish to See

FIRST NATIONAL ATTRACTIONS

There'll be a Franchise everywhere

NEW YORK TIMES

...daley," staged and arranged by ... Zuro; fourth aniversary specialties of the Rivoli.

The celebration of the Rivoli's fourth anniversary is made merry this week by the latest Buster Keaton comedy, "The Playhouse." This piece of romping absurdity is the brightest and most ingenious thing Mr. Keaton has done. For example, it uses multiple exposure to the limit to permit the solemn, but nevertheless subtle, comedian to be everybody in a show within the show, persons in the audience, players in the orchestra, performers, stage hands and theatre staff—until he wakes up and his troubles begin. Keaton is one of the few really accomplished clowns of the screen, constitutionally comic, it seems, and never more so than in "The Playhouse." And he is able to give his best because of the skillful direction of the picture.

The photoplay at the Rivoli is ... adaptation of Frederic S. ...m's ... lightful comedy, "Three ... in which, it will be rec... who saw it in New York, ... circumstanced soldiers ... return from the war ... customed to the accor... rected individuals w... convential, too. T... ticularly suited ... least a fairly ... substitute of ... Some one th... proved upo... sult it ha... fare, wit... humor ... and h... simp... man... ac... ...

The New York Times gives

the Feature's Place

in its review to

"THE PLAYHOUSE"

that's the way

BUSTER KEATON

Is Going Everywhere

Any show is a good show if Keaton heads the bill

A First National Attraction presented by Joseph M. Schenck and written and directed by Buster Keaton and Eddie Cline Released on the Open Market

MOVING PICTURE
World

ARTHUR JAMES
Editor-in-Chief

JANUARY 28
1 9 2 2

Mr. Hays Accepts

THROUGH an announcement made by President Harding the country at large became aware that Will H. Hays, postmaster general of the United States, is to resign from the Cabinet and accept the leadership of the new producers' and distributors' organization.

We published several weeks ago our impression that Mr. Hays would take the job, because it has size to it rather than because the salary will be adequate. Then came President Harding's announcement in Washington, and this week the actual signing of the contract. It is definitely stated that Mr. Hays will begin his new duties on March 4.

Already there is evidence of the wisdom of the choice. Take the daily newspapers, for instance. They reported the story of the signing of the contract, and the taking of pictures and the informal feast that followed, with just as much care as if the Reformers and the Censors were having a party. The news columns actually were human to the screen.

This is a straw which may show the direction of the wind, but better and finer, bigger and more important, is the character, ability and standing of Will H. Hays. His first statement after acceptance contained these significant words: "The purposes of this association will be to attain and to maintain the highest possible standard of moving picture production and to develop to the highest degree the moral and educational value of the industry."

This is a statement that is as simple and direct as words can make it. It tells the story and gives the message, and it is without frill or fancy.

And then he adds: "I believe in the earnestness and integrity of their determination to carry out these purposes and am convinced of the possibilities of very large plan and successful consummation."

There is a definite purpose, a complete co-operation and a full understanding at the outset and the beginning is splendid. We have an earnest regard for the importance of the new condition. We believe the entire industry, as well as the producers and distributors, will profit by the situation. It seems to clear the air and give definite form to the purposes of the forward-looking men of our business.

We venture thus early to congratulate the industry on the Hays leadership. It's not a speculation. It's a proved thing of character. And we also congratulate Mr. Hays on having accepted a bigger job than that of Postmaster General of the United States.

Arthur James

High Spots in the Week's News

AS predicted months ago by Moving Picture World, the distributors' test of the anti-deposit bill in Nebraska will be made in the courts. Goldwyn brings the action against the state attorney general, and intervening petitions are filed by other large distributing concerns. The M. P. T. O. A. is preparing to wage a counter-offensive in favor of the present law, which stipulates that advance money on pictures be placed in a trust fund and not used by the distributor in an investment way. It promises to be a big battle that will require long legal action to settle. The plaintiff alleges that the law is unconstitutional.

* * *

The new Canadian Government promises to repeal the "Marking Act," which provided the stamping on goods of the name of the country in which they were made.

* * *

The U. S. Supreme Court dismisses for want of jurisdiction the appeal brought by Kansas City projectionists and other employes of theatres from the decision of the Supreme Court of Missouri against picketing.

* * *

Harry Carey denies the rumor that he has arranged to distribute future pictures in the state right market, saying he has made no plans at all as yet.

The report of the New York Motion Picture Commission for the first five months of its existence reveals its desire to have for spending about $64,000 more than allotted it for the first year. While it admits the necessity for few eliminations, saying that films are generally very good, yet it explains this condition by claiming its efforts have caused the improvement. The report asks for an increase of the commission's powers by legislative action.

* * *

The M. P. T. O. A. disclaims any hand in the appointment of Will Hays as head of the motion picture industry at a supposed salary of $150,000. The meeting at which this announcement was made occurred in Washington, D. C., January 12. Plans were made for the annual convention in May.

* * *

The judiciary committee of the House of Representatives, Columbia, S. C., is considering a censorship bill that is designed primarily to be a revenue-raising measure. Representatives of the Southern Enterprises have been lobbying against it, and members of the M. P. T. O. A. will take a hand in the opposition.

* * *

Eddie Polo incorporated his own serial company in New York State for $10.000. Ivy Ostrow and H. G. Kosch also appear as incorporators.

When the New York exhibitors' Motion Picture Ball is run off at Albany, it looks as though trade papers will conserve space by naming those not present instead of those there. It surely promises big, this supreme effort of Empire State showmen. Now the dope is that even the Inaugural Ball won't exceed it in brilliance, and that society will be present in flocks.

* * *

Representatives of the N. A. M. P. I. introduce, through Senator Walsh of Massachusetts, a national film theft bill to protect the industry from film piracy both here and abroad. The state laws have been found inadequate. The bill provides heavy penalties, holding responsible both the buyer and receiver of stolen or duped film.

* * *

The Senate Finance Committee decides to adopt the wholesale selling price in the principal wholesale markets of the country as a basis of levying ad valorem duties on imported merchandise of all kinds, wherever possible. It is probable that the Senate Finance Committee will put films in the class of merchandise subject to duty on the basis of foreign production cost, plus a reasonable profit to the producers, cost of transportation and plus a reasonable allowance as importing profit.

To exhibitors reviews are of inestimable value. In their trade paper they demand and should get reviews of **all** the new productions at a time when they will be of use.

Moving Picture World Supplies This Service:

This paper publishes more new reviews than any other paper.

In This Issue There Are 20 Reviews

Last week MOVING PICTURE WORLD published nine more than its nearest competitor. And the two weeks preceding (both of them containing holidays) this service doubled that of the other trade publications. It is the same story week after week.

The reviews deal with productions in time to be of service to the theatre manager.

Exhibitors follow MOVING PICTURE WORLD in "shopping" for pictures. Because they know its reviews are fearless, fair and forceful—written with honest judgment as the sole standard.

Hays Will Head Picture Organization; Contract Signed Wednesday in New York

Harding Permits Resignation from Cabinet—Begins New Work After March 4

POSTMASTER-GENERAL WILL H. HAYS has formally announced acceptance of the position of president of an organization of producers and distributors. He signed the contract Wednesday evening, January 18, and will begin work after March 4, his resignation from President Harding's Cabinet having been approved, regretfully, by the chief executive. Mr. Hays wrote the following statement for the press:

"I have signed a contract to serve as the executive head of a national association of motion picture producers and distributors which will be formed.

"The purposes of this association will be to attain and to maintain the highest possible standard of motion picture production and to develop to the highest possible degree the moral and educational value of the industry.

"I believe in the earnestness and integrity of their determination to carry out those purposes and am convinced of the possibilities of very large plans and successful consummation.

"My service will begin immediately after March 4, next.

"WILL H. HAYS."

The decision was reached at a dinner of thirty covers given Mr. Hays at Delmonico's, New York City, Wednesday evening. Those present were William Fox and Adolph Zukor, who sat on either hand of the guest; Marcus Loew, R. G. Cole, Lewis J. Selznick, Percy L. Waters, Carl Laemmle, John D. Williams, Samuel Goldwyn, W. R. Sheehan, T. B. De Witt, Myron Selznick, R. H. Cochrane, A. Herman, Robert Leiber, Nathan Burkan, A. H. T. Banshaff, L. Lehar, Gabriel Hess, W. E. Atkinson, Arthur Brisbane, Francis A. Gugger, C. C. Pettijohn, J. Robert Rubin, J. M. Quinn, Courtland Smith and Hinckle Hays. Pathe, Associated First National, Vitagraph and the M. P. T. O. A. were not represented at the dinner.

The statement of the committee in charge of forming the new organization was given out with that of Mr. Hays, just before the dinner, and reads as follows:

"It is with the greatest satisfaction and pride that we, who have represented the motion picture industry in the negotiations with Postmaster-General Hays, announce that immediately after March 4, 1922, Mr. Hays will be the active and directing head of a national association of mo-

(c) Underwood & Underwood

WILL H. HAYS

tion picture producers and distributors.

"We have secured the man we know to be the best fitted to direct the industry to its predestined place of importance in the civilization of today and tomorrow.

"The public will find we will follow the leadership of Mr. Hays with that faithfulness and enthusiasm which he has never failed to inspire.

"We are both proud and happy in our association with Mr. Hays and we look forward to the future with perfect confidence."

The statement was signed by Messrs. Zukor, Fox, Loew, Selznick, Cole, Goldwyn and Laemmle.

The purpose of the dinner was to afford Mr. Hays the opportunity to meet personally all the executives in the industry and discuss a general reorganization of policies, it was announced. Before going to Delmonico's, about a dozen film executives accompanied Mr. Hays from the Waldorf-Astoria Hotel to the Fox studio, where the new leader was photographed signing a dummy contract. Mr. Hays carefully tore up the paper bearing his signature after the picture has been taken.

President Harding and Mr. Hays conferred on January 14. Following the conference, the President made the following statement:

"The Postmaster General and I have been discussing at considerable length the proposal which has been made to him to become the head of a National Association of Motion Picture Producers and Distributors," said the President. "If the arrangement proves to be, when the details are worked out, what it seems to be, I cannot well interpose any objection to Mr. Hays retiring from the Cabinet to take up a work so important. It is too great an opportunity for a helpful public service for him to refuse. I shall be more than sorry to have him retire from the Cabinet, where he has already made so fine a record, but we have agreed to look upon the situation from the broadest viewpoint and seek the highest public good."

At that time Mr. Hays announced: "With the President's consent I have decided to undertake the work suggested by the motion picture producers and distributors. No contract has been executed as yet. I am assuming, of course, that a satisfactory contract will be possible and one which will make certain the carrying out of the high purposes contemplated for this great industry."

The purging of the screen of some of the evils of which not only the public but the industry itself has complained, and the uniting of all branches of the industry for the advancement of Americanization and educational work and other subjects in which there is no competition, are among the ideas which the Postmaster General said he desires to put into effect. There is no intention of forming any combination, it was explained, which would affect the present star system or in any way tend to restrict competition, nor is there any desire on the part of the producers and distributors to interfere in the least with the exhibitors.

Following this announcement of Mr. Hays, a statement was issued, signed by the chief executives of nine film companies. It follows:

"Mr. Will H. Hays, Postmaster-General, has definitely decided to associate himself with the nation's moving picture industry, on a basis suggested by the undersigned. In order to raise to the highest point the educational and moral value of our great industry, we desired to secure the co-operation of the man best adapted to inspire public confidence and interest, as a guiding and directing mind, in all questions effecting simultaneously the public welfare, and the interests and duties of our industry.

"We know that we have secured the right man and the best man in Mr. Hays, the man selected by President Harding for the place of greatest moral and business responsibility in his cabinet. As director and supervisor of the mails, as promoter of the national service that touches daily every citizen, Mr. Hays has shown himself a master in management and good judgment.

"We represent an industry that deals directly with the entire nation, an industry destined more and more to form and influence national taste and interests, and to promote national education. We consider ourselves and our industry most fortunate in securing one whom President Harding chose, for his cabinet, as of such high ability and integrity, as to be entrusted with the nation's most important service, its universal service to the citizens. The President, in releasing Mr. Hays that he might undertake his new, nation-wide task, has expressed his appreciation of that task's importance, and the responsibilities attached to it.

"We the undersigned, are also mindful of the responsibility that weighs upon us, and we welcome, gratefully, in our work, the co-operation, advice and association of Mr. Hays. His knowledge, ability and judgment will be devoted to making of the moving picture, carrying its message direct through the eye to the brain, the complete force in spiritual, educational and moral development that it was predestined to be."

The signers are: Hiram Abrams, United Artists; Rufus S. Cole, R-C Pictures; William Fox, Fox Film; Samuel Goldwyn, Goldwn Pictures; Carl Laemmle, Universal; Marcus Loew, Metro; Lewis J. Selznick, Selznick Pictures; Percy L. Waters, Triangle; Adolph Zukor, Famous Players-Lasky.

Sweeping Reorganization of Paramount Sales Department Announced by Kent

IN the interest of efficiency and to bring himself into closer association with individual sales problems, S. R. Kent, General Manager of Distribution, Famous Players-Lasky Corporation, has announced the following re-organization of the executive staff of the sales department:

The position of General Sales Manager is abolished and hereafter there will be three General Division Sales Managers. H. G. Ballance will be General Division Sales Manager of Division No. 1, which will include the Boston, Maine, New Haven, New York, Albany, Philadelphia, Washington and Buffalo offices.

George W. Weeks, formerly general manager of Famous Lasky Film Service, Ltd., of Canada, becomes General Division Sales Manager of Division No. 2, which will include the offices in Canada and the Detroit, Cleveland, Pittsburgh, Chicago, Milwaukee, Cincinnati and Indianapolis exchanges.

G. E. Akers, formerly Assistant General Sales Manager, is temporarily assigned as General Division Sales Manager of Division No. 3, which will include Minneapolis, Des Moines, Omaha, Kansas City, St. Louis, Salt Lake City, Denver, San Francisco, Los Angeles, Seattle and Portland, Ore.

H. E. Elder, formerly Assistant General Sales Manager, is temporarily assigned as Special Representative in charge of the Indianapolis District, succeeding F. C. Creswell, who has been temporarily assigned to important duties connected with the new plans of organization.

In the absence of Mr. Kent, who will assume the responsibilities of General Sales Manager in addition to those of General Manager of Distribution and is frequently obliged to be out in the field, the home office sales organization will be operated by a Sales Cabinet consisting of H. G. Ballance, George W. Weeks, G. E. Akers, F. V. Chamberlain, Jerome Beatty and Claud Saunders.

Prizma Wins Patent Case

The patent office interference, obtained by A. Hernandez-Mejia in 1918, with the Kelley patent owned by Prizma, Inc., was on January 3 finally decided in favor of William V. D. Kelley, technical advisor of Prizma, by the unanimous decision of the Court of Appeals of the District of Columbia. The cause of the controversy relates to methods of making double-coated positive motion picture film in natural colors, and the product itself.

Ince Getting Replies

Editors everywhere are evincing a great interest in the world survey instituted by Thomas H. Ince as a means to ascertain just what the public really wants in the way of motion pictures. The questionnaires which recently left the Thomas H. Ince studios to editors in the United States, Europe, South America, Australia, Canada, Mexico and the American insular possessions, have already started on their return journey.

Nebraska Anti-Deposit Law Is Attacked by Distributors as Unconstitutional

Goldwyn Files Suit Against State Attorney General and Is Granted Temporary Injunction by Federal Court at Omaha—M. P. T. O. A. Active in Support of Law, Which Was at First Ignored

(*Special to Moving Picture World*)
Omaha, Jan. 17.

THE Goldwyn Distributing Corporation has brought suit in the federal court at Omaha, Nebr., against Clarence A. Davis, attorney general of the state, and Abel V. Shotwell, county attorney of Douglas County, in which Omaha is located, asking an injunction restraining them from enforcing the anti-deposit law passed by the Nebraska Legislature at its last session. Intervening petitions have been filed by the other large distributing concerns.

Indications are that the battle will hold a big place in motion picture history in the Middle West, if not in the entire nation, deciding whether or not the deposit plan practiced by distributors since the beginning of the industry can be prohibited by law.

Federal Judge Woodrough has granted a temporary injunction restraining the officials from enforcing the law. The date for the hearing on a permanent interlocutory injunction has not been set, but indications are it will be held in March, when next the federal court convenes.

The suit is set forth in an elaborate printed petition covering more than a dozen legal-cap pages. William Marston Seabury, 120 Broadway, New York, and Arthur Mullen, prominent attorney of Nebraska, are the lawyers for the distributors.

Many "Irresponsible" Exhibitors

The petition states that Goldwyn is acting in its own behalf and in behalf of all other distributors of motion pictures in Nebraska, adding that there are 15,000 picture theatres in the country and 665 in the territory for which Omaha is the distributing center.

Saying that the success of the distribution industry depends upon the exact and punctual performance of contracts by exhibitors, the petition declares that it would seriously injure and jeopardize the industry if the exhibitors are relieved from responsibility in the manner proscribed by the Nebraska law.

There are many exhibitors, recites the petition, particularly in the smaller towns who have little or no means and who are entirely irresponsible. They have inflicted upon the distributors a great number of petty abuses, it adds, mentioning in particular the practices of refusing to accept film for which they have contracted and which is sent to them cash on delivery, returning it marked "transportation collect" to the exchanges, surreptitiously "bicycling" film, and damaging film by inadequate projection equipment.

Points in Law Questioned

The Goldwyn exchange also has many contracts which were in force before the anti-deposit law was approved, says the petition, which then recites the parts of the law under discussion. These sections of the law read:

Section 1. *Deposits held in trust.—Whatever money shall be deposited or advanced as security on a contract for the use or rental of motion picture films, reels or views, and to secure the performance of the contract or to be applied to payments upon such contract when due, such money, with interest accruing thereon, if any, until repaid or so applied, shall continue to be the money of the person, association, or corporation making such deposit or advance and shall be a trust fund in the possession of the person, association or corporation with whom such deposit or advance shall be made, and shall be deposited in a bank or trust company, within the State of Nebraska, and shall not be mingled with other funds or become an asset of such trustee.*

Sec. 2. *Contracts, when void.—Any provision of a contract whereby a person, association or corporation, who has deposited or advanced money on a contract for the use or rental of motion picture films, reels, or views as personal property waives any provision of Section* 1 *of this Act, is void.*

Approved April 8, 1921.

Such an act, alleges the petition, attempts to create a constructive trust without complying with the usual requirements necessary for the creation of such a trust, or the imposition of such an involuntary trusteeship. The petition alleges that the state, by the approval of such a law, had adjudged that money which is the property of Goldwyn should become the property of another, and that an act is judicial and not legislative, and therefore without effect.

Impossible of Accomplishment

Further, the petition says it is impossible to invest funds so received so that they will earn interest. The requirement that such funds be deposited within Nebraska interferes with the national government, says the petition, because the deposits are sent regularly to the home office in New York City, and this is interstate commerce. The wording of the law requires a separate depository for each deposit, says the petition, and this is obviously impossible of accomplishment.

If the distributor failed to observe any one or more of these requirements, he would be subject to such punishment as not more than seven and not less than one year in the state prison if the deposit is $35 or more, and this is an injustice, according to the petition.

Say It Is Unconstitutional

The chief attack against the Nebraska law is on the ground that it is unconstitutional under the Constitution of the

Plan Another Producer-Distributor Co-operative Releasing Organization

DAME RUMOR is again very active and one of her latest exploits has to do with a new producer-exhibitor combination, including first run exhibitors who will co-operate with prominent directors handling the product along lines similar to First National.

It appears to be the plan to make this organization nation-wide in scope and Richard A. Rowland is being referred to as the probable president. It is further rumored that a number of directors, some of whom are of especial prominence, will be affiliated with this organization, of which the executive body will consist of representatives from each state or section of the country.

Inquiry at Rowland's offices brought forth the information that Mr. Rowland is at present in Pittsburgh, and while it was said he had such a plan under consideration for some time no definite information regarding its present status could be furnished.

United States. Various parts of the national Constitution are quoted, and separate paragraphs point out the violations to be as follows:

1. *That the law imposes a burden upon and interference with interstate commerce and that such action can be taken only by the national Congress.*
2. *That it deprives Goldwyn of liberty and property without due process of law.*
3. *That it denies the distributor equal protection of law and is an unjust discrimination against him.*
4. *That it impairs the obligation existing under contracts already existing when the law was passed and approved.*
5. *That the penalties are unreasonable and oppressive, in violation of the national Constitution.*

Summarizing all of these alleged violations, the petition states that the distributors' rights under the Constitution are about to be violated and that the business will be irreparably injured.

Intervening Petitions

Concluding, the petition asks that the objectionable parts of the law as quoted in the foregoing be adjudged to be invalid and that the law enforcement officials be enjoined from taking any steps to enforce the law. It asks that the federal court convene three federal judges and require the governor, attorney general and county attorney to show cause why the distributors should not have an interlocutory injunction. It concludes with a demand for a temporary restraining order, which was promptly granted until such time as a permanent hearing can be held.

A petition in intervention, supporting the allegations of the Goldwyn petition, has been filed by Vitagraph, Metro, Select, Realart and Famous Players-Lasky. A second petition in intervention has been filed by the Omaha Film Board of Trade and signed by local exchange managers, including Thomas E. Delaney, Vitagraph; Charles R. Osborn, Metro; S. T. O'Brien, Realart; Herbert I. Krauss, Famous Players-Lasky; Sidney Meyer, Fox; Charles W. Taylor, Pathe, and Harry Lefholtz, Universal.

The petitioners filed an undertaking of $5,000 as evidence of good faith at the time the temporary injunction, now in force, was granted.

Great Interest Manifested

The law was approved April 8, 1921. There was no attempt made to comply with it on the part of the exchanges, and no effort was made by the attorney general's office to enforce it until in the fall of 1921. At that time he wrote to the exchanges telling them that violations of the law had been called to his attention and that it was his intention to enforce the law.

The Motion Picture Theatre Owners of Nebraska are taking a great interest in the outcome of the suit filed by Goldwyn. Various exhibitors have been asked by the attorney general's office for information necessary in preparation of the suit, and such information has been readily furnished, with an offer to supply any other help that might be desired.

Attorney Mullen told a representative of this magazine the other day that the hearing on the permanent injunction will no doubt come in March.

Stuart Gould, executive secretary of the M. P. T. O. A. in Nebraska, says New York and Missouri have laws similar to the one in Nebraska, but that the middle western state has been selected as the battle field to decide once and for all whether such a regulation of the methods of distributors shall be legal. He says that there is great interest throughout the whole country in the Nebraska situation.

Wid Gunning Completes Reorganization and Turns His Attention to Production

WID GUNNING has once more turned his attention to production, leaving the running of his sales machine in the hands of the efficient organization he has built, and important production announcements will soon be forthcoming, says Robert E. Welsh, of that company.

All through the summer, continues the statement from Mr. Welsh, Mr. Gunning was devoting his entire attention to production, as that was his original intention in the organization of the company which he financed and to which he brought the two Lois Weber productions, "The Blot" and "What Do Men Want," and the production "Our Mutual Friend." Since arriving in New York he has devoted his time to the running of the sales machine and the working out of policies for which the organization was formed.

Now that the reorganization has been completed, Mr. Gunning has once more been able to turn his energies to the matter of selecting productions, and has spent all of his evenings for many weeks in the projection room viewing product submitted to his organization. Already several subjects have been selected for spring release.

Mr. Gunning has also been actively engaged in association with banking interests in New York and California in arranging for the financing of independent directors, announces Mr. Welsh, stating that "Under the arrangements being worked out these directors would be, in every way, their own bosses with the additional advantage of an association which would give them permission to call on Mr. Gunning, as advisory counsel, for judgment of story construction and general production detail.

Mr. Welsh further states that the financial interests which are now becoming particularly interested in financing independent production, have turned to Wid because of the efficient and fundamentally sound sales plan he has put into operation, because of the high character and ability of the personnel of the organization and because in financing the directors selected by Mr. Gunning they have the benefit of his years of experience and intimate contact with all of the directors of film production.

Three Reels Cut from "Foolish Wives" Which Will Be Released in Ten Reels

UNIVERSAL announces the "Foolish Wives" which was presented the first night of the showing at the Central Theatre, New York, in fifteen reels has been cut to twelve reels and it is planned to cut it to ten reels which will be the final form in which it will be released to exhibitors.

The statement adds that as originally shown the film contained much that was experimental, and it was too long, but that a definite date had been set and President Carl Laemmle insisted on the presentation on that date. After eliminating from the 360 reels shot, all retakes and duplicate scenes there remained 150 reels. Erich Von Stroheim during four months' work cut this down to 30 reels, then Arthur Ripley, and Edward A. Sowders who assisted Von Stroheim in the direction, tackled the job under the supervision of Julius Stern. It was a big job and Ripley broke down and was confined to his bed after the opening.

Mr. Stern announces that by alternately working with the cutters and observing the way they were received by the audiences already three reels have been eliminated; few changes have been made in the first part, but the second part has been undergoing a change, whole sequences have been tried out, incorporated or discarded, and before the end of the present week it is expected it will be cut to ten reels.

New Realart Exchange

Announcement is made from the home office of United Artists Corporation of the opening of a new exchange at Omaha, Neb., and the appointment of Samuel Vorzimer as manager of this branch.

Censorship Costs Producers $158,085 in Five Months, and Censors Want More

Report Admits Few Films Violate Statute, and Amendments Are Asked

IN five months, motion picture censorship in New York State has cost producers the sum of $158,085.97. This represents only one feature attendant upon censorship as it is revealed in the report just submitted by New York State Motion Picture Commission to Governor Miller. During the same five months, from August 1 to December 31, the commission spent $36,687.80, of which $16,535.26 went for personal service, while traveling expenses amounted to $4,012.29; rent, $2,291.65; projection, $1,818.75; permit leaders, $3,624.98, and license leaders the sum of $2,494,04.

The report closes with the following significant sentence:

"The appropriation made for the commission at the last session of the legislature, evidently without any precedent to guide it or understanding as to the magnitude of the work, will be insufficient for the activities of the year, and if the work is to be carried on in accordance with our understanding of its importance, a larger appropriation will be necessary for the ensuing year."

Five Recommendations

The report carries with it five recommendations in the way of amendments to the present law. These are:

The law to be amended so as to authorize the commission to furnish the film for the exhibition of the serial number as a part of the license or permit leader.

The law to be amended, giving the commission power to refuse the granting of a license or permit for films which contain unpatriotic or seditious features or matter.

The statute to be amended in such manner as to clearly define the educational, scientific, religious or charitable films, making clear what films are exempt from the payment of the required fee.

The law to be amended so as to make clear the right of the commission to charge producers of films which are exempt from payment of the fee, a price sufficient to reimburse the state for the permit or license leader.

The law to be amended so as to empower the commission to retain the fee paid for the original of a film condemned in its entirety, for the purpose of reimbursing the state, partially, for the expense it has incurred in reviewing the film.

A Voluminous Report

The report of the commission covers ten single-spaced typewritten pages. While it was the original intention of the commission to submit its report to the legislature, a closed persual of the law revealed that it should be submitted to the governor direct. While the report reached the hands of Governor Miller last Friday, it was not made public until late Monday afternoon, when copies were handed out from the Albany bureau of the commission.

And now as to what the commission has done during the five months to warrant expenses of a sixth of a million to producers, and of approximately $37,000 to the state.

During the five months, the commission has passed upon 3,630 reels. All told, it has granted without examination, a total of 6,194 permits. It has issued 1,330 licenses and approved 1,170 films without eliminations. There have been 160 films from which eliminations were made during the five months, and five features were condemned in their entirety, while scenes eliminated numbered 477 and titles eliminated numbered 268.

Eighty-five eliminations were made on the grounds of indecency, thirty-five because of inhuman scenes, while fifty-four, it is alleged, tended to incite crime and sixty-one were of the sort which, had they been shown, would have corrupted morals, with five claimed as sacrilegious.

Dramas suffered the most. From these the commission in five months has made eighty-one eliminations, while the shears of the censor have been felt on 43 comedies, twenty comedy-dramas, seven serials, four news reels, three educational and two cartoons. From the decisions of the commission sixteen appeals were taken by the applicants, asking for a review by the entire commission.

Much of the introductory matter to the report concerns its creation, including an argument for the location of the office in New York City and the events leading up to the opening of the office on August 1. There is a significant sentence in the introduction which reads as follows:

(*Continued on following page*)

Censors Want $64,265 More

THE New York State Motion Picture Commission figures that its running expenses this year will mount to $134,265, or $64,265 more than was appropriated last year for the expenses of the commission from August 1, on. A good part of this increase, or at least approximately one-half of it, comes about through a request for $30,000 to meet the salaries of twelve inspectors and reviewers, entirely new positions, and which it is claimed are needed.

The commission has filed its request in connection with the annual state budget. With one or two minor exceptions, there are no requests for any increases in salaries. The commissioners themselves will continue to receive $7,500 each, but the budget contains a request for two deputy commissioners at $4,000 each, which means that in all probability another deputy will shortly be appointed for reviewing pictures, as one of these deputies was named last fall.

In the way of expenses incurred in the projecting of films, there is an item of $7,500. At the present time, the commission has an arrangement whereby it pays so much for each film run. When the commission was organized it was figured that such an arrangement would be preferable to the leasing of another room and the installation of the necessary equipment, together with the salary of a projectionist who might be busy for only a short time each day, and yet who would naturally enough demand the union wage scale.

That the commission intends to broaden its activities is very evident from the fact that in place of the fifteen employes, provision has been made in the budget for twenty-eight, including the twelve which is it proposed to add as inspectors and reviewers.

During the past five months the receipts of the commission have been as follows:

	License	Permit	Seal—No Fee	Receipts
August	$10,312.00	$49,734.00	———	$60,046.00
September	9,293.00	44,756.00	———	54,049.00
October	8,229.00	7,948.00	$58.00	16,235.00
November	12,948.00	1,563.00	62.00	14.573.00
December	11,220.00	1,620.00	74.50	12,914.50
	$52,002.00	$105,621.00	$194.50	$157,817.50
Interest				268.47
Total				$158,085.97

"Comparatively few of the films presented violate the standards fixed by the statute."

Describes Methods

Continuing, in a description as to the methods employed to identify licensed films, the report takes up the matter of projection, stating that 50 cents a reel is being paid to operators of projection rooms in the same building where the commission is located. This, it is claimed, is not only economical but also serves to relieve the state of the responsibility of having in its possession, and caring for, films which are in some instances of great value.

"We have found," say the commissioners in their report to the governor, "that the main violations during the first two or three months arose from an ignorance of the law and the requirements of the commission. The number of violations, we are satisfied, has materially decreased as the producers and exhibitors have become familiar with the statute and the commissions requirements. There has been a desire, we are satisfied, on the part of the producers as a class, and particularly the exhibitors, to co-operate with the commission in its work.

Allege Transferring of Seals

"There are, however, some wilful violations of the law and certain exchanges, undoubtedly in connivance with some of the producers, have undertaken to escape the payment of the fee which the law prescribes, by the transferring of seals and the interchanging of the serial numbers, and also by exhibiting pictures for which neither a license nor permit has been issued. We feel that the trade has now had sufficient time to comply with the statute and that the same should be vigorously enforced. It will, however, be necessary to provide adequate inspection in order to accomplish this result."

Continuing, the commissioners tell what a mammoth industry the motion picture has become; that it is the universal language; that there is no avenue known through which a message can be conveyed to so many people, and that as a moulder of public opinion it is without an equal; that the motion picture does more to influence the lives of the people than all the newspapers, books and magazines put together, etc., etc.

In explanation, the commission goes on to say that such observations on the part of its three members are made solely to show the necessity for clean and wholesome pictures on the screen.

See Material Improvement

Continuing, the report says:

"In this connection, it might be stated that since the organization of the commission, there has been a material improvement in the films presented for examination and license. The leaders in the industry are coming to recognize that merit in pictures brings its reward the same as in other fields of endeavor.

"It has been demonstrated to the satisfaction of the producer, that clean and wholesome pictures are the ones which bring the largest financial return, and while there are a few producers who evidently desire to cater to the lower instincts of the human race and present unclean, immoral and salacious films, yet we are glad to report that this number is in the great minority. The class of producers last referred to fail recognize the responsibility which they owe society and are only actuated by greed.

Would Repeal Censorship

A bill for the repeal of the Clayton-Lusk censorship act has been introduced in the New York Legislature by Assemblyman Lewis A. Cuvillier and has been referred to the ways and means committee. It is believed to be satisfactory to all branches of the industry; the N. A. M. P. I. and American Federation of Labor have already approved it, and the M. P. T. O. A. is expected to.

"We regret very much that many of the producers of films seem to deem it necessary or wise to incorporate in films in such a marked degree the vices of the human race, and also to depict violations of law in the commission of various crimes. The commission endeavors to enforce the law concerning films of this character and to discourage their exhibitions.

Has Regulated Advertising

"The commission is also given jurisdiction over the advertising matter used by producers and distributors of films, and the commission has not been unmindful of its duty in this respect and has in so far as it has been able, with its present force of employes, inspected and regulated the advertising matter sought to be used.

"While it will be some period of time before all of the unclean or questionable films can be removed from the screen, owing to the fact that many thousands of films were on the screen prior to August 1, and that it is a physical impossibility to examine them within a short period of time, yet the commission has undertaken to recall films for review which are objectionable and for which permits have been issued, in an attempt to purge the objectionable features or condemn such as violate the statutes."

An entire page is geven to discussing educational films. Concerning these, the commission says in part:

Educational Films

"We are happy to state that a decided impetus has been given to the production of classes of films which are purely educational. Among these films are those portraying the lives and works of the various authors. Patriotic films are being produced which can be used very effectively in Americanization work. The producers of films of this character should be encouraged in every possible way for they are undertaking a great work. They are, however, exhibited in theatres, and by the construction on the part of the Attorney general, it is questionable whether producers of films of this character should be required to pay the fee. The statute in this respect must be clarified."

In the way of inspection the commission admits that it has not been able to do much mainly by reason of the fact that it has not the force to do the work. The report states that a suggestion has been made that each theatre in New York state be required to make a daily report as to whether or not the films which it runs carry the license or permit numbers The commission is against this scheme on the grounds that the exhibitors would not care to become informers against the producer or an exchange.

Neither is the commission in favor of a system of voluntary inspection, such as has been talked. This system, according to the report, has proved unsatisfactory, because as a general run, such inspectors generally attend the best theatres and soon become weary of their task.

Continuing, the commission says:

"The commission is satisfied that some of the exchanges and exhibitors have adopted the practice of removing the license or permit leaders from the films, upon which they were intended to be used, and using them on other films, and we are also satisfied that numbers have been exhibited upon films other than those for which they were issued. These violations have led us to the conclusion that the serial number should be made a part of the identification matter furnished by the state."

In conclusion, the report goes on to say:

"The industry in general has, we think, intended to, and has co-operated with us in our work. This is particularly true of the exhibitors. We feel that great results have already been accomplished by the commission. It may be partially due to a determination on the part of the producers to eliminate abuses which have crept into the industry and also partially due to the fact that the commission had been created and has undertaken the important duties assigned to it. The mere fact of the existence of the commission has had a very salutary effect, and producers as fast as the standards required by the commission could be accurately gauged, have in many instances deleted their films. The determination of just what constitutes decency or indecency constitutes a large part of the difficult work which the commission has performed.

"The producers themselves recognize the fact that every substantial improvement in the character of the films presented is already apparent, but those opposed to censorship or regulation attribute

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England Not Suitable for Production Purposes, Says Myron Selznick; English Would Like to See Sweden Succeed America as World's Film Centre

By T. S. da PONTE

MYRON SELZNICK, vice-president in charge of production of the Selznick Company, back from Europe, brings news of having arranged for the Selznick organization to distribute its pictures in the British Isles through Pathe Freres Cinema Co., Ltd., of England. He also brought back his impressions of England in general and as a place to produce pictures.

To sum up his ideas in regard to the latter, England is altogether "impossible." "I wouldn't try to make pictures in England under any circumstances," Mr. Selznick said. "In the first place the climate is all against it, and in the second place there are no locations or scenes which lend themselves particularly to the making of pictures. In some places there are beautiful views along the countryside, but they are no more lovely nor are there as many to be found as in places on the Continent or in this country.

"Most of the English picture organizations are transferring their producing centers to Italy and the Riviera. There they find the climate and other conditions conducive to the making of better pictures than they obtain in their own country.

"In England there is a very antagonistic feeling against everything in America and, particularly, on the part of the English producers, against American films. They are talking there of Sweden succeeding America as the world's film centre. Inasmuch as they themselves, can't out-do America they are anxious to see any other country prosper in America's stead.

"They are even welcoming German films with open arms and giving Germany every encouragement in an effort to down America—and this in spite of the fact the feeling against Germany and everything German was so intense following the war. But in spite of the antagonism to America the pictures made in this country are constantly gaining headway in England because they are the best shown there, and in fact have almost monopolized the market."

Mr. Selznick, while in England signed Evelyn Laye, a noted English beauty and actress, to a contract, and she will come to this country to take the leading part in the filmization of a story which Mr. Selznick bought while abroad. He is very enthusiastic regarding the possibilities which this story holds as a screen production, and, to use his own words: "Someone connected with another company is sure to get fired for not buying this story when he had the opportunity before I did. I can't understand how he passed it up." Miss Laye, who will play in the lead, is at present acting in "The Fun of the Fayre," in one of the biggest "hits" of the present day in England.

There is a possibility of the Selznick company making some pictures in California, Mr. Selznick said. The matter is under contemplation and will be decided in about a week. "The way I would like to run things would be to make one or two on the coast, and then one or two in the East," he stated.

Speaking of the money American pictures are able to make in Europe, Mr. Selznick stated that "in France they haven't the money to pay big prices for American productions and in England they won't in spite of the high prices the theatres charge for admissions. Why even in the second-rate theatres in England, seating only three or four hundred persons, the average admission fee is the equivalent of eighty cents in American money."

Mr. Selznick was on board ship on his was back to America when the Irish question was settled. "You see," he said laughingly, "I had no hand in settling that."

Asked as to what effect the settlement would have on the film industry he stated that he thought it would in a measure "open up" Ireland to pictures, but that he did not know how profitable the market would be.

Kunsky's Capitol Theatre in Detroit Opens, Country's Fifth Largest House

The crowning achievement in the career of John H. Kunsky, of Detroit, was reached January 12 when the Capitol Theatre was opened. A line of people, more than five blocks long, three abreast, waiting for the doors to open and at six o'clock the line was more than a block, despite the drop in the temperature to about 14 above zero, with a cold wind, and the line never broke until the cashier stopped selling tickets after ten o'clock.

Many notables of Detroit, and men prominent in the film industry, were present. A motion picture of the audience and crowd outside were taken and shown before the audience left the theatre.

Then came the show—without any hitch. The orchestra, 45 men, under the direction of Eduart Werner, gave a splendid rendition of Tschaikowsky's symphony "1812." The pictures shown were Pathe News, Pathe Review, Bruce Scenic, then the First National feature, "The Lotus Eater," ending up with a Snub Pollard comedy.

Estelle Carey, a soprano, who has been heard many times before at the Madison, rendered two songs. Another vocal number was rendered by Orville Griffith and Walter Smith, well known in Detroit musical circles.

The Capitol Theatre is located on Broadway and extends through to Madison avenue. It is just a stone's throw from Grand Circus Park and the Detroit Athletic Club. Its cost is over two million dollars, including the property. The main entrance is on Broadway. The decorations are in blue and gold with a dash of old Italian rose. Everywhere these colors predominate—in the vaulted ceiling, supported by massive columns and arches; in the broad panels above the doors that give entrance to the foyer; in the walls of the great staircase off to the right, and the single great chandelier. After you enter the foyer, your eye is attracted to a grand stairway starting to the right, half way across the promenade and giving access to a mezzanine floor. Above the mezzanine floor is the balcony. All seats in the mezzanine are boxed off and are reserved for all performances.

The promenade is 242 feet long and extends from the Broadway side through to the Madison avenue side. The Capitol is said to be the first theatre where the foyer ceiling is at the top of the house, which gives a spacious effect. The backwall of the foyer rises about 40 feet. At the first landing of the grand stairway, leading to the mezzanine, it is broken by an arch that rises nearly to the ceiling and on either side of the stairway, between it and the entrance are more arches. The wall is done in the same intermingling of blue and gold, while the arches are hung with beautiful long drapings of old Italian rose. At the base of each of the two side arches is a large, lounging davenport, also in old rose. In the panels between the arches are two attractive paintings. In fact, you'll find beautiful paintings all through the house. They represent a collection that has taken Mr. Kunsky some three years to secure. The auditorium has only large crystal chandeliers the balance of the theatre having concealed lighting. Although about 10,000 bulbs are used in lighting, about 9,900 of them are concealed. All the effects obtained are from reflected light, so that there is no glare in any part of the house.

The Capitol is said to be the fifth largest theatre in the United States and stands as a monument to John H. Kunsky, and George W. Trendle, his general manager.

William Brandt Sees a Necessity For Radical and Quick Action in Reducing Motion Picture Rentals

THE following statement was issued by William Brandt, president of the Theatre Owners Chamber of Commerce of New York City:

"I am not an alarmist, but unless something radical is done and done real soon in reducing film prices to exhibitors, I predict that before the first day of summer arrives over 75 per cent of the theatres in this territory will be obliged to close their doors.

"The difference in the present exhibition values which the exhibitors are obliged to pay in their respective territories, and the receipts at the box office, are so far apart and their losses so heavy, that unless some change is made real soon they will not be able to continue to lose the huge amount of money which they are obliged to at present.

"The tremendous depression in this business started when the exhibitors of this territory had the poorest summer of their existence. The season opened in September with very slight gains over the summer business, but the film rentals, instead of decreasing in accordance with the decrease at the box office, in practically every instance were increased. Many exhibitors paid exorbitant prices for the best attractions they could obtain, hoping, thereby, to stimulate and improve business, and while in some instances business was stimulated, yet the general run was far below the average house expense.

"Many exhibitors held on desperately, hoping that Christmas week would cause a splurge the effects of which would carry good business on for the balance of the season, but here again they were sadly disappointed, for the result of the Christmas holidays were the worst in many years, due to unusually cold weather and other causes. The future holds no brighter prospects. The New York territory in its various component parts, represents practically every territory of the country.

"We have our manufacturing district, where the manufacturers have been closed by the score. We have in Brooklyn the navy yards, which have laid off 14,000 men. The sugar refineries have dispensed with the services of 4,000 men within the last two weeks. The ship repair yards of South Brooklyn have laid off 24,000 men. The cloak and suit industry is in the throes of a general strike, with 50,000 or more people out of employment.

These are only items at random which reflect the true economic conditions in this had its wages reduced, and because of this, it stands to reason, and we believe it to be so, that the theatres are doing the poorest business of their career, and nevertheless film rentals are just as high as during the peak days of the war, and as a matter of fact, considerably higher on special attractions.

"Bread is now being sold for 5c a loaf. Sugar is being sold for 4½c a pound. Clothing, furniture and other commodities have come down in proportion, but the film rentals are still in the same position where they originally were when they were the highest.

"I am serving notice upon the whole industry that a change must come at once. We are skating on very thin ice, and if we don't want to fall through we must readjust our conditions just the same as every other industry has been obliged to do. Time is of the essence and speed is earnestly required."

Fattening Hogs Means Money for Iowa and Nebraska Farmers and Film Business Should Pick Up

ELIMINATING any tendency to exaggerate, it can be said that the rock-bottom of business depression in the middle western states of Iowa and Nebraska has just about passed. At any rate, business can't be worse, and if the hogs keep getting fatter, there'll be some cash available soon and that'll mean the farmers will bring their families to the "movies."

Money, in the purely agricultural towns, has been about as scarce as hen's teeth—there hasn't been any. There has been plenty of corn, but it wouldn't sell at cost. The only way Mr. Farmer can make his corn pay is to put it into hogs, and then sell the hogs. The hogs will be ready to sell in a very few weeks. After that—well, the small town exhibitor who has survived has certainly earned the title of a permanent business man who deserves the patronage of the public.

"I found a large number of small town theatres in Nebraska were running only one night a week, and in many places the theatres have closed entirely," said Stuart Gould, executive secretary of the Motion Picture Theatre Owners of Nebraska, who has just returned from a tour of all parts of the state. "Business has been better since the first of the year than it was during December, but it will be impossible for the small town man to prosper until the farmers get some ready cash.

"We are urging the small town exhibitors to hold some open dates so they can step in, book some big paying stuff and get off to a flying start when business does pick up.

"Despite the quiet condition of business I never found a small town exhibitor in Nebraska who was charging less than a quarter for admission. Admission prices are up to stay; the day of the dime show is as much history as the day of the nickelodeon.

"Another favorable indication is the interest exhibitors are taking in civic and welfare affairs. The time is arriving when the picture theatre will vie with the bank, the grocery, the drug store and the barber shop for permanency. The exhibitors throughout Nebraska are offering their theatres to the schools, the women's clubs and the chambers of commerce for free educational shows for children on Sunday mornings. If the woman's club wants to book an educational picture, the exhibitor will furnish the light, heat, operator and music, and will clean up the theatre after the kids—all for nothing. I don't know how it is elsewhere, but in Nebraska the people are coming to think quite a lot of their exhibitors and their picture houses."

C. L. Peavey, manager of the Educational Film Exchange of Iowa, agrees with Mr. Gould that business is better since the first of the year in the small town theatres, as well as in the larger places. "Our salesmen are getting new contracts much easier than they have for months," he said.

Cost of Censorship

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this change to their own efforts rather than to the creation and work of the commission.

"The motion picture is already recognized as furnishing a remarkable agency for teaching in our public schools. Within a few years the motion picture will be in every public school. The sciences, particularly botany, physiology and history, can be taught successfully and in a much shorter space of time through the picture than in any other manner. The commission has in every way sought to encourage rather than discourage the producers and men connected with the industry.

"We have endeavored to classify films suitable for exhibition to children, and while there are comparatively few which can be said to be manufactured expressly for children, yet there are a great many which are suitable for adults as well as children, and a list such has been prepared by the commission.

"The work of the commission is a delicate and difficult one, for the reason that people of good character often have different standards by which their lives are regulated, so that oftentimes the question of whether a picture violates the statute is a matter of honest dispute among our best citizens."

The report was written on January 11 and was signed by all three commissioners.

M. P. T. O. A. Disclaims Any Hand in Appointment of Will Hays as Head of Industry at Salary of $150,000

MEMBERS of the board of directors of the Motion Picture Theatre Owners of America met, Thurdsay, January 12, at the Hotel Washington, Washington, D. C., to complete arrangements for their national convention in May. This convention will bring to Washington thousands of theatre owners from all parts of the United States.

During the session attention was called to a copy of the Congressional Record of Saturday, January 7, containing a report of a speech by Senator Harrison of Mississippi, to the effect that arrangements were being made with Postmaster General Will H. Hays to "be at the head of the whole motion picture industry of the country, at a salary of $150,000 a year," and suggesting the possibility of the screen being used for political propaganda.

"The theatre owner realized," it was announced, "that the success of business enterprise and the progress of the industry is dependent upon the good-will and support of all the people, comprising those of every shade of political opinion, and we desire to assure the motion picture-going public that our theatres will never be used for the advancement of partisan politics.

"No political propaganda of any kind will be permitted on our screens, except where the welfare of the theatre-going public and the progress of our industry is threatened.

"For several weeks newspaper reports indicated that an arrangement was being effected between the producing or manufacturing branch of the industry and Postmaster General Hays, through which he was to succeed William A. Brady as president of their association. As theatre owners (organized nationally in the Motion Picture Theatre Owners of America and comprising a membership of 12,000, representing every state in the Union) we did not feel called upon to make any public comment upon this matter until the speech of Senator Harrison was brought to our attention.

"We have no connection as theatre owners with the manufacturers of the pictures, being separate and distinct from them and controlling in every way our own division of the industry, and therefore were not concerned with Mr. Hays' accession to the head of the producing or manufacturing branch. The president of our organization receives no salary.

"If the advent of Mr. Hays or any other capable man into the manufacturers' division will correct some of the unsatisfactory business relations now prevailing, it will meet the approval of every theatre owner and real friend of the industry.

"Our only purpose in presenting this statement now is to correct the erroneous impression that the Motion Picture Theatre Owners of America is in any sense a party to any agreement now under way affecting Mr. Hays. This we state that it may serve to clear up any misunderstanding which may exist and make it perfectly plain to every official and individual in the country that the owners of the motion picture theatres are separate and distinct in their relation, have no affiliation with the manufacturer or producer of pictures and therefore have in no sense been parties to the move under discussion.

"The month of November is considered a banner month in the motion picture business. Consequent to the efforts of the theatre owners to bring this form of entertainment within the reach of all the people, box office receipts were approximately $12,000,000 less in November, 1921, than in the same month in 1920, while motion picture producers exacted from motion picture theatre owners nearly $4,000,000 more for their pictures in November, 1921, than in the same month of the previous year. This fact is clearly substantiated by government reports.

"As theatre owners we have direct contact with the public. We meet and serve the people of the United States daily and in this relation we established the Public Service Department of our organization under the direction of Dr. Francis Holley, of this city, whose efforts along these lines amply prove his efficiency in promoting and extending this highly commendable work. We feel responsible to the American public to maintain the freedom of the screen in every way. We realize that the motion picture is a medium for a high order of public service, and it is our determination to keep the theatre screens of this nation so free from partisan and kindred influences as to render this wonderful visualizing force, the Screen Press of America, of supreme value to all the people of the country.

"We also want to make the theatre owner the sole judge, guided by the people of his community, of what shall appear on the screen of his theatre and we hope to be able at all times to guarantee this kind of service to the public. We, therefore stand in an independent position and would be opposed to any moves, no matter how well intended, which militate against this generally accepted American attitude."

The executive officers present were:

National President Sydney S. Cohen, New York; W. D. Burford, Aurora, Ill.; W. A. True, Hartford, Conn.; E. M. Fay, Providence, R. I.; Charles L. O'Reilly, New York; John T. Collins, Rutherford, N. J.; John Manheimer, New York; W. A. Steffes, Minneapolis, Minn.; D. A. Harris, Pittsburgh, Pa.; H. H. Lustig, Cleveland, Ohio; Edward T. Peters, Dallas, Tex.; A. R. Pramer, Omaha, Nebr.; H. B. Varner, Lexington, N. C.; M. J. O'Toole, Scranton, Pa.; C. E. Whitehurst, Baltimore, Md.; G. G. Schmidt, Indianapolis, Ind.; A. Julian Brylawski, Washington, D. C.

Half of November's Raw Stock Exports Purchased by Japan

Exports of films during November reached a total of more than $500,000, according to figures compiled by the Department of Commerce, 4,365,128 feet of unexposed film, worth $106,764, and 9,421,585 feet of exposed film, valued at $459,727, being shipped abroad during the month.

More than half of the unexposed film was taken by Japan, whose imports totaled 2,472,499 feet, valued at $63,601, the only other big importers being England, with 773,122 feet, worth $20,979, and Australia, with 449,896 feet, valued at $13,158.

In exposed film two markets took over 1,000,000 feet each, Canada importing 1,699,178 feet, valued at $84,952, and Australia 1,523,716 feet, valued at $64,166. England imported 800,362 feet, valued at $79,804, being the only other country whose imports of exposed film totaled more than $50,000.

Universal Names New Cuban Head

Beverly Griffith, whose connection with the film industry antedates the formation of the Universal, has just been appointed general manager of the Universal's Cuban exchanges, and supervising director of the several theatres on the island which Universal has leased for first-run showings of its pictures there. Charles King has resigned to accept another connection.

Experience is a good qualification for an exchange manager and Mr. Griffith has had a variety of experiences. He was one of the first men engaged for the producing plant which Universal established in California and when Universal City was "located" he was the location manager of the company. He has held down every possible job on a lot which has to do in any way with the making of pictures.

Metro Company Enters Its Biggest Year Says Atkinson Naming Future Releases

THE Metro Pictures Corporation is entering upon the most successful year of its existence ,according to William E. Atkinson, vice-president and general manager. Reports upon actual business done by exhibitors with the big productions distributed by Metro, as well as with the Metro Classic series, are what he bases his statement upon. He said this week:

"Metro means merit to the exhibitor. Upon that I found my optimism for the coming year. The past twelve months have brought to me more spontaneous reports of approval of our pictures than at any time previous in the history of the company. And while, during that period, we did put forth some remarkable screen offerings, I know quite well the record for 1922 is going to surpass them by an appreciable margin.

"The pictures with which we begin the year are indicative of the whole. We are releasing a series of brilliant Mae Murray pictures, beginning with 'Peacock Alley,' whose bookings to date exceed those of all our productions except 'The Four Horsemen.' 'Turn to the Right,' Mr. Ingram's production of the John Golden plan, will be distributed the latter part of February. And almost coincidentally will come 'Missing Husbands,' the American title of the most signal picture ever made in France. As 'L'Atlantide' it has been the sensation of Paris for months.

"I am mentioning only the first few of our offerings, which include what we believe is the best Bert Lytell picture ever made, 'The Right That Failed,' and one of Viola Dana's brightest appearances, that in 'Glass Houses.'"

A. S. Kane, Returned from Trip, Says Star Appeal Is as Strong as Ever

AFTER three weeks of travel in the South during which he escorted Charles Ray to New Orleans on the final lap of the star's journey back to Los Angeles, Arthur S. Kane returned to New York this week. One of the outstanding convictions which Mr. Kane brought back with him is the belief that the star appeal is as powerful as ever among theatre men and fans and that the star will continue to draw crowds to the box office where other attractions fail. This opinion was forcefully demonstrated to Mr. Kane during his visits to many cities by the reception accorded the star everywhere and by discussions with leading exhibitors regarding the kind of picture that patrons want to see.

"Charles Ray has had one of the most amazing receptions ever accorded a member of the theatrical profession," said Mr. Kane in a statement issued upon his arrival in New York. "The star was essentially touring the East as part of his vacation plans, and by close observation of the attitude of exhibitors, newspapers, people and theatre audiences I am more than ever confirmed in my opinion that star appeal is still the most potent influence in the films, speaking from the point of view of the country at large."

Liberals Will Repeal Canadian "Marking Act"

One of the first moves of the new Liberal Government in Canada, which was elected by an overwhelming majority in December, was to rescind the "Marking Act," so-called. This legislation, which was scheduled to come into force in January, provided for the marking of the name of the country of origin on all goods imported into Canada. Special arrangements had been made by the old government for the stamping of all moving pictures with the country in which they were produced.

Announcement was made on January 12, however, that the new law had been suspended and would not be enforced. The act had aroused many protests on the part of manufacturers and producers outside of Canada and by business men in the Dominion. The act will be formally repealed at the session of Parliament which opens at Ottawa in March, it is promised.

Harry Carey in New York; Denies State Right Rumor

For the first time in seven years, Harry Carey, former western star of Jewel Productions with Universal, is in his home town, New York. Carey admits he has made no definite plans for picture affiliation since leaving Universal, but he has a lot of ideas about what he is going to do in the way of production as soon as he settles down to work.

"The first rumor I want to set at rest," says the star, "is that I am about to make my own productions for state right release. I have no intention of producing my own pictures because I think too many actors and actresses have tried to manage their companies and direct themselves—and failed. Because an actor is a success on the screen is no reason to believe that he is a good executive. I am still quite willing to entrust my fate to men who have proved they are good production managers and directors."

Movie Chats Delayed

Reel No. 1 of the Official Urban Movie Chats of the M.P.T.O.A. was not completed in time for release on January 15, as intended, but will be ready before February, it is promised. The executive committee of the exhibitor organization viewed it last week.

SCENES FROM REALART'S NEW PRODUCTION, "TILLIE," STARRING MARY MILES MINTER

National Film Theft Bill Introduced Holds Buyer or Receiver Responsible

A NATIONAL film theft bill which seeks to protect the industry from film piracy both here and abroad has been introduced in the House of Representatives by Congressman Joseph Walsh of Massachusetts, on behalf of the N.A.M.P.I. It was drawn by Chairman H. Minor Pitman of the National Association's Film Theft Committee, after a conference in Washington with Department of Justice officials, members of Congress and Jack S. Connelly, the association's Washington representative.

The measure provides heavy penalties for persons convicted of trafficking any stolen or duped films either in interstate or foreign commerce, and holds responsible also the buyer or receiver of any such film, providing a fine of $5,000 or imprisonment for five years or both.

Chairman Pitman is authority for the statement that the industry suffers an annual loss of many hundreds of thousands of dollars from film theft, and the exhibition of stolen or duped films in foreign countries hurts the general film trade here, because foreigners do not generally understand the situation and feel that the industry is negligent in failing sometimes to protect legitimate buyers against prints that have been stolen, duped and sold for exhibition abroad.

State Laws Inadequate

While the state laws provide that larceny is a criminal offense, they have been found inadequate in the case of pirating films, owing to the fact that the degree of larceny is depended upon the value of the article stolen. The criminal courts take into consideration only the reproduction cost of a stolen film, but the actual loss to a company is many times greater than its replacement cost.

"In the proposed bill," says Mr. Pitman, "I have inserted a clause making a person guilty of a crime who deals in stolen film which constitutes interstate or foreign commerce without ascertaining that the person selling or delivering same has a legal right to do so. I consider this the most important section of the whole bill, as every film bears on its face evidence of the owner, and anyone dealing in films can easily ascertain by inquiry at the nearest branch office whether or not the person selling the film has a right to do so."

Text of Bill

The proposed bill is as follows

A BILL

To punish the transportation of stolen motion picture films in interstate or foreign commerce.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That this Act shall be known and designated as the National Motion-Picture Film Theft Act.

Sec. 2. That when used in this Act the term "interstate commerce" shall include transportation from one state, Territory, or the District of Columbia to another State, Territory, or the District of Columbia, or within the District of Columbia or any Territory, or through any State, from a point in one State, to another point in the same State, or to any foreign country, or from any foreign country to any State, Territory, or the District of Columbia. The term "motion-picture film," or films, shall include the original negative, or positive copy thereof, made by the owner of the original negative or his authorized representative or representatives, or lessee, or lessees, and any unauthorized copy in whole or in part of any motion-picture negative or any positive copy thereof.

Sec. 3. That whoever shall transport or cause to be transported in interstate commerce a motion picture film, knowing the same to have been stolen or to have been copied in whole or in part by any person not authorized by the owner, lessee or lessees, or representative or representatives of the owner of the original motion-picture film, or copies thereof, shall be punished by a fine of not more than $5,000 or by imprisonment of not more than five years, or both.

Sec. 4. That whoever shall buy, receive, conceal, store, barter, aid in such acts, or in any manner dispose of or retain in his possession or control for the purpose of such acts, any motion-picture film, or films, or unauthorized copy thereof in whole or in part, moving as, or which are a part of, or which constitutes interstate or foreign commerce, knowing the same to have been stolen or to have been copies in whole or in part without the authority of the owner of the motion-picture film or his authorized representative or representatives, or who being a dealer in motion-picture film or motion-picture film accessories, or the agent, employee or representative of such dealer, buys or receives any motion-picture film, or films, or unauthorized copy thereof in whole or in part, which are a part of, or which constitutes interstate or foreign commerce, or which such person without ascertaining by diligent inquiry that the person selling or delivering the same has a legal right to do so, shall be punished by a fine of not more than $5,000 or by imprisonment of not more than five years, or both.

Sec. 5. That any person violating this Act may be punished in any district in or through which such motion-picture film or films have been transported or removed by such offender.

Halligan Follows Moran as F. I. L. M. Board Head

C. R. Halligan, manager of the Universal exchange in Albany, N. Y., has just been elected president of the Film Board of Trade of Albany, heretofore known as the F. I. L. M. club. He succeeds Bert Moran, transferred to Pittsburgh. Earl Kramer, of the Select exchange, has been elected vice-president, Marvin Kempner, of the Famous Players exchange, treasurer, and Miss Marie Wheeler, of the Merit exchange, as secretary.

The board will meet every Monday morning at the Pathe exchange at 11 o'clock, while the grievance committee will meet at 2 o'clock on the same day. This latter committee is made up of Mr. Kramer as chairman, Mr. Kempner, Bert Gibbons, J. M. Loughborough, with William Kupper as alternate.

A WARNING

The United States is using timber four times faster than it is growing it.

Three-fifths of this country's original timber supply is already gone.

Our supply of Southern yellow pine will be exhausted within twenty-five years at the present rate of consumption.

Furthermore, unless something is done and done quickly the total remaining stand of timber in this country will be exhausted within the next seventy-five years.

It isn't the cutting of the timber that is the trouble. It's the utter lack of practice of forestry principles and forestry conservation.

This country has never had an adequate national forestry policy!

The Snell-McCormick Bill now being heard in Washington provides for such a policy.

There isn't a business in this country that isn't going to be affected by a timber famine. That's why Moving Picture World puts these alarming facts before the motion picture industry with the earnest request that it join with the other leading industries of this country in sending an avalanche of wires and letters immediately to the House Agricultural Committee, demanding immediate action on the Snell McCormick Bill or any other bill which will best begin to cope with this serious situation and save one of the greatest assets which any country can have—timber.

Have a heart for the future generation. Wire your Congressman and your Senator today to support this bill!

Sanger and Jordan Ask Half of Empire Stock

Application to substitute the Bankers Trust Company, executors of the estate of the late Alf Hayman, as co-defendant instead of the deceased theatrical man, in a suit brought against him, the Charles Frohman, Inc., and the Empire All Star Film Corporation, made to Justice Leonard A. Geigerich in Special Term Part I, of the New York Supreme Court, disclosed the nature of a suit brought against these defendants by Sanger and Jordan.

The complaint alleges that an agreement was made between the plaintiffs and the late Alf Hayman and the Charles Frohman, Inc., by which Sanger and Jordan were to arrange for filming the plays owned or controlled by Hayman and Charles Frohman, Inc., the understanding it is alleged, being that all profits would be equally divided between the plaintiffs and Hayman and the Charles Frohman, Inc. It is said that as a result of this agreement the plaintiffs succeeded in forming the Empire All Star Film Corporation which is now made a party defendant to the suit.

It is alleged that after the launching of this company it proved most productive as a money maker, and that such profits went to Hayman, Charles Frohman, Inc., and the Empire All Star Film Corporation, to the exclusion of Sanger and Jordan, who say that the defendants refused to surrender 50 per cent of the stock despite repeated demands.

Emerson Tells A. M. P.A. Why He Wants a Tariff

John Emerson, who with his wife, Anita Loos, has just produced "Red Hot Romance" for Associated First National release, in addition to writing and titling numerous comedy dramas for Constance Talmadge, addressed the Associated Motion Picture Advertisers at the Cafe Boulevard on January 12 on the Fordney tariff bill in its relation to the industry.

Mr. Emerson, who was one of those appearing before the Senate committee recently, is a strong advocate of a tariff. He declares that within the last eighteen months, since foreign pictures first commenced to be brought in here in bulk, production activities have been reduced 64 per cent. in the United States, and he predicts that if the tariff is not put on, it will not be long before the majority of American producers follow the lead of Fox and Famous Players-Lasky in sending stars and directors to Europe, where actors and studio labor can be employed for about one-tenth of what they cost here.

Eddie Polo Incorporates His Own Serial Company

Companies incorporated in New York State the past week with the intention of entering the motion picture business numbered seven, representing an aggregate capitalization of $91,000. The firms, with the capitalization of each, together with the directors, follow:

A and L Amusement Corporation, $5,000, L. D. and David Cohn, Alfred Schwartz, New York; Explorer-Research Corporation, $15,000, Michael Schliesser, Martin Green, Robert Kastl, New York; Great Lakes Film Corporation, $10,000, Sol. E. Rose, Herman Goodman, Albany; Emil A. Kuper, New York; Myriad Exchange, $500, Edwin Gower, A. H. Kestenbaum, Esther Friedman, New York; Park Amusement Corporation, $50,000, C. W. Lyon, S. M. Moisan, Douglass Morris, Buffalo; Arverne Theatre Corporation, $500, G. S. Wittson, Selma Johnson, Max Schellitzer, New York; Eddie Polo Serial Corporation, New York City, $10,000, Eddie Polo, Los Angeles; Ivy Ostrow and H. G. Kosch, New York City.

Supports Censors

Congratulating Governor Miller and the New York State Legislature on what it terms the success which has attended the operation of motion picture censorship, in New York, the Schenectady County Lord's Day Alliance has adopted a resolution calling on the representatives in the legislature from Schenectady County to oppose any bill that will in any way weaken present laws concerning the observance of Sunday.

Film Congestion in Exchanges Relieved

The congestion of worn-out films in exchanges throughout the United States will be relieved next month. On and after February 10 the railroads will accept as freight without mutilation any film no longer exhibitable. The amendment of the previous regulation, which required the mutilation of such film before its acceptance as freight, was decided upon several weeks ago, but the date of its effectance was not known until last week.

Owing to the great difference in cost between express and freight rates, many thousands of worn-out prints have accumulated in exchanges throughout the country. The new regulation, which allows for the shipments of these films, unmutilated, was brought about through a vigorous campaign inaugurated by the N. A. M. P. I. It will save distributing companies a large sum annually.

Decides on Sunday Shows

Mechanicsville, N. Y., is the latest place to fall in line for Sunday motion picture shows. The New York State Conference of Mayors, maintaining an office in Albany, N. Y., received word last week from Mechanicsville, that the place had decided on Sunday shows and enclosed a copy of the proposed ordinance which will regulate the theatres.

South Carolina Censorship Certain Unless Industry Takes Quick Action

THE judiciary committee of the House of Representatives, Columbia, S. C., is considering a censorship bill introduced by Edgar A. Brown. Contrary to the usual excuse of protecting the morals of a community, as projected by censorship proponents, those who are fostering the South Carolina bill claim that it is primarily a revenue-raising move.

The bill provides for the election of a commission and the imposing of a fee of $5 a reel for all original films shown in the state and $2.50 a reel on duplicate prints. The bill is expected either to receive a favorable report or to be reported out to be sent to the ways and means committee. The committee, however, is expected to make minor changes providing that the fees be collected by the state treasurer and not by the commissioner.

South Carolina has no definite organization of exhibitors, and since there is no exchange center within the state the fight against the bill has been only lukewarm, and it is feared the bill will have little real opposition. It is freely predicted that it will become a law.

Secretary Frederick Elliott of the N. A. M. P. I., when told of this dispatch from the Moving Picture World correspondent, said that representatives of the Southern Enterprises, notably Y. S. Freeman and H. T. Jones, have been in Columbia for over a week fighting the bill, and that while the result is in doubt, it is by no means a foregone conclusion that the bill will become a law. He paid high tribute to the work against adverse legislation carried on in the southern states by Freeman and Jones.

A. J. Moeller of the M. P. T. O. A. was notified by telephone of the danger of a South Carolina censorship, and the organization will immediately take steps to combat the measure.

Philadelphia Editor Says Producers Are Not Sending Out Right Kind of Press Material

By SIG SCHLAGER
Special to Moving Picture World

THE best position I can give the usual publicity material received from the motion picture company headquarters in New York is a waste-basket headline."

"When I want motion picture news I go to New York and dig it out."

"Motion picture publicity has become so stereotyped, so un-newspaperlike, that I have to turn reporter to fill my page."

These terse paragraphs express a warning from one of the most influential dramatic and screen commentators in the Eastern newspaper field — Henry M. Neely of the Curtis Publications in Philadelphia, editor of the Evening Ledger syndicated motion picture page and a thorough cinematic initiate.

Though I have not been active in publicity work for some months, while in Philadelphia for the W. W. Hodkinson Corp., I called on Mr. Neely to renew a friendship. In our conversation the work of Hugo Ballin, one of the principal Hodkinson contributors, was discussed.

I told Mr. Neely of "Jane Eyre," the latest Ballin release. And, the inescapable publicity germ at work again, I outlined an exploitation idea to him. He listened without comment, asked me to jot down a few notes and would I mind sending him over some pictorial matter on the subject.

Want Human Interest Stuff

The next day he phoned me, inviting me to lunch with him and his newspaper confreres in the magnificent Curtis Building.

"That story ought to be worth a page in the Sunday Ledger," he told me. "When will it do you the most good?"

I was surprised and frankly told him so.

He countered with a brief disseration on publicity that I considered of such great importance to the trade that I asked Mr. Neely to give me his views and relate certain experiences that I might pass them on to others.

"In the first place," he said, "a man who is running a movie department on a newspaper has got to give his readers what they want. The readers, being ordinary fans and not related to the industry, want only stuff with the genuine human-interest appeal.

"Now, what is human-interest appeal to them? They have only one point of contact with the movie industry. That point is the actor or actress they see upon the screen. To the fan, Wallie Reid or Harold Lloyd or Mabel Ballin is human-interest stuff to the fan.

"I get hundreds of fan letters every week, all seeking PERSONAL information about the stars. Are they married? Have they been divorced? What color hair—eyes—skin? But all intimate, personal stuff.

"I have never had a fan letter asking me about a producer, a director (except Griffith), a scenario writer or a brand name. These people have no direct personal contact point with the fan. They are only names, and names have no meanings for the fan unless the face goes with the name and the fan has lived through some tense scenes with the face and name combined.

"Producing companies and distributing companies have spent millions of dollars trying to sell a mere name to the fans. It hasn't been done. It never will be done. A brand name can never make the deep personal impression that Valentino makes when he takes Agnes Ayres in his arms and kisses her through 25 feet of close-up. (Twenty-five feet, that is, in all States excepting Pennsylvania.)

Won't Use Matter on Producers

"The New York publicity departments are trying to force me, and others in my position, to give publicity to their employers and their distributors. I won't do it. If I felt that my readers wanted it, I would print it, but I know they don't.

"Some time ago I started getting the movie views of everybody I met. I framed up a series of questions and, whenever I could switch the conversation to movies, I asked my questions. I made notes of the answers given by over two hundred persons and these answers are both surprising and instructive.

HENRY M. NEELY
Dramatic and Moving Picture Editor, Philadelphia Evening Ledger

"One of my questions was, 'Which do you prefer, Cosmopolitan productions or Paramount pictures?' Not one of the two hundred knew the difference, or if there was any difference. The last group that I asked included a city editor, a managing editor, two special writers and an advertising man from various papers in the city who met at lunch.

"I found that almost everyone identified David W. Griffith without trouble, but no other director was known to any of them except two who said they thought they had seen Cecil de Mille act, but couldn't recall the pictures.

"People who are in the business won't believe this. The trouble is, they are so close to the business and are so surrounded by a barage of names that they can't see beyond to the plain ordinary little stenographer or clerk or housekeeping wife who make up the great personal mass we know as 'The Fan.'

"All fans want to know HOW things are done in the movies. Figuratively speaking, they want to be taken into the studios and permitted to watch the scenes being shot and the people going through all the motions that result in the final film that is projected on their screen.

"So long as I print stuff about Richard Barthelmess or Marion Davies or Eugene O'Brien and arouse the fan's interest in the personal activities of these stars, I am giving good publicity to any picture in which Dick or Marion or 'Gene appears.

It Can't Be Done

"When any big gun in an office says I must talk about his next picture and not the one then in work in the studio, he is trying to run my business, and no one is going to do that for me so long as I have the key to my roll-top.

"I know many of the publicity men. Three of them are old buddies of mine in the newspaper game. They are good newspaper men and would give me first-rate stuff—but they aren't allowed to do it. They are kept tied down to trade-paper style and the style that is good for the trade-paper, with its circulation among people inside the business, but it won't do at all for the newspaper, with its circulation mostly outside the business.

"And that is the reason why I go to New York to get the kind of material that I want for my department.

"But why should I? What are publicity departments for?

"I'm done. Hereafter I go over to New York for pleasure, but if any film company wants space in my department, they'll send me the kind of stuff I want, or we'll drop the department entirely."

SCENES FROM "THE ROSARY," A SELIG-RORK PRODUCTION. RELEASED BY ASSOCIATED FIRST NATIONAL

Albany Society Keenly Interested in Film Ball; Decorations to Cost $3,500

RIVALLING the Inaugural Ball in brilliancy, the Motion Picture Ball which will be held at the State Armory, Albany, N. Y., on February 15, in connection with the convention of New York State exhibitors, will be the social event of the season in the Capital District. Albany's society set is showing the keenest interest in arrangements as they are being completed day by day for the ball. On the committee of men which is co-operating with the Albany Chamber of Commerce, there are business and society leaders of the city. This committee will devote most of its time in working with Samuel Suckno and others toward completing the details of the ball.

Big Sum for Decorations

It has been decided to spend $3,500 in decorating the huge armory for the affair. Decorators will come from New York a week before in order that all decorations may be in place on the morning of the ball. As arrangements have been completed thus far, it is planned to begin the ball at 8 o'clock and to have the stars personally appear perhaps an hour or two later. Each star is to be announced, first by trumpeters, and then by a person with megaphone stationed in the balcony. Each star will be escorted across the floor in full view of the audience and to the boxes which are to be built for the stars and their friends. Already several of Albany's society set have made a bid for the entertaining as guests of certain of the stars.

In advertising the ball, picture houses over a wide area have already been asked to use slides the first week in February. There has been a very generous response to this request made by O. H. Stacy, as secretary of the Albany Theatrical Managers' Association.

The badges have already been completed and are of a type which will permit the insertion of the address in order that each person may become better acquainted with the other.

Some idea of the demand for hotel reservations can be gained from the fact that one concern has requested seven of the largest rooms at the Hotel Ten Eyck during Convention Week. Many are planning to reach Albany on February 13, the day before the convention is scheduled to open.

Sunburst Organizes

Sunburst Pictures Corporation, recently organized in Massachusetts, has opened main offices in Springfield at 360 Worthington street, under the management of Albert W. Plummer, director of productions and president Clarence Phinney formerly with Universal, is assistant director and M. B. Townsend, treasurer.

The first picture will be "Sands of Humanity," which deals with woman's demand for freedom in choosing her mate. The company plans a large studio in Springfield.

Finance Committee Finds Difficulty in Deciding How to Class Films for Duty

THE Senate Finance Committee will adopt the wholesale selling price in in the principal wholesale markets of the United States as a basis of levying ad valorem duties on imported merchandise of all kinds wherever possible. The senators and various tax experts, including Chairman Thomas O. Marvin, Vice Chairman William S. Culbertson and Commissioner William Burgess, of the United States Tariff Commission, and Presiding Judge Marion DeVries, of the United States Court of Customs Appeals, members of the New York Customs House force and tax experts from the Treasury Department, are seeking means of applying a similar system to commodities with respect to which there is no American wholesale value.

When it comes to the application of value to imported motion pictures for the purpose of levying import duties great difficulty will be experienced, experts declare, because "movies" are not common articles of commerce in the sense that steel rails, or sugar, or coffee, or other standard imports are. They have an individual value, represented largely by art, the value of which cannot be appraised.

It is altogether probable that the Committee will place motion picture films in the class of merchandise subject to duty on the basis of foreign production cost, plus a reasonable profit to the producers, cost of transportation (including all of the usual items) and plus a reasonable allowance as importing profit. Motion pictures represent one of the classes of merchandise with respect to which the application of a new tariff rule is giving the Finance Committee a great deal of concern.

Chairman Porter J. McCumber has declared that it is the intention to afford protection to all American industries where it is possible to do so. He has stated that what may be considered the raw products of the manufacturers are the finished product of their producers and as such just as much entitled to protection as any other commodity. In that category falls raw stock film, and it is generally predicted that when the bill now pending before the Finance Committee is completed it will contain a provision covering film, sensitized but unexposed, as well as negatives and positives.

C. E. Pain, Jr., in New Job

Charles E. Pain, Jr., has been made assistant sales manager of the Rothacker practical picture division. Watterson R. Rothacker announced the appointment.

Michigan Motion Picture Day a Great Success, Many Notables Were Present

Motion Picture Day on Tuesday, January 10, was a gala event in the history of the motion picture industry of Michigan. It brought to Detroit many state exhibitors, as well as a number of very prominent men in our industry. In the morning exhibitors inspected the new quarters of the Exhibitors' Association in the Wolverine Hotel, and in the afternoon held their first business metng of the New Year.

The greatest event was the banquet and dance in the evening at the Hotel Statler. Here the exhibitors and exchange men fraternized for what is believed to be the first time in the history of the industry, so far as Michigan is concerned. The various committees functioned 100 per cent, and there wasn't a dull moment.

The attendance at the dinner was close to 400. Henry Theis and his Ritz Detroit orchestra supplied the music, and there were a number of soloists from the theatres, supplied through the courtesy of John H. Kunsky and Phil Gleichman. At the speaker's table were: Claude Cady, H. R. Richey, J. E. Flynn, Mayor James Couzens, Eugene O'Brien, Jess Fishman, Joe Friedman, Marcus Loew, Police Commissioner James W. Inches, Phil Gleichman, Senator James Walker, Sam Berman, of New York City; W. E. Wilkinson,

Following the dinner, Claude E. Cady, of Lansing, president of the Michigan Theatre Owners' Association, introduced as toastmaster of the evening Senator James W. Walker, of New York, who, as toastmaster, held the interest of the gathering.

The first speaker introduced was Hon. James Couzens, Mayor of Detroit. Mayor Couzens is held in highest esteem by all exhibitors and exchange men in Detroit because he has always been fair, reasonable and broadminded in every matter concerning this industry. He is a great believer and follower of motion pictures, and he sees a great future for the screen in both the matter of entertainment and education. He urged the industry to aim for the highest and to keep the screen so that it would not become offensive in any way.

J. E. Flynn, Goldwyn manager in Detroit, and former president of the Detroit Board of Exchange Managers, was the next speaker.

Marcus Loew was given a great ovation when introduced. Mr. Loew said that the salacious picture would interest the morbid few only for a short time, but that it was the clean picture that the majority of people preferred to see. He touched upon state censorship, stating that in seven states where there are censor boards, "something different was cut from 'The Four Horsemen.' If the censors disagree on what is right and what is wrong the public is apt to disagree with the censors," said Mr. Loew. In referring to conditions the past year, he said things were not as bad as painted, and that one of the greatest evils in the industry today was the over-buying on the part of the exhibitor, because it gave the exchanges contracts, but held them up on dates. He felt sure that with the exhibitors and the exchangemen co-operating more closely that this evil could be eradicated and that by so doing the industry would be placed on a more substantial basis.

Senator Walker, at various times during the course of his remarks, took a "slam" at censorship, and complimented exhibitors for refusing to run pictures of persons who had been in sensational scandals. He said exhibitors all over the country were not waiting for censors to reject the films, but themselves were taking such a stand.

The last speaker of the evening was Police Commissioner Inches, of Detroit. He paid a high tribute to the power of the motion picture, and joined with Mayor Couzens and Senator Walker in panning censorship, saying in part:

"We pride ourselves on being the most progressive people in the world, but no other people abandon government to the officials as much as we do between elections. The film of the future will help to feel the pulse of the public at any time on any question. When you consider that censor's view about 30 miles of film a week and cut only a few here and there, perhaps only to keep their political jobs, you will be astonished at how clean the industry is becoming after all."

This concluded the speaking, then the tables were removed and dancing began.

Lambert Discusses Financing Pictures with the W. M. P. A.

"Dollars and the Movies" was the principal topic under discussion at a recent session of the Western Motion Picture Advertisers, at which cinema finances were discussed by Laurence A. Lambert, president of the recently organized National Motion Pictures Finance Corporation, a million dollar company formed to aid the independent star and producer in making pictures in Los Angeles.

Lambert said that capital could either be attracted or repelled to the industry according to the type of press matter sent out from the studios. He condemned stories of directorial extravagance and temperamental stars as frightening away possible investors, and prejudicing the conservative business man against the business.

Charles Ray, Associated First National star, told of his recent trip to New York, and Richard Willis, his general manager, formerly a publicity man, told of the strides made in exploitation within the last decade.

The report of the nominating committee offered as candidates for officers for the coming year Arch Reeve, of Lasky studios, for president; Peter Gridley Smith, Marshall Neilan studios, vice-president; Harry Hammond Beall, Benjamin B. Hampton productions, secretary; Malcolm Stuart Boylan, Universal City, treasurer. Ten other members were nominated for the board of directors, five of which will be elected.

$99,175.16 to Charity from Sunday Shows

Director Brennan of the Department of Public Safety of Newark, N. J., has distributed $99,175.16 among the local charities of that city, representing the sums collected as the result of Sunday benefit performances held in Newark theatres.

Church and fraternal organizations were the beneficiaries, and a large part of this amount was given during the Christmas season to defray the expenses of the distribution of holiday gifts and for parties for poor children.

Elect Directors

At the annual meeting the past week of the International Church Film Corporation of Eastern New York, the following directors were elected: William McDonald, Frank L. Howe, Jr., and Dr. Joseph A. Clark of Albany; Dr. Thurman C. Hull, Dr. Chester A. Hemstreet, William C. Feathers and Charles A. Aldrich, of Troy, the Rev. Foster W. Taylor, Mrs. Irene A. Taylor, Thomas C. Brown and Addison C. Keck of Schenectady.

Indict Assailants

Ten men, including Sheriff John W. Wilson and Constable Ben T. Battleson, were indicted by a Montgomery County, Ill., grand jury in the $24,600 robbery of the Panama, Ill., bank on December 12. Four also were indicted for assault to kill Jack Williams, owner of the Panama Opera House. He was shot by the bandits as they were escaping.

Kansas City Hold-up

Two bandits held up Emile Uman, assistant manager of Loew's Garden Theatre, Kansas City, the morning of January 14 and escaped with $2,200 of pay-roll cash. Uman was alone in his office at the theatre when the bandits, both white men, entered. One held a revolver on Uman, while the other robber took the money.

New Exchange Building

The new Great Lakes Film Company, which has just been incorporated in New York State, and opened offices in Albany, to deal in state rights pictures, plans to erect a large building in that city for use as a film exchange. The building will be equipped with fireproof vaults. First National is also about to open an exchange in Albany.

MOVING PICTURE World

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Member Audit Bureau of Circulations.

Member, National Publishers Association.

This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

PRESENTING to D. W. Griffith the German version of "Two Orphans" does more than take the gift off the market, it establishes a precedent that is fine sportsmanship. Through Donald Campbell, of the brokerage firm of Nathan and Semerad, the proffer was made with the explanation that the donor believed Mr. Griffith's great expenditure of time, brains and money entitled him to the exclusive possession without rivalry by lesser productions.

It was not so very many years ago in the film business that rival producers took great satisfaction in duplicating a production and by all the arts known to advertising and salesmanship endeavor to beat the other fellow to the exhibitor with it.

We will not go so far as to say that the golden dawn of the perfect day has struck our business, or that from now forth all will be sportsmanlike and unselfish, but we will say that this unusual gift gives us a brand new sensation and a pleasant one.

The concluding paragraph of the note to Mr. Griffith is as follows: "We have every reason to believe that our negative is the only foreign made film of this name in this country and we ask you to accept the assurance that our action is not only prompted by a desire to disavow any connection with any advertisement of this film for sale, but it is intended as a small measure of tribute to your wonderful and successful efforts to raise the moving picture industry to the high level it occupies today."

Verily our industry is progressing.

The pun makers will have their fling. For instance we already hear the industry is to have a "hazing," and it will do everything but go to sleep on the job, as there's to be no "hitting of the Hays." We call on the pest killer to make short work of them.

Now then, who is to be credited with the securing of Mr. Hays? The line forms on the right and—don't crowd.

In view of the fact that the producers in the new association are of all the known political beliefs, creeds and affiliations, the new choice stands out as non-political and therefore most desirable.

In increasing the sales of his historical chapter-plays, Carl Laemmle of Universal has adopted the plan of sending a letter, a color map of Africa and a press book to 7,000 school superintendents in the country. The letter is a straight-forward message advising of the educational values of these pictures, dealing especially with a description of "With Stanley in Africa," and the press book ably backs it up with examples of advertisements, stories about the players and a synopsis.

Exceptional Pictures Corporation has just gotten out what is easily one of the most pretentious and attractive press books ever issued by a motion picture concern. The covers are of imitation morocco printed on heavy stock and the pages within are various combinations of three-color work and contain much "meat" in the way of exploitation helps. In fact, the cover calls the book "An endeavor to make exploitation an art."

Where there is smoke, there's fire. We have been hearing a lot about this three-day convention of New York State exhibitors at Albany beginning February 14, and everything points toward a realization of all the great things planned. The organization certainly owes a vote of thanks to its publicity committee for the "smoke."

The oldest member of the industry can stroke his beard in a vain effort to recall any similar Empire State convention planned along such elaborate lines. It will be mostly composed of business sessions, but the executive committee, as industrious as the proverbial ant, has not forgotten to provide entertainment, the chief feature of which will be the Motion Picture Ball. The inviting of exhibitors' wives and sisters also contributes toward a happy throng, and the committee has prepared plans for the amusement of the women visitors that are as comprehensive and carefully drawn as specifications for a Manhattan sky-scraper.

The exhibitor should tell his patrons that three-fifths of the United States timber supply is already exhausted; that we are cutting timber four times faster than we are growing it; that unless an adequate forestry conservation policy is adopted at once the remaining timber will be exhausted within the next 75 years. If he will urge his patrons to write their Representatives and Senators at Washington demanding immediate action on the forestry bill now before Congress he will be doing a maximum public service with a minimum of effort. It's more in detail on page 379.

Clip and Paste

For Newspaper and Program Convenience

Helen Ferguson, who plays the leading role in Goldwyn's soon-to-be-released feature, "Hungry Hearts," prizes autographed copies of famous authors' works. She has a large collection, including all of Guy Empey's books and many of Kathleen Norris'. She is now securing Mary Roberts Rinehart books, and desires many other famous writers' productions for her large library.

In the second Rex Beach photoplay, now being completed for United Artists' Corporation, appears the famous champion wolfhound "Champion Veronia," from the Watland Kennels, Ardsley, N. Y. This new Beach feature is as yet untitled. "Champion Veronia" will attract every dog-lover that learns of his appearance on the screen, because of his nation-wide fame as an unbeaten champion of his class. For the last four years "Champion Veronia" has defeated all comers of both sexes at every big dog show in the United States. In addition to numerous cups and medals he is the holder of more than 900 ribbons of the highest degree.

Mae Murray, whose "Peacock Alley" is putting standing room at the new Cameo Theatre in New York at a premium, and who recently returned to New York from Cuba, plans to sail soon for Spain, there to enact scenes for her forthcoming production, "Fascination."

News from the Producers

By C·S·SEWELL

"First National Week" Set for February 18 to 25 in Commemoration of Second Anniversary of Formation of Company; Big Pictures Scheduled

February 18 to 25 has been designated as First National Week in commemoration of the second anniversary of the formation of Associated First National Pictures, Inc.

First National Week will be celebrated in thousands of theatres throughout the country next month. Response from exhibitors has been spontaneous and enthusiastic, and five weeks before the opening of the period more than 2,100 theatres had booked First National productions solid for February 18 to 25. So eager are the showmen to participate in the celebration of First National Week that the slogan adopted for the campaign, "Every print in action during First National Week," bids fair to become true in fact, the company announces.

An exceptionally attractive array of First National features and comedies, recently released, are available in addition to the older releases. The following are the names of the sixteen latest releases.

"Smilin' Through" is one of Norma Talmadge's contributions and one which is destined to create as much laudatory comment as "The Sign on the Door." Its chief feature, aside from Norma's customary fine acting, is the pictorial beauty of the production. It is based on the stage play of the same name which ran for more than a year on Broadway, with Jane Cowl in the star role, and is still touring the country.

"The Wonderful Thing" is another Norma Talmadge production on the list. It was directed by Herbert Brenon and is one of the most appealing plays in which this star has appeared. She plays the part of Jacqueline Boggs, the daughter of an American pork packer. The story opens with her graduation from a French convent, and then moves to England, where she finds romance and sorrow. An Iowa farm is the locale of the climax. Harrison Ford is Miss Talmadge's leading man, and the cast includes Mrs. Lydig Hoyt, well known society leader.

"Penrod," a picturization of the famous Booth Tarkington story and starring "Freckles" Barry, is one of the two Marshall Neilan productions numbered in the sixteen. It is a delightful "Kid" story—one that will captivate both old and young.

Marshall Neilan also produced "The Lotus Eater," a John Barrymore production. This is the picture that was held over for two weeks at the Capitol Theatre in New York, where it broke the Sunday attendance records on its opening day, despite the worst weather of the year. It is from the novel by Albert Payson Terhune, and the cast includes Wesley Barry, Colleen Moore, Anna Q. Nilsson and Barney Sherry. The locales of the tale include the Mediterranean, New York, Palm Beach and an island in the South Seas. Opening with a tragic theme, the story becomes whimsical with some capital satirical thrusts.

"Tol'able David," Richard Barthelmess's first starring vehicle for First National, is his offering for First National Week. Based on the story by Joseph Hergesheimer and published in the *Saturday Evening Post,* the picture is a powerful, yet simple narrative of mountain life in West Virginia. Henry King directed it and Gladys Hulette plays opposite the popular star.

"My Boy" is the title of the picture in which celebrants of the week will see the youngest of stars—Jackie Coogan. The story is written especially for this little idol of millions of theatregoers. One moment Jackie convulses the spectator with laughter, the next the pathos he registers wrings the heart. Claude Gillingwater and Mathilde Brundage are in the supporting cast.

"Red Hot Romance," written and produced by John Emerson and Anita Loos, will delight every type of picture fan, but especially those who are fond of satire. The authors wrote it for the purpose of ridiculing the "romantic melodrama," in which an American youth, finding himself in a mythical kingdom, proceeds to upset the order of things, tells royalty where it gets off, and in general makes himself obnoxious. And they have succeeded. The drunken king, the inebriated courtiers and the opera-bouffe revolution are a few of the "high spots" in this picture of continuous laughter.

"Polly of the Follies," Constance Talmadge's newest production, is also the work of Mr. Emerson and Miss Loos, and they have injected into it almost as many laughs as "Red Hot Romance" contains. The supporting cast is a remarkably strong one, Kenneth Harlan plays opposite.

Katherine Macdonald will be seen in two of her latest productions, "The Beautiful Liar" and "The Woman's Side." The first may be considered a novelty in picture making—a production without a villain. In it Katherine Macdonald is prevailed upon to impersonate the actress in an exclusive society hotel, with disastrous results. Charles Meredith is her leading man, and others in the cast are Joseph J. Dowling, Kate Lester and Wilfred Lucas. Wallace Worsley directed it.

"The Woman's Side" has a political background, with the star, as Mary Gray, daughter of the candidate for governor, being drawn into the vortex of crooked politics. It inspires her to use her influence to get justice for the "woman's side" of the large problem of political and economical equality, but her activities are brought to a dramatic climax throughout, with Edward Burns as the successful suitor.

Raoul A. Walsh, the producer of "The Oath" and other successful pictures, contributes his latest, "Kindred of the Dust," one of the most promising of the current releases. It is from the novel by Peter B. Kyne, the well-known author, which appeared serially in the *Saturday Evening Post.* It is a tale of the Great Northwest, mingling romance, adventure and love. Miriam Cooper plays the leading part, supported by Ralph Graves, Eugenie Besserer, W. J. Ferguson, Pat Rooney, Lionel Belmore, Carolyn Rankin and others. One of the spectacular features of the production is a rescue from the midst of a log jam.

"The Song of Life" a "drama of dishes and discontent," is the offering of John M. Stahl. It is a story of pathos and tender appeal, with such actors as Gaston Glass, Georgeia Woodthorpe, Grace Darmond, Richard Headrick, Arthur Stuart Hull, Wedgewood Howell, Frank Kelsey, Claude Payton and Edward Pell.

Anita Stewart will be seen in "A Question of Honor," the scenes of which are laid in the West. Miss Stewart plays the part of a society girl who finds that there is a different brand of 'em in the open spaces than those she found in the drawing room, and in the end she capitulates to one of them. The story was adapted from the Ruth Cross novel of the same name. In the supporting cast are Edward Hearn, Arthur Stuart Hull, Walt Whitman, Bert Sprotts, Frank Beal, Adele Farrington, Mary Land, Ed Brady and Doc Bytell.

A reissue of "Cabiria" the great Italian masterpiece, which on its initial presentation in 1914 was declared the greatest film spectacle of all times and which has retained its popularity through the ensuing years, will feature First National Week. Since its reappearance, "Cabiria" has duplicated its success of seven years ago. It stands today as a massive production of gorgeous scenic effects—the one big spectacular production of the day.

"The Rosary," a Selig-Rork production, is a tender story with its main theme based on the never-failing appeal of heart interest and an all-star cast, containing the names of screendom's most competent delineators of subtle parts. The story is an original one by Bernard McConville, and the cast includes Lewis Stone, Robert Gordon, Dore D. Wilson, Wallace Beery, Jane Novak, Mildred June, Eugenie Besserer, Pomeroy Cannon, Bert Woodruff and Harold Goodwin.

"Shattered Idols," produced by J. L. Frothingham, is an intense spectacle of restless, discontented India in a story throbbing with human appeal, and was filmed under the working title of "A Bride of the Gods." It is founded on I. A. R. Wylie's novel, "A Daughter of Brahma," and is enacted by Marguerite De La Motte, Ethel Grey Terry, James Morrison, William V. Mong, Frankie Lee, Harvey Clark, Josephine Crowell, Claire Windsor, Robert Littlefield and George Periolat.

There are four Buster Keaton productions in the seven comedies slated for the week, "The Paleface," "The Boat," "The Playhouse" and "The Blacksmith," Mack Sennett contributes "Be Reasonable," "By Heck," and "Bright Eyes," the latter a Ben Turpin comedy.

Free advertising accesories will be supplied by First National to exhibitors who book its pictures for First National Week. These accessories will include First National star 24 sheets; special one sheet cuts of various sizes, slides and cloth banners.

Goldwyn Selects Big Cast for Kyne's New Story

Goldwyn has engaged an all-star cast for Peter B. Kyne's "Brothers Under Their Skins," a South Sea romance, scheduled for early production under the direction of E. Mason Hopper.

Helene Chadwick and Richard Dix will play opposite each other again. Claire Windsor has also been engaged for a leading role. Jacqueline Logan and Ray Atwell complete the quintette. The screen adaptation of the Kyne story was made by Grant Carpenter, recently added to Goldwyn's editorial and scenario department.

Edward L. Hyman's prologue for First National's "Tol'able David" at the Brooklyn Strand Theatre

Harmon Weight Directed New Arliss Picture

Harmon Weight, director of the new George Arliss photoplay, "The Ruling Passion," which is being released by United Artists on February 19, is one of the youngest directors in the film industry, but possesses the authority of much experience in the directoral field.

Mr. Weight was born in Salt Lake City, and began a stage career when just a boy. Before he was twenty-two years old he had a stock company in the Utah city and soon extended his activities to Portland, Seattle and Tacoma. As an actor he essayed a variety of roles and as a producer he staged many big successes.

The war brought a slump in theatre attendance at first, and Mr. Weight went to Los Angeles to look into the motion picture situation. He was associated with various of the big producing companies as an assistant director, and finally worked for what is now the United Studios. There he become associated with Henry Kolker. Under Mr. Kolker he worked on "Disraeli," starring George Arliss, for United Artists. When Mr. Kolker went to Rome last fall, Mr. Weight was called on to direct Mr. Arliss in his new picture, "The Ruling Passion."

During the years that Mr. Weight was editing and cutting pictures he perfected a system of his own, and one that has operated to the benefit of the producer. Previous offers to direct pictures failed to find any response in Mr. Weight, as he preferred to retain his association with Mr. Kolker.

Sign Lucy Fox for Her Second Serial

Lucy Fox's personal charms and feats of physical agility and daring which lend so much to the sweeping success of "Hurricane Hutch," Pathe serial, starring Charles Hutchison with George B. Seitz, will put into production immediately following completeion of "Go-Get-'em Hutch."

Pathe announces Miss Fox's reengagement on her return from New Orleans and other southern cities where she made a series of personal appearances at "Hurricane Hutch" performances.

Complete Cast for Norma Talmadge's Next Production

Conway Tearle arrived in Los Angeles on January 5 to play a featured role in Norma Talmadge's next production, "The Duchess of Langeais," work upon which began on January 2 at the United Studios. Announcement also was made by Producer Joseph M. Schenck that Wedgewood Howell had been added to the cast of "The Duchess."

Norma Talmadge now has an all-star cast in her support. The complete roster of principals includes Conway Tearle, well known matinee idol and star in his own productions; Adolphe Jean Menyou, who won his spurs through his interpretation of the role of the King in "The Three Musketeers"; Rosemary Theby, Kate Lester, Irving Cummings, Otis Harlan, Thomas Ricketts and Wedgewood Howell.

Frank Lloyd, considered one of the screen's most capable directors, will handle the megaphone for the production, the script of which was prepared by Frances Marion. Harry Wile is Lloyd's assistant.

Erection of sets is going forward with great rapidity. No efforts will be spared to depict on the screen all the details of the masterly Balzac story. Fidelity to Balzac's classic will be maintained in every particular. It is reported that Mr. Schenck is putting several hundred thousand dollars into the making of "The Duchess of Langeais."

Prologue Is Combined with Moving Picture

Opening scenes of Richard Barthelmess' "Tol'able David" were made to "talk" at the Brooklyn Mark Strand when Managing Director Edward L. Hyman through the use of musical and electrical stage appliances fused an atmospheric prologue and the actual opening shots of the film so carefully that the change from one to the other was hardly noticeable, it is said. In fact stage stars in the prologue really started off the film story, allowing the screen to carry it out.

New Fox Comedian Breaks Old Record

When Lupino Lane, the pantomine comedian, broke the record for jumping "traps" in London at the great annual pantomime show in 1920, his feat became one of the few instances where a son breaks a world's record held by his father.

"Traps" denotes certain grotesque methods of exit and entrance used by a comedian to incite laughter. Traps are anything from a trap in the floor to a hole in the roof or a plunge through a side wall. Lupino Lane went through eighty-three traps in only three minutes. He will be starred in special comedies produced by William Fox and will take rank with two other famous Fox comedians, Clyde Cook and Al. St. John.

Coogan's Next

Scores of youngsters have roles in Jackie Coogan's latest production, "Lost and Found," which is now being made at the United Studios. Jackie calls them "My Gang." Jackie's latest photoplay, "My Boy" is enjoying tremendous popularity throughout the country wherever it has been released by First National.

Exhibitors Interested in "Pathe Playlets"

Many queries are being received from exhibitors by the Pathe offices in every section of the country regarding the coming "Pathe Playlets."

Exhibitors, recalling their success with these "Pathe Playlets," when in their original form they were released in five and six reels, anticipate even more marked approval of the features in their condensed form, it is said.

Pathe, in order to strengthen the series of fifteen reedited pictures, has made two changes in the subjects since its original announcement. Helene Chadwick, one of the screen's most popular heroines, will have another prominent part in the "Pathe Playlets" schedule, being starred in "The Angel Factory" which has been substituted for "The Closing Net" set for issuance on March 26. "The Mysterious Client," starring Irene Castle, will substitute for "The First Law," scheduled for release on April 23.

The first of the series, "The Midnight Stage," starring Frank Keenan, will be released January 29.

Scene in prize-fight arena in "One Stormy Knight," Educational-Christie Comedy, featuring Dorothy Devoe

"Visual Symphonies" Find Recognition; New Short Subjects Replace Prologues

The enthusiastic reception awaiting an original motion picture idea which has economic as well as artistic value was never more fully demonstrated than by the interest aroused by the announcement last week of the series of "Visual Symphonies," shortly to be presented by Claude Macgowan, general manager of Visual Symphony Productions, Inc., of which Dudley Murphy, who is directing the series, is president.

Launched at a time when exhibitors everywhere are wearying of the expensive burden of prologues, presentations and psuedo vaudeville as program openers, the character of the forthcoming "Visual Symphonies" was quickly appreciated. An examination of their qualities proves them to be ideal attraction substitutes and as such are bound to save exhibitors large sums of money now spent on something which many believe has no place in a picture theatre.

Each "Visual Symphony" is a short subject of from 1,000 to 1,500 feet, featuring one or more of the great stars of the operatic and kindred fields of the drama, music and pantomime, and at the same time providing from the works of the world's greatest composers, an overture that can be adequately presented by any form of theatre music from player piano to symphony orchestra.

Practical Ideals

Eminent artists interpret the work of each composer represented by his masterpiece selected for the series, and these interpretations are visualized on the screen, the action and music being perfectly synchronized. Dudley Murphy is that type of director whose ideals, vision and trained and discriminating artistic sense are combined with a practical bent, which makes his artistic efforts of commercial value.

"The thing to show in a picture theatre is a picture," Mr. Murphy said, while enjoying a brief rest from the cutting of the first release which includes the celebrated Adolph Bolm, star of the Russian Ballet, Ruth Page, the dancing and pantomimic star, and Olin Howland, Broadway's featured eccentric dancer, in Saint-Saens' "Danse Macabre," which will be released as "The Dance of Death."

Combine Music With Film

"No picture manager can hope to compete in stage presentations with the regular vaudeville houses. The big first first-run houses on Broadway cannot hope to rival the high-salaried acts of the play-houses, and if they cannot, what can the manager do who is a thousand miles or more from the player's headquarters. Therefore, if there is a demand for good music, or for presentations that differ from the program feature, why not combine the greatest music in the world with its sister art, its twin art, the motion picture, and not only give the public what it wants, but help the exhibitor solve the serious problem I have just stated?

"I have realized from the start, as have my associates, that the series of 'Visual Symphonies' as I had conceived them, must be the last word in musical interpretation and in artistic presentation, and that the synchronization of music and picture must be made not only absolutely perfect, but as readily available for the theatre with a lone piano player, as for the house boasting a thirty-two piece of symphony orchestra.

Artists Willing

"The first was a matter of expense and selection, as it involved the securing of highly paid singing, dancing and pantomimic stars of the very first rank. This did not prove difficult when the nature of 'Visual Symphonies' was explained to them. Adolph Bolm, who interprets 'The Dance of Death,' has heretofore steadfastly refused to appear in pictures. In spite of the fact that he is one of the world's leading pantomimists, no fit vehicle had been presented, as he did not care to use his talents in straight dramatic parts which might be as well rendered by competent star of stage or screen.

"But an opportunity to do his own work, and this in connection with great music, which is part of his life, that, as he explained, was vastly different. He not only signed a contract, but entered into the production heart and soul. This is but the first instance of the opportunities afforded picture patrons by 'Visual Symphonies.'"

Many Experiments

"My 'Visual Symphonies' are not the result of a happy thought, a sudden inspiration, or a get-rich-quick idea," replied Mr. Murphy in answer to a question as to the origination of the screen novelty. "They are the development of an idea which came to me fragmentarily, and which was fully developed only after a great many experiments which would have been costly had they not proven so successful, notably 'The Soul of the Cypress,' which was shown at the Rivoli and held over a second week.

"It was enthusiastically praised by all the critics, without an exception, in itself a rare tribute. The New York Times reviewer included it in his limited selected list of the notable pictures of the year. But that was only a step on the way. I have gone far beyond that, which was really the crystallization of my original idea, and very satisfying to me as far as it went.

"I spent two years in the big West Coast studios as art director, and there I learned the value of two things and also their inter-relation. These were and are pictorjal beauty in each little ¾ by 1 inch film frame, and the importance to every picture, regardless of its character, of suitable interpretative musical accompaniment. I learned to appreciate the fact that music and the motion picture are twin arts, and that they are both fluid forms, blending more sympathetically than any other art forms known. That is the basic idea underlying the mechanics—the production—of 'Visual Symphonies.' Given the mechanical means for combining the two, and the rest is a purely artistic problem.

Don't Depend On Novelty

"I would like to say a word further which I am sure will prove of interest to your readers. I wish to be taken seriously when I say that it is my firm conviction that novel as they are, novelty is the least of the attraction value of 'Visual Symphonies.' I cannot make that too strong and I will present my reasons, leaving it for you and your readers to decide whether or not they are adequate. Whether a lyric should be written to fit a musical compositon, or whether the composer should endeavor to suit the mood of his music to the words, has long been a subject of controversy, but when they are happily wedded, as it were, the words always suggest the tune, and the tune always suggests the words, even to the ears of unmusical people.

"Can you imagine the people accepting any other words for the melody of 'Way Down the Suwanee River,' or any other music for the words of 'Home, Sweet Home'? Certainly not, you say. But in the case of a great instrumental composition like 'The Dance of Death,' for instance, or the 'Peer Gynt Suite,' familiar as the latter is, only the trained musician, or the true student of music, has sufficient knowledge of the intentions and ideas of the composer to enjoy more than the melodies, the combinations of pleasing sound, the harmonies of the composition.

Sees New Musical Era

"Yet the people, trained and untrained alike, love great music. The big sellers—phonograph records—include Caruso, Homer and other operatic stars whose marvelous voices are seldom heard in English, Kreisler and Elman, who give instrumental selections only, and it is safe to say that there are possibly only a few people who buy these who get from them any mental visions such as delight the soul of the true student of music. The ear is tickled but the intellect receives no impressions.

"When people learn that the great musical compositions of the world are to be interpreted by great stars who have given their lives to the study, and that in addition to hearing the music itself these interpretations are to be visualized on the familiar screen, there is going to be nothing short of another musical awakening, comparable only to that brought about by the universal acceptance and ownership of phonographs."

Press Reviews of "White Hands" Abound in Praise of Its Cast

When "White Hands," the Graf Production starring Hobart Bosworth, was given a pre-release showing at the new Granada Theatre, in San Francisco, it was given a glowing reception, according to local newspapers. Bosworth, the star, made a number of personal appearances during the run of the production at the Granada, telling interestingly how some of the "punch" scenes of "White Hands" were made. The star added to the effect of his "brute" portrayal in the picture, as he had a heavy beard, raised in preparation for his next Max Graf picture.

"There is no questioning Hobart Bosworth's ability as an actor," read the review in the San Francisco *Call and Post*. "He stands without equal in the particular field to which he has devoted his screen efforts.

"His supporting cast has been selected with rare judgment. It includes such players as Robert McKim, also cast in a villain role, at which he too is most adept; Elinor Fair as leading woman; Baby Muriel Frances Dana, the precocious child actress, whose little white hands it is that softens the heart of the brutal ship captain; Freeman Wood, who gives an excellent portrayal of the drink-sodden youth, and Al Kaufman, ex-heavyweight prize fighter. In the matter of direction, no one could find fault with the work of Lambert Hillyer. In fact, one seldom finds better continuity in a screen play nor action more convincingly carried out."

The San Francisco *Examiner* said, in part:

"'White Hands' is well made, with a strong, direct story conveying much dramatic power. In the strong, virile production there is little to merit adverse criticism. The Bosworth character is a big, rough one, played in a big way. Robert McKim's villainy, entirely out of the line of this polished film villain's accustomed work, shows superb acting. Baby Muriel's acting could hardly be surpassed, and the pretty heroine, Miss Fair, and the other principals, all do good work." "White Hands," according to the report from the Granada, packed the new 3,000-seat house every day during its run.

"Nero's" Magnitude

Something of the magnitude of "Nero," which J. Gordon Edwards has recently completed in Rome for William Fox, is indicated by word received that 125,000 feet of film was taken in making the massive scenes. Mr. Edwards is now busy cutting this mass of film before starting on another big special to be made abroad.

Showing of "Battle of Jutland" at Naval War College at Newport Asked for by Rear Admiral Sims

Following the showing of the three-reel special, "The Battle of Jutland," at the United States Naval Academy at Annapolis and at the Marine Barracks in Washington, Rear Admiral William S. Sims, hero of the World War and now president of the Naval War College at Newport, has requested a showing at the War College. "I have received reports from officers who have seen the film showing * * * that it would be highly desirable to arrange for an exhibition of it before the present class," said the Admiral.

Work on the prints of the picture is being rushed to completion. Much tedious work had to be done on the prints, such as the painting by hand 200 feet of the picture. All prints are expected to be shipped to the exchanges within a few days, however, so that one of the two English prints from which much of the work was done, will be available. One of these will be sent to the Naval War College so that the class, consisting of a large number of naval officers, can see the picture as it was originally made.

The picture has been retitled for distribution to American theatres.

This production is said to have attracted unusual attention from army and navy officers in Washington when it was shown at the Marine Barracks following the program at Annapolis. The audience at the Naval Academy was comprised largely of officers on duty there and the students. At the Washington showing many theatre owners and representatives of the press were present, and several correspondents of newspapers sent special dispatches to their papers about the showing.

"The Battle of Jutland" is the first special subject to be released by Educational Film Exchanges in 1922. It is recognized as a fine example of the work motion pictures can be made to do in the recording of history. It has been commented upon editorially by many newspapers throughout the country.

Paramount Starts Advertising Campaign for "Saturday Night"

The Paramount publicity and advertising department has launched a big advertising campaign for Cecil B. DeMille's newest super-special production, "Saturday Night," which is scheduled for general release February 5. The picture, incidentally, has been booked for simultaneous pre-release showing in New York at the Rialto and Rivoli theatres commencing Sunday, January 22.

Heralding the general release of the picture, the Saturday Evening Post in its issue of February 4, will carry a double-page advertisement announcing that it will be shown during the following week at more than 250 theatres throughout the country. In this day and date booking Paramount is followed the policy used so successfully with "The Affairs of Anatol," which production set up new attendance records in first-run houses in every section of the United States, it is said.

Exhibitors Praise H. Lloyd Comedy

"Harold Lloyd's newest triumph, 'A Sailor-Made Man,' continues to sweep on to unprecedented heights of success," declare Associated Exhibitors. A letter from Merle Davis, general manager of the Ansonia Amusement Co., which operates theatres in Butte and Helena, Mont., says:

"We have just finished playing Harold Lloyd in 'A Sailor-Made Man' at our Ansonia Theatre. Words fail me when I try to express to you how good I consider this master comedy."

This is quite in line with the tribute of praise accorded the production, as a record breaking attraction, by John Hamrick of the Blue Mouse Theatre, Portland, Ore., and several other prominent exhibitors in various sections of the United States. In Indianapolis, for example, Charles Olson of the Alhambra Theatre played 'A Sailor-Made Man" and "Tropical Love' as a companion, and did the biggest business in the history of the Alhambra Theatre. This also applies to the Murrette Theatre of Richmond. In Charleston, W. Va., the Strand stood them out for an entire week.

Capitol Books "Grim Comedian"

Rita Weiman's first original screen story, "The Grim Comedian," produced by Goldwyn, has been booked for showing at the Capitol Theatre, New York, the week begining Sunday, January 22.

"The Grim Comedian" is a dramatic story of life behind the scenes on the New York stage in which an actress-mother battles to keep her past life from her daughter and to keep her daughter from falling into the arms of her own lover from whom she had parted when her daughter was ready to leave the convent and return to her mother. Phoebe Hunt, who acted the lead in Miss Weiman's stage play, "The Acquittal," plays the role of the mother, while Jack Holt is the Martin in the cast. Gloria Hope appears as the daughter. Others in the cast are Bert Woodruff, Laura Lavarnie, Mae Hopkins, John Haron and Joseph J. Dowling. Frank Lloyd directed the picture.

Do you want to do your kid or somebody else's kid a genuine favor? There is a hint on Page 379.

"A Doll's House" for February Release

Nazimova's first film production for United Artists Corporation, Henrik Ibsen's "A Doll's House," will be released to exhibitors February 12.

Charles Bryant, who directed Nazimova in this famous Ibsen classic, speaks of it as the greatest picture this celebrated screen and stage star ever has made, and calls it a masterpiece from a masterpiece.

With Nazimova, who organized her own production company that her personal interpretation of the character might not be hampered, is a cast of unusual supporting strength, it is said. Alan Hale is the leading man.

Vignola's Next to Be Released Soon

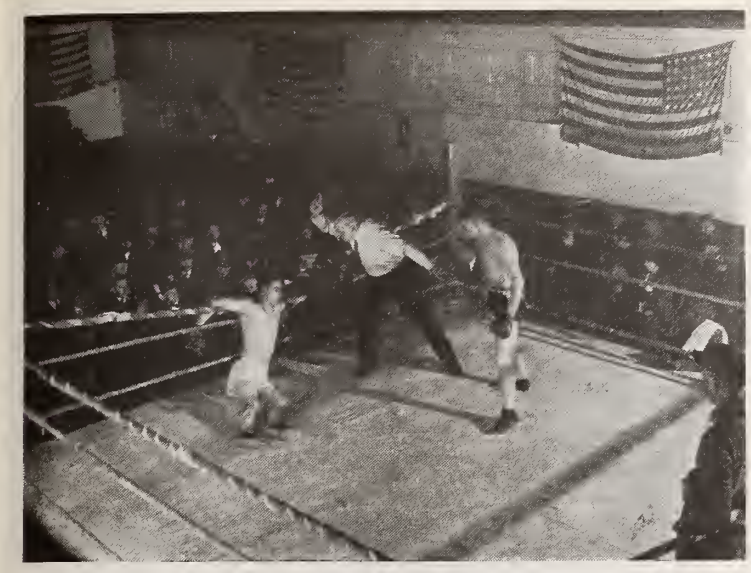
Robert G. Vignola's latest Cosmopolitan production, "Beauty's Worth," has been completed and will soon be released through Paramount. This is Mr. Vignola's first production since "Enchantment," his current release which has been breaking records all over the country.

Marion Davies is starred and it is the consensus of opinion of those who have seen this production privately that it is a far better production in every respect than "Enchantment."

The production was written by Sophie Kerr and put into scenario form by Luther Reed.

Most of this production was made in California where the unusually beautiful scenery offered the proper background. The interiors were designed by and executed under the supervision of Joseph Urban.

SCENES FROM "HANDLE WITH CARE," A PATHE RELEASE



Scene from "Battling Torchy," an Educational-Torchy Comedy, featuring Johnny Hines

"Molly O" and "Hail the Woman," First National Pictures, Are Held for Second Week in 'Frisco

There are not many precedents left in San Francisco motion picture theatre circles—thanks to "Molly O" and "Hail the Woman."

These two First National attractions opened simultaneously in the Golden Gate City on December 25, each for a scheduled one week run, "Molly O' at the California Theatre and "Hail the Woman" at the Tivoli.

As the week drew to a close the management hurriedly booked their respective attractions for another week. Thus was Precedent No. 1 left prone, for never before in the history of the city has such a situation existed—two attractions of one company receiving simultaneous extensions to two weeks.

The newspapers of San Francisco shattered the second precedent in publishing a second review in connection with the announcement of the holdovers, and reiterating their fulsome praise of both productions.

Excerpts from the second reviews of "Molly O' follow:

The Call says: "'Molly O' continues with undiminished popularity at the California, where yesterday it entered its second week. Mabel Normand, as the irrepressible Molly, has achieved a personal triumph in this picture, which eclipses anything she ever did before, and which rivals the best performances of many other screen stars."

The Bulletin: "'Molly O' opened its second week at the California Theatre yesterday with banner crowds still in attendance. There is no getting around the fact that no matter what critics may say of 'Molly O,' it is getting over 100 per cent. with the audiences, and that in the last analysis is probably the only real standard to judge a picture by."

The Chronicle: "'Mabel Normand's big comedy drama, 'Molly O,' produced by Mack Sennett, which entered upon the second and final week of its run at the California Theatre yesterday, has a modern Cinderella theme, a Tipperary lilt and an Eddie Rickenbacher finish. Miss Normand is adorable throughout the picture, with her beautiful face and tresses and her ready wit."

The Examiner: "Mabel Normand has always done her best work under the banner of Mack Sennett and in 'Molly O,' which opened its second week at the California yesterday, this truth is again demonstrated. Not since 'Mickey' has the vivacious Miss Normand been cast in a role which fitted her so well."

The "re-reviews "on "Hail the Woman" read in part: The Daily News: "Thomas H. Ince's great picture, 'Hail the oman,' which had its world premiere here at the Tivoli Theatre a week ago, remains for a second week at that house. The production has a verity that isn't often found in pictures and the cast is made up of players who have not only reputation but ability and skill."

The Call: "'Hail the Woman' proved a pronounced attraction at the Tivoli last week and the production opened its second week yesterday."

The Examiner: "Thomas H. Ince's superb production, 'Hail the Woman,' kept the Tivoli thronged all yesterday, when a second week of this unusual offering was begun."

The Chronicle: "With a cast of stars, chosen not only for their dramatic ability but for their special fitness for the roles, 'Hail the Woman' continues to prove a drawing card at the Tivoli."

The success of "Hail the Woman" is being duplicated in every city where it has been shown and the critics have been practically unanimous in their praise of it. At the Garden Theatre in Davenport, Iowa, many persons saw it two or three times, the manager reported, and it was proclaimed by many as a better picture than "The Miracle Man" and "Way Down East."

Cruze Film Coming

Following the completion of his Paramount picture, "Across the Continent," Wallace Reid will next make Richard Harding Davis's play, "The Dictator," under the direction of James Cruze.

Inquire About Metro Picture

The number of inquiries from exhibitors either by telegraph or by letter, which have come to the Metro exchanges and to the home offices of the company, regarding "Turn to the Right," promises to exceed even the multitude "The Four Horsemen of the Apocalypse" called forth, it is reported. The production, directed by Rex Ingram, is to be released February 27.

New York Critics Unanimous in Praise of Goldwyn Film

Katharine Newlin Burt, author of "The Branding Iron" and "Snowblind," two of Goldwyn's most successful red-blooded western dramas, has added to her screen reputation with her new melodrama, "The Man From Lost River," which was screened this week at the Capitol Theatre, New York.

Mrs. Burt, Frank Lloyd, the director, and House Peters and Fritzi Brunette, the featured players, received much praise for their work in the film from the New York critics who reviewed the picture.

The Telegraph said "There is no mention of Frued or modern soul surgery from start to finish," while The Tribune contended that "the big outdoors is fascinating on the screen. House Peters has always been one of our favorite heroes." Journal of Commerce called it "a powerful photodrama of conflicting love interest," and the Herald agrees that Goldwyn always has exceptional success with its forest scenes."

World said: "Photographed in the usual fashion of the Goldwyn company. It is attractive entertainment of its kind," while The News raved that "it's ninety per cent," and the Sun critic said it "has outbursts of elemental passion. Gets much of its strength from the towering redwood trees." Globe backs the contention that it is "an interesting picture."

"The Masquerader" in Third Week

Richard Walton Tully's production, "The Masquerader," is now in its third week at the United Studios. The cast of the future First National attraction consists of Guy Bates Post, one of the most distinguished actors of the speaking stage; Edward W. Kimball, Ruth Sinclair (in private life Mrs. Irving Cummings), Herbert Standing, Lawson Butt, Barbara Tennant, Marcia Manon and Kenneth Gibson. James Young is directing. Wilfred Buckland has been engaged as art director and Georges Benoit is assisting in the production of "The Masquerader." Milano Tilden, formerly stage manager for Mr. Post, is acting in a similar capacity with "The Masquerader" company.

SCENES FROM "A CHARMED LIFE," STARRING JIMMY AUBREY. A VITAGRAPH COMEDY

Pathe Has New Prize Contest Plan; Classification Period of Six Weeks

One of the severest tests to which the Pathe sales organization has ever been subjected, will be inaugurated on January 16, when a six weeks' qualifying competition prior to the annual "Brunet Anniversary Contest," which this year will run from February 27 to March 25, will be opened.

The preliminary contest will be staged to determine into which of five divisions the various branches will be classified when the final four weeks' drive of "Brunet Anniversary Contest" for the big prizes offered by Pathe, will be conducted. The prizes range from $2,500 down to $500 for the winning teams in each division.

Geographical lines will be wiped out in determining the classes into which each branch will be placed, inasmuch as increases in collections and new business, rated on a fifty-fifty basis, will be the deciding factor. Seven branches will make each of the first four divisions, and the remaining six exchanges will enter the fifth and last division. Branch quotas for the qualifying contest will be exactly one-half of the sales and collection figures at each branch for the three four-week periods ending December 17.

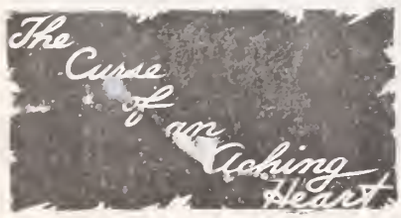
In division one, the capital prize for which is $2,500, will be placed the seven branches recording the biggest increase in collections and new business over the period specified. In the second division will be the next seven high branches, competing for a prize of $1,500. The seven succeeding branches will be in division three, wherein they will fight for a $1,000 prize, and in the fourth division come the next seven, contesting for a $750 award. The fifth and final class will be composed of only six branches, accounting for the entire thirty-four Pathe exchange offices, with the winner receiving $500.

In each instance the prize basis of 40 per cent. for the branch manager, and 60 per cent. to be shared equally among all the winning Pathe salesmen, booker, cashier, and the assistant branch manager. Provision has been made that in any instance of a tie, the full award will go to each branch thus tieing.

In several respects the present Pathe contest contains provisions novel to such competition, and by stretching over a period of ten weeks eliminates to a great entent the possibilities of luck figuring in the outcome. As Elmer Pearson, general manager of Pathe, expressed it when he announced the contest, "the winners figuratively will have to take off their coats, roll up their sleeves and work as they never worked before."

The quota for each branch during "Brunet Anniversary Contest" will be one-third of its total in collections and sales for the three four-week periods ending December 17.

Contracts recorded up to midnight at Saturday, February 25, will be credited in the qualifying test. "Brunet Anniversary Contest," opening Monday, February 27, will close at midnight, Saturday, March 25.



"Over the Hill" Maintains Pace

New glory is daily added to the record of "Over the Hill," the big Fox special which enjoyed a solid year's run on Broadway, New York. Its reception by exhibitors throughout the South, where it is now making its way, is most enthusiastic.

Record runs have been established, it is said, by every theatre in the key cities of Texas where the production has been shown.. Theatres which heretofore have considered a three-day engagement as unusual, have played "Over the Hill" for a week. Exhibitors who never held a picture more than a week, found that the Fox special continued to attract capacity houses after the second and third week.

Holubar Starts on "The Soul Seeker"

Allen Holubar has gone to San Francisco with his cameraman, Byron Haskins, to take atmosphere shots for Dorothy Phillip's next starring vehicle, "The Soul Seeker," the locale of which is laid in San Francisco. To have taken his large cast and many production aides to the Bay City would have been too expensive.

To Start New Film

George Melford at the Lasky is making preparations to start his next special production for Paramount about the 23d of January. The new picture will be "The Cat That Walked Alone." Dorothy Dalton will be starred.

Exhibitors Highly Interested in Fox's Anniversary Week

Exhibitors throughout the United States and Canada have responded whole-heartedly to the suggestions for the celebration of Fox Anniversary Week, January 29 to February 4 inclusive, according to an announcement from the offices of Fox Film Corporation. The week named will mark the 18th milestone in the progress of one of the oldest motion picture producers and distributors in the industry in point of service to the public. More than ninety-five per cent of the Fox exhibitors in the United States have booked Fox features, comedies, animated cartoons and specials for the anniversary week, according to statistics offered by the Fox contract department.

The new year sees for Fix Film Corporation the institution of educational and industrial divisions, headed by Herbert E. Hancock, with the title of Director of the Education and Industrial Divisions. This department will operate independently of the company's other enterprises and production of specified subjects will be on a decidedly extensive scale.

Don Hancock, director-in-chief of Fox News, recently departed for Europe, where he will institute a more complete service and correspondence.

Among the super-special productions scheduled for release in 1922 are "Nero," the J. Gordon Edwards picture made at the Rome, Italy, studios of Fox; "Monte Cristo," starring John Gilbert under the direction of Emmett J. Flynn and produced on the West Coast; a picture directed by Herbert Brenon, made in New York and starring William Farnum; and another Harry Millarde feature said to be on a par with "Over the Hill," his great success. Pictures are planned for Shirley Mason, Tom Mix, Charles Jones, William Russell, Pearl White, Eileen Percy, Barbara Bedford, Maurice Flynn, Johnnie Walker, Edna Murphy, Dustin Farnum, William Farnum, Clyde Cook, Al St. John and Lupino Lane. These in addition to the regular output of Sunshine Comedies and Mutt and Jeff Cartoons.

Civic and Literary Bodies Praise Hodkinson Films

Dr. Arthur A. Bostwick, secretary of the libraries of St. Louis, Mrs. John S. Payne, chairman of the Federation of Women's Clubs, and more than three hundred members of the representative civic and literary organizations of that city were guests at a private showing of the Hugo Ballin-Hodkinson production, "Jane Eyre," in the Delmar Theatre last Friday.

The showing of "Jane Eyre" at the Delmar preceded a date-and-date engagement of seven days at the Delmar and Criterion Theatres beginning January 14th.

The showing was arranged by Branch Sales Manager Bradford of the Hodkinson St. Louis office, and Hector M. E. Pasmezoglu, Greek Consul at St. Louis and proprietor of the Delmar, Criterion and Congress Theatres.

The audience was one of the most distinguished ever assembled for the purpose of reviewing a motion picture in St. Louis. Headed by Secretary Bostwick of the St. Louis Libraries, the assemblage was unanimous in its praise of the production and several leaders of the various organizations represented took occasion to speak publicly in praise of the story and the excellent work of the producer in adapting Charlotte Bronte's classic to the screen.

Three other Hodkinson-released productions have been booked for day-and-date engagements at the Delmar and Criterion begining the weke after the engagement of "Jane Eyre." These productions are "A Certain Rich Man," a Benj. B. Hampton production; "The Light in the Clearing," a Dial Film production, and "Fifty Candles," Irvin V. Willat's most recent contribution to the screen. Each of these productions will be shown a solid week at the Delmar and Criterion Theatres.

A McGowan Picture

The next J. P. McGowan feature to be released by Playgoers Pictures is "Reckless Chances," a railroad story.

"French Heels" Sheet Ready

The exhibitor's press book on "French Heels," the first of a series of four Hollywood-Hodkinson productions starring Irene Castle, was published this week. The book is in twelve pages and the color scheme is black, green and blue. The second page of the book is devoted to an editorial and sales talk on Mrs. Castle. The third page contains the cast with a brief biography of each player. The fourth and fifth pages contain the story and its highlights illustrated with eight important scenes in the story.

Pages five and six constitute the exploitation. Page eight contains lobby and prologue suggestions. Page nine contains reproductions of the lobby display stills. A mail campaign is arranged on page ten, program copy and catch-lines are provided on page eleven, and the posters and slide are reproduced on the back cover.

Alden and Landis in Leading Roles

Goldwyn will release within a short time its first Alice Duer Miller photoplay, an original screen story, "The Man With Two Mothers." Mary Alden is the featured player. Cullen Landis is cast as a young Irishman. Sylvia Breamer plays opposite Landis, while others in the cast are Hallam Cooley, Fred Huntly, Monti Collins and William Elner. Paul Bern, now head of Goldwyn's editorial and scenario department, directed "The Man With Two Mothers."

"The Hottentot" a T. H. Ince Comedy

"The Hottentot," a Thomas H. Ince comedy special, will be released by First National. It is now in process of production at the Ince studios in Culver City.

"Ruling Passion" Listed for February

"The Ruling Passion," second of the George Arliss photoplays to be released by United Artists Corporation, has been definitely fixed for general release on February 19, though this new feature will have a pre-release showing at the Strand Theatre, New York, the week beginning Sunday, January 22.

Much is expected of this Arliss production by the producers for the reason that it will present this screen and stage star in a role entirely different from anything he ever has attempted.

"The Ruling Passion" is a comedy drama based on the story "Idle Hands" by Earl Derr Biggers, and published last summer in a widely read magazine. It was adapted from the Earl Derr Biggers story by Forrest Halsey and directed by Harmon Weight.

Metro Chooses Title for Film

"Missing Husbands" is the title Metro has chosen for the French production of "L'Atlantide," bought recently in Paris by Richard A. Rowland for American and Canadian distribution.

Personal Stunts for "Musketeers"

Fred Gillen, general manager of the Strand Theatre, Binghamton, N. Y., used the telephone to splendid advantage recently when the Douglas Fairbanks feature, "The Three Musketeers," a United Artists release, was shown at the Strand.

All persons on the mailing list of the house were called on the telephone instead of being sent the usual mail notice. While this telephone exploitation was going on Mr. Gillen himself was making a personal call at all schools of the more advanced grade, where he had been given permission to talk briefly to the students outlining the story of the picture.

Ballin Film at 41 New York Houses

"Jane Eyre," the Hugo Ballin production, will have its New York opening January 22 at the Sheridan Theatre, and is booked immediately thereafter in 41 New York City houses.

Mr. and Mrs. Ballin, in response to urgent requests from many Chicago exhibitors, left Saturday night to be present at the first run openings of "Jane Eyre" in that city, returning in time for the New York opening in the Sheridan Theatre.

"Lady Godiva" a March Release

The screen version of Lord Alfred Tennyson's "Lady Godiva," a Wistaria Production special, is to be released by Associated Exhibitors in March. Its first presentation will be preceded by an extensive publicity campaign of nation-wide scope, which will include syndicated articles, rotogravure lay-outs and special feature stories, in many newspapers.

J. W. Horne Film a February Release

"Don't Doubt Your Wife," made by Leah Baird Productions, will be a February release of Associated Exhibitors. The production was directed by James W. Horne under the supervision of Arthur F. Beck.

SCENES FROM "THE CITY FELLER," FEATURING PATSY RUTH MILLER AND CULLEN LANDIS. A GOLDWYN PRODUCTION

SCENES FROM "FOOLISH WIVES," UNIVERSAL'S "MILLION-DOLLAR PRODUCTION." DIRECTED BY ERIC VON STROHEIM

SCENES FROM "SMILES ARE TRUMP," STARRING MAURICE FLYNN. A FOX RELEASE

"Silent Call" First National Film at Capitol

S. L. Rothafel has selected "The Silent Call," a Lawrence Trimble-Jane Murfin production released through First National, as the feature at the Capitol, New York, for week of January 22.

This is said to be one of the novelties of the season as the "star" is "Strongheart," a massive police dog. He was imported by Miss Murfin after he had made a record on the battlefield and in bench shows in Belgium and Germany. "The Silent Call" was adapted by Miss Murfin from a Saturday Evening Post story, "The Cross Pull," written by Hal G. Evarts. Mr. Trimble directed the production.

The picture is "99 per cent" outdoors stuff, with several big fights between the dog and the "heavy" of the story. John Bowers and Kathryn McGuire head the cast, which also includes William Dyer, James Mason, Nelson McDowell, E. J. Brady and Robert Bolder.

Vitagraph Film at Cameo Theatre

"Flower of the North," the Vitagraph special, adapted from the novel by James Oliver Curwood, will open at the new Cameo Theatre, 42nd street and Broadway, on Saturday, January 14.

Neva Gerber in New Film

Neva Gerber in the Arrow-Ben Wilson drama, "The Price of Youth," heads a cast which includes Spottiswood Aiken, Jack Pratt and many others prominent on the silver sheet.

The action of the play concerns itself with many phases of New York life and gives the star an opportunity of manifesting her wide range of acting ability. The little girl impersonated by Miss Gerber comes to New York to study music and she is instantly set upon by the prowling adventurers that infest Manhattan. But the girl doesn't come off second best in the contest. Far from it. She wins out by defying some of the toughest characters in New York.

Appropriate Stage Settings for Film

Photographs of stage settings and prologues sent in to Vitagraph's executive offices by branch managers and by exhibitors who have played Vitagraph's new production, "The Little Minister," indicate a surprising intimacy with the art of James M. Barrie, Vitagraph states. The public screenings of the past week have been coupled largely with elaborate stagings of scenes reflective of the Scotch atmosphere of the piece, it is said.

Educational Films at New Theatre

Educational Pictures occupy prominent places on the opening and early programs of two new Los Angeles suburban theatres, the Rivoli, which was opened December 15, and the Granada, which gave its first program December 22.

"The Vagrant," an Educational-Mermaid Comedy with Lloyd Hamilton in the featured role, was on the opening program of the Rivoli, while the Granada opened with "Fresh from the Farm," an Educational-Christie Comedy, featuring Bobby Vernon, who also appeared in person.

"The Kid" Pleases English Royalty

A command performance of "The Kid" was given at Sandringham Palace, in England. January 2, according to advice received by Associated First National Pictures, Inc. King George, Queen Mary, the Mother Queen Alexandra, the King and Queen of Norway and some five hundred guests packed the royal ball room, and are said to have been delighted by the work of Charlie Chaplin and Jackie Coogan. The cable adds that their Majesties personally complimented First National's London representative, expressing their pleasure over the entertainment the production had afforded them.

Anita Stewart at Work Again

Anita Stewart's new picture, "Rose o' the Sea," went into production this week at the Louis B. Mayer studio with Fred Niblo directing. The novel was written by Countess Baroynska.

Rudolph Cameron, the star's husband and manager, will be her leading man. Thomas Holding, Hal Cooley and Kate Lester have also been secured.

Due January 16

Now that the prints of the first two rounds of "The Leather Pushers" series are in the hands of the exchanges, Universal is receiving daily confirmation of its first estimate of the H. C. Witwer stories which appeared in Collier's. The idea of the stories themselves and the way in which they have been carried out is so unusual that Mr. Laemmle immediately put them on the exclusive Jewel basis and they will be released to exhibitors as the Universal - Jewel - Collier's Series. The first is due January 16.

Satirize Gotham

Music mad young girls from all over the country who want to go to New York for the purpose of embarking upon a musical career should certainly take the warning in the Arrow-Ben Wilson picture starring Neva Gerber which is shortly to be released. Miss Gerber has a wonderful part which gives her every opportunity for displaying her abilities as an actress and her charm as a beautiful star.

At Loew's Theatre

Loew's New York Theatres are playing Lee Moran's first Century Comedy release, "The Straphanger."

Criterion Books First National "Red Hot Romance"

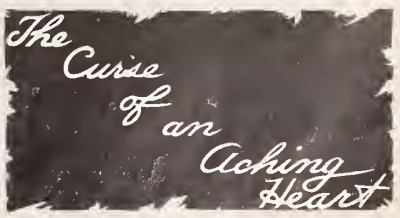
"Red Hot Romance," a John Emerson-Anita Loos production released through Associated First National, has been booked to open at the Criterion Theatre, New York, for an indefinite run, starting January 22.

The story was written and directed by Mr. Emerson and Miss Loos and is typical of their humorous style. It deals with the trials of a rich man's heir who is ordered to make good in the life insurance game before he can inherit the old boy's fortune. As his sweetheart is in a hectic tropical republic, the boy decides that's a fine place to sell insurance.

Joseph M. Schenck is presenting the picture through First National and the company is going to give it an exceptional publicity and exploitation start. The cast includes Basil Sydney, Frank Lalor, former musical comedy star; Tom Wilson, who was the cop in Chaplin's "The Kid;" Snitz Edwards, another musical comedy comedian; May Collins, Carl Stockdale, Olive Valerie, Ray Atwell, Henry Warwick and Edward Connelly.

Engages Director

Julius Stern announces that he has engaged Tom Buckingham to direct Henry Sweet. He has also given little Jackie Morgan a contract to play with Brownie, the Century Wonder dog, in his next picture. Baby Peggy Brownie's usual starring partner, is engaged in making comedies at the head of her own company of grown ups.



SCENE FROM "THE GIRL FROM GOD'S COUNTRY," A WID GUNNING RELEASE

"Little Lord Fauntleroy" Gets Praise from Cincinnati Critics

"Mary Pickford in 'Little Lord Fauntleroy' has her ideal role," in the opinion of the critic for the Cincinnati *Post*, who reviewed this United Artists release at Ascher's Capitol Theatre. "The part of the little Lord fits her like a glove, and as the mother, Dearest, she scarcely is less appealing. Her work in the dual role is the best of her screen career. The double exposure photography is better than any we have have seen."

"Mary Pickford's performance of 'Little Lord Fauntleroy'," says the critic for the *Times-Star*, "is intensely young, unbelievably childish in mood and motion. Her portrayal of Dearest, mother of the little earl, is a creation of daintiness and ruffles and old lace on shoulders young and gallant. The double role has been accomplished with genuine artistry."

"Thinking over Mary Pickford in 'Little Lord Fauntleroy'," said the reviewer for the *Commercial Tribune*, "we find it a picture to indisputably prove how grievously we are in need of more Marys and more little Lords, for not one of the thousands who saw it but left the theatre cleansed and refreshed, a better boy or girl, a better man or woman."

"Though it was a rare delight to read 'Little Lord Fauntleroy,' it is even a greater delight to see the film production of the beloved novel," said the critic for the Cincinnati *Enquirer*. "Mary Pickford, who plays both the mother and the affectionate little son, has in this feature attained the pinnacle of her splendid career."

Pathe Announces Acquisition of Noted European Production

Pathe announces this week the acquisition of one of the most celebrated of recent European motion picture productions, "Mathias Sandorf," from the Jules Verne romance bearing the same title. This is the Louis Nalpas production which enjoyed a first-run at 54 Paris theatres, with second, third and fourth-runs crowding more than double that number of houses, and which is now in the third month of a highly profitable engagement at Cirque D'Hiver, where it fills 2,000 seats at each performance.

Louis Nalpas has specialized in this class of production since his entrance into the cinema field in 1912. Among the outstanding productions supervised by himself are his "Monte Cristo" serial in seven episodes of five reels each. This was preceded by Dumas' "Three Musketeers." In 1918 he drew upon the Arabian Nights Entertainments for his big European feature success, entitled "The Sultana of Love," which was followed a year later by "Tristan and Isolde," for which he drew upon the original story source the English Round Table Legends of King Arthur and his Knights.

New Pictures for Douglas and Mary

Johnston McCulley, who wrote "The Mark of Zorro," is en route to California to confer with Douglas Fairbanks, Allan Dwan, Lotta Woods, chief of the scenario department, and Kenneth Davenport, who wrote "The Nut," with reference to a new story for Mr. Fairbanks, and it is considered likely that Mr. McCulley will evolve a sequel to "The Mark of Zorro."

Mary Pickford is preparing to start refilming "Tess of the Storm Country," but may be delayed due to legal matters which may cause her to return to New York. In the meantime, she will assist her brother, Jack Pickford, in preparing for his next feature, "The Tailor-made Man."

Florence Lawrence Comes Back in "The Unfoldment"

In the George Kearn production, "The Unfoldment," which is the current release of Associated Exhibitors, Florence Lawrence, at one time perhaps the most famous of all stars, achieves a most remarkable come-back, which has been commented upon by many exhibitors.

Assuming the role of an enterprising newspaper girl, and called upon to portray a part which demanded perfect sincerity and exceptional dramatic poise, Miss Lawrence is said to have done a remarkable piece of work.

"The Unfoldment" is a drama of intense devotion, of inspiring power and emotional appeal. It was released by Associated Exhibitors on January 1.

Paramounts Set for January 15

For January 15 Paramount has scheduled for release, Agnes Ayres in her first Paramount starring picture, "The Lane That Had No Turning," and Thomas Meighan in "A Prince There Was." The former is from a story of French-Canadian life, was adapted by Eugene Mullin and was directed by Victor Fleming. The work of Miss Ayres is said to fully justify her promotion to stardom. Chief in support are Mahlon Hamilton and Theodore Kosloff. Frank Campeau, Wilton Taylor, Lillian Leighton and Charles West are the others.

Meighan is an attractive hero in the Paramount version of George M. Cohan's romantic stage comedy, "A Prince There Was." Waldemar Young wrote the adaptation from the play which was originally adapted from the novel, "Enchanted Hearts," by Darragh Aldrich. Tom Forman directed. Mildred Harris plays the leading role opposite the star. Little Charlotte Jackson, Nigel Barrie, Guy Oliver, Sylvia Ashton, Fred Huntly and Arthur Hull are the others.

J. P. McGowan in Playgoers Film

The next Playgoers Pictures release is J. P. McGowan in "Reckless Chances," which is scheduled for January 15. This is a Herald production, directed by Mr. McGowan.

Christie Sets Up Ideal

Al Christie, who is producing the two-reel Christie Comedies for Educational's program of short pictures for the whole family, has set up an ideal for his comedy films which takes a lot of work to live up to.

"I want to preach to all our staff," says Christie, "the doctrine of do rather than listing a lot of disagreeable dont's. Don't rules are generally made to be broken, and I do not like rules around our studio anyway. I would rather set up a standard of things to try to do. Here is this standard for two-reel comedies:

"1. Get a plausible story which might happen to real people. It may be worked out farcically or in regular dramatic and logical sequence. But it must be entertaining.

"2. All the actors must look like human beings whom one might meet in every-day life.

"3. Take your time. It is not how many pictures you can make but how good you can make them. This advice is for directors particularly.

"4. If you are torn between sticking to the story or going afield for a laugh, stick to the story. If the story is amusing, the chuckles will take care of themselves.

"5. Make the backgrounds as beautiful as you can. Very few people will take particular notice of the expensive rug on the floor, but they certainly would take notice if the floor were bare.

"6. Try to act your part without trying to be funny.

"7. Try to seem to enjoy your work as much as possible. If you don't enjoy it, you should find some other work.

"8. Try to make your pictures for your own family. The majority of the people who see them in theatres are just like your own wife and kids.

"With these do's I reserve the right to add one don't. "It is—don't call me 'boss' or 'chief'."

As a matter of fact, Christie is just "Al" to most of his staff.

"The Prodigal Judge" Gets First Western Preview Showing at Hotel in California; Smith Present

Vitagraph's big special, "The Prodigal Judge," had its first Western preview showing last week at the Beverly Hills Hotel, one of the most fashionable hotels in Southern California.

Jean Paige is featured in this unusual super-feature, which was directed by Edward Jose. Both the star and the director were in the audience, as well as Albert E. Smith, Vitagraph's president, who, incidentally, accompanied the members of cast to various parts of the country when exterior scenes were being filmed for it.

The event was in the nature of a gala social occasion, and many notables of Southern California were present. Mr. Smith was the recipient of many sincere congratulations in causing Vaughan Kester's novel to be brought to the screen, as were its star and its director.

A few minutes after the final fade-out on the Beverly Hills screen, the film was on its way back East, and after a few suggestions of Mr. Smith's are carried out, the prints will be shipped to Vitagraph's various branch offices for release. Exhibitors all over the United States and Canada have evinced unusual interest in this picture, and the film will have its premiere at a well known New York City theatre in the near future.

"That 'The Prodigal Judge' will prove one of the very great motion pictures of 1922, seems certain," said Mr. Smith, "and those who have seen it express the opinion that, as in the case of "Black Beauty"—in which incidentally Jean Paige is also the star—its success and vogue will not be limited to any passing year. It is the consensus that, like certain books which grow upon the reading public with the passage of time, this picture will gather momentum as it is shown from time to time, by sincere word-of-mouth advertising born of the film's sheer excellence.

"We have a picture," continued Mr. Smith, "which is everything that we could hope for. This was the target aimed at, but we had no means of knowing whether or not we had made a bull's eye until the picture was actually projected. In writing the book, which was a best-seller the year that it was published but which, unlike many best-sellers, enjoyed a wide sale for years and is doing so today, Vaughan Kester seemed to catch a note of whimsicality which the cast of the picture, under Mr. Jose's direction, was able to transplant to the screen. Maclyn Arbuckle's delineation of the judge is masterful. On the screen, as in the book, the judge is a living, breathing, vibrant personality, never acting as a character in a book or a play acts. He proves himself a real human being. Sometimes it is with a friend's obstinacy that he proves his unaffected friendship, when a lack of obstinacy might prove only hypocrisy. If 'The Prodigal Judge' is not called one of the very best pictures of 1922, I will not only be disappointed but I will be very much surprised. One thing it is sure to be called, and everyone who has seen it agrees on this one point—it is certainly a highly unusual picture."

Trailers on "The Prodigal Judge" were recently shipped from Vitagraph's Brooklyn laboratory to its branch offices, and Vitagraph's managers report that exhibitors have seldom failed to be impressed with these. "The Prodigal Judge" will be a February release.

Seitz and "Hutch" Off for Saranac

Skis and the deep snows of the Saranac Lake region of the Adirondacks, with their serial "stunt" attractions for "Go-Get-'em Hutch," lured Producer George B. Seitz, Charles Hutchison and other members of the company away from Atlantic Coast locations January 9.

The continuity calls for some thrilling experiences on skis. With the snow "stunts" completed, the company will plunge directly into another extreme change of temperature, going direct to Florida. The new Pathe serial will be ready for early spring release.

"The Rosary" at Imperial Theatre

The world premiere showing of "The Rosary" was held in San Francisco. It began a two-weeks' run in the Golden Gate city on January 15 at the Imperial Theatre.

"The Rosary" is a Selig-Rork production released by First National.

First Pathe Playlet January 29; Also Serial and Lloyd Re-issue

The first of the Pathe Playlets, "The Midnight Stage," starring Frank Keenan, will head the strong schedule of Pathe releases for the week of January 29, which also includes a number of short subjects and a serial episode. In its re-edited three-reel form the film marks an innovation in motion picture presentation and one which Pathe believes will be eminently successful.

In its original form "The Midnight Stage" enjoyed success at the Rialto Theatre in New York, where it had its premiere. In its new form, with all "padding" eliminated, every element essential to dramatic appeal is increased. It combines fast action, dramatic tensity and a delightful love story. Frank Keenan is seen in a dual role, supported by Joseph Dowling, Charles Gunn, Mignon Anderson, Thomas Guise, Maude George, Wadsworth Harris and Ernest C. Warde, the latter also directing.

"She Loves Me Not" is the title of the latest re-issued one-reel comedy starring Harold Lloyd. He is assisted by Bebe Daniels, who is the object of his affections, and "Snub" Pollard, who appears as his friend and rival.

"The Miller and the Donkey" is the current animated cartoon of the series of "Aesop's Film Fables," produced by Fables Pictures, Inc., created for the screen by Cartoonist Paul Terry. "Years to Come" is the title of the current Hal Roach comedy featuring "Snub" Pollard. Marie Mosquini and Noah Young are in the cast.

"The Clash of the Clans" is the fifth episode of "White Eagle," the new Pathe serial starring Ruth Roland. Pathe Review No. 140 represents a series of entertaining subjects with two exquisite Pathecolor offerings dominating.

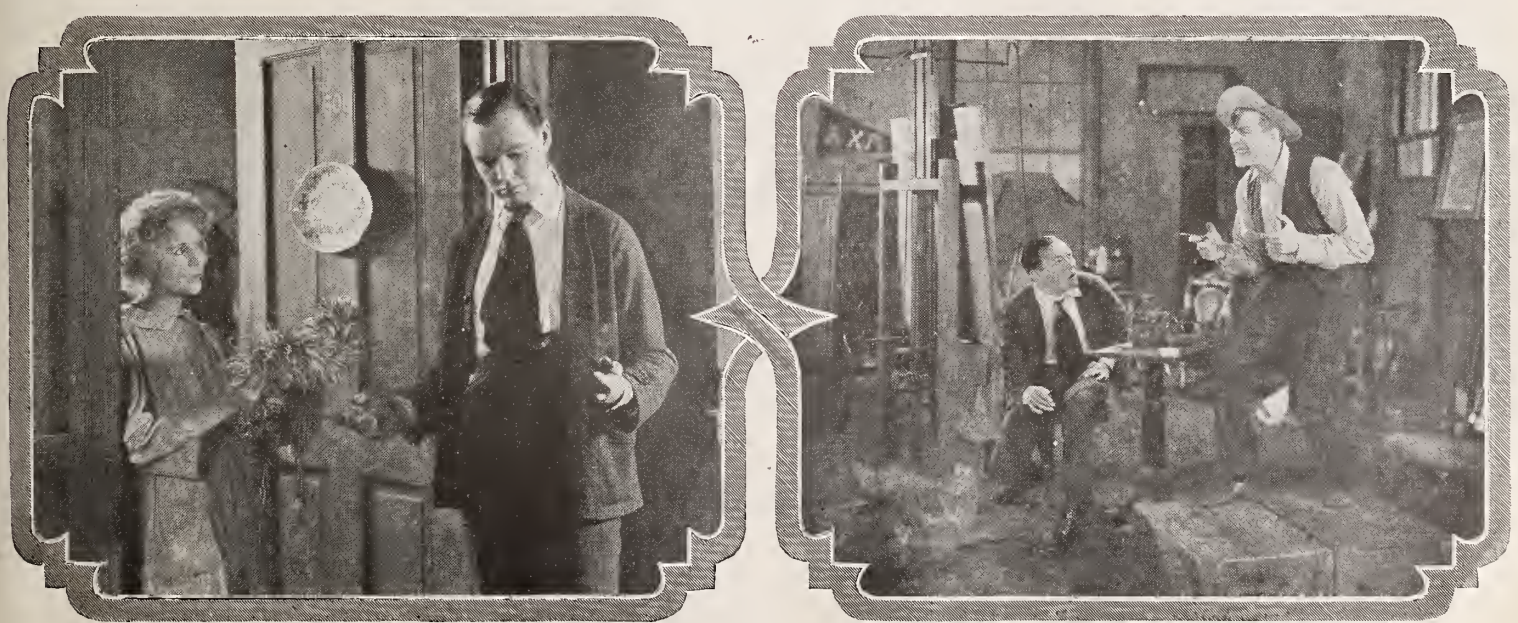
"Anatol" Given Big Reception

A cable received by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, tells of the big reception given Cecil B. DeMille's "The Affairs of Anatol" on its premier at Sydney, Australia. Managing Director John W. Hicks, Jr., of Feature Films, Ltd., reports that the Paramount all-star special received the most enthusiastic welcome ever given a motion picture.

Finishes Picture

Lee Moran has just finished "Upper and Lower," in which he takes a blackface part and impersonates a Pullman car porter. He is now working on "The Janitor," written by himself and directed by Alf Goulding.

Forestry is the concern of all because it affects the best interests of all. See Page 379.



SCENES FROM "R. S. V. P.," STARRING CH ARLES RAY. A FIRST NATIONAL RELEASE

Keeping in Personal Touch

By FRITZ TIDDEN

JOHN McCORMICK, western representative for First National, staged an "all star" program of entertainment and education at the last meeting of the Western Motion Picture Advertisers in Hollywood.

The initial speaker of the evening was Laurence A. Lambert, president of the National Motion Picture Finance Corporation, who spoke on "Dollars and the Movies." Among other things Mr. Lambert repeated the request of other speakers before this organization, that publicity men should omit in their copy all reference to lavish expenditures and salaries expended in connection with picture making. Mr. Lambert is a well-known banking expert on the Pacific Coast and his talk gave the "Wampas" various new angles on film financing.

Charles Ray, popular First National star, was the next speaker. Mr. Ray told the publicity men of his experiences on his recent personal appearance tour. Richard Willis, of Willis and Inglis, and general manager of the Ray Studio, spoke on publicity in the old days and compared the old methods with modern exploitation ideas.

Harry Hammond Beall, chairman of the nominating committee, offered the following names for the consideration of the members to occupy the offices of the organization during the coming year: Arch Reeve, for president; Pete Smith, vice president; Michael Boylan, treasurer, and H. H. Beall, secretary. The board of directors was also submitted, five of which are to be elected. They are Barrett Kiesling, Harry D. Wilson, Pat Dowling, J. A. Jackson, Harry Brand, Roy Miller, John Rankin, Robert Doman, Ted LeBerthon and Scoop Conlon. Suggested auditing committee consists of Adam Hull Shirk, Robert Allen and Ted Taylor.

The annual election will take place on February 7 when the above slate and any other submitted for nomination will be voted upon. Plans for a monster entertainment were submitted by John McCormick. Ray Leek was appointed to get figures on such an affair and at the next meeting the matter will be gone into more fully.

* * *

The London Biograph republishes an item that it printed twelve years ago, which seems to have the same fascination for us that it has for Biograph.

"There is a tendency to multiply the number of long films. A plot has to be exceptionally good to sustain interest throughout 1,000 feet."

* * *

An idea in insurance that would have made the famous Lloyds' of London call for time was successfully carried out by Joe Lee, manager of "Sir Arnes' Treasure," the Swedish Biograph feature being shown at the Metropolitan Theatre, Minneapolis, this week. Lee has taken out insurance guaranteeing that the picture will not be shown at a lower price in that city later. If the picture plays there again, and plays to a lower price, patrons of the Metropolitan can get their money back. A bond to this effect has been filed by the Behrendt Levy Company, Los Angeles, the largest insurance brokers on the West Coast.

Minneapolis is the first city in the United States where this novel idea is to be in operation and the outcome is being watched with interest by the public and theatrical managers all over the country.

"The plan will undoubtedly be used in the future in every city of any size in the United States during the playing of special film productions," said Lee, who is American representative for the Swedish Biograph Company.

Metropolitan patrons need only to keep their ticket stubs. These will entitle them to a return of the admission price if, in the future, the picture returns here to the Metropolitan or some other house, and shows at a lower price, Lee announced.

* * *

Leslie Mason is seriously ill with pleurisy.

* * *

Beverly Griffith, newly appointed Cuban Exchange manager for Universal, is the envy of all his New York friends. The joke is on Griffith, however, as he neither drinks nor smokes.

* * *

The second number of Joe Weil's snappy little magazine, called "The Joe Weil Movie Bellyache," has arrived and we note that it has graduated from the yellow copy paper class of the first issue to the bloated plutocracy of the coated, cream colored stock class. It is full of good stuff. Three items culled from its pages follow.

Talkin' of disarmament—why not scrap the censors?

* * *

1st Producer: "How's your new picture?"

2nd Producer: "My director tells me it'll be a knockout!"

1st Ditto: "Plenty of Action?"

2nd Ditto: "Action?" Why he says it moves so fast he had to put titles in to slow it up!"

* * *

A certain producer started out making a series of pictures with a new star—a fluffy little thing, very youthful and pretty—almost a baby prodigy.

He made the first and then went about to State right the series.

He took so long to sell the pictures that by the time he was ready to shoot the last three he had to cast his star in mother parts!

* * *

Alice Brady, who has been playing in "Drifting" with Robert Warwick, was taken ill with appendicitis January 7, ten minutes before the curtain was to go up for the matinee at the Playhouse. She was taken to her home at 123 East Fifty-fifth street, and Saturday's performances were not given. It was said that probably there would not be an operation.

Helen Menken is now playing in "Drifting." After Miss Brady has recovered she will return to pictures and not the stage.

* * *

Do you suppose the critics are going to dam "The Sin Flood?"

* * *

The January issue of Photoplay contains an editorial that should be read by everyone. In the event of your not seeting it in that magazine we publish it here:

"Yesterday we sent our office boy, on an errand of no particular importance, to the sanctum of a certain prominent censor. In due time he came back, the errand having been accomplished, with incredulity in his eyes and frank astonishment sounding from his voice.

"'Say,' he told us, 'that bird ain't so bad. He's *almost* a regular feller!'

"Our office boy was right. The censor, as an individual, wasn't so bad. But—

"Take posion ivy, for instance. If you leave the question of infection out of it (as you can't), it's as pretty a vine as the Virginia creeper or the trailing woodbine.

"And the bee—so long as it doesn't sting you—is as colorful and vivid as a butterfly.

"And many snakes, that carry swift death in their fangs, are marked with splashes of gold and emerald. And they blend, very nicely, with the foliage of a sunny forest place.

"And some oysters carry pearls under their grey shells—and some carry ptomaine poisoning. And, from the outside, they all look alike.

"Censors, when you leave their profession out of the argument, are apt to be not very different from other men. They are doubtless good husbands and fathers. They are sometimes successful in business and social life.

"But—like snakes and poison ivy and bees and even occasional oysters—you can't leave their profession out of the argument!"

* * *

Bert Lytell and Viola Dana will soon arrive in New York for a series of personal appearances in all the Loew Theatres. They are on a three months' vacation from the studio.

* * *

May McAvoy is enjoying a vacation following the completion of

Coming! The Old-Timers Dinner!

HOW long have you been in, on, or of, the moving picture business? Has it been ten years? If it has, you are an old timer, a young old timer, and you are eligible to attend the

OLD TIMERS' DINNER

which will be held in the month of March and in a place, at a time, and price decided by the committee. Joseph Miles has consented to act as chairman of the credentials committee. Harry L. Reichenbach has agreed to serve as master of ceremonies. The sentiment has been sounded and it's for the dinner and all that it will mean to those who are eligible to attend.

The committee will pass on your status promptly. If you have put in ten years in this, the greatest of all businesses, the finest of all human endeavors, send word to the undersigned in care of Moving Picture World, 516 Fifth Avenue, and send word today. You will want to be a part of it.

This notice was published last week and since that time a great many replies have been received. To those who have already signified their intention of taking part in the Old Timers' Dinner this opportunity is taken to notify them that in the near future they will be given full particulars by mail.

Don't hesitate. Write today. You will want to be among those who will make the Old Timers' Dinner a memorable occasion.

FRITZ TIDDEN.

Charles (Chic) Sale and Bill Reilly enjoying "Moving Picture World" and the air. Sale's picture, "His Nibs," is meeting with merited success everywhere

"Through a Glass Window," by Olga Printzlau, a Realart picture for Famous Players-Lasky, directed by Maurice Campbell. It is possible that Miss McAvoy may visit New York before the start of her next picture.

* * *

Arthur S. Kane has returned from his hunting trip in the South.

* * *

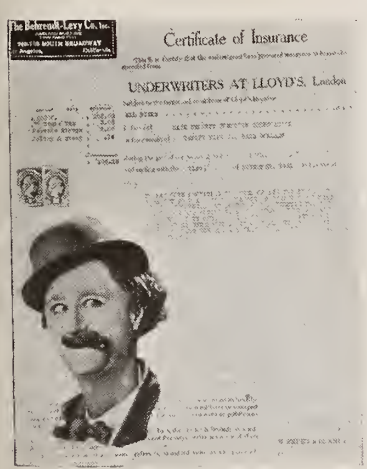
The influence of the movies upon singers is seen in the following, which is borrowed from the New York Daily News:

Manager—I like your voice, Miss Gargle, but I can't understand the business with your eyes and shoulders. I can see no excuse in the song for that.

Miss Gargle—It is in the music. Right here, after the introduction it says "vamp till ready."

* * *

Albert E. Smith is in from the coast.



CAN'T GO STRAIGHT!

Ben Turpin obtained a policy from Lloyd's which provides that he will get $25,000 if something should take the cross out of his kinked eyes

We may be an impressionable young man, but we frankly admit that we most certainly responded to the piquant charm of Marjorie Peterson, who, in a dance number, is a most welcome addition to the program at the Rialto Theatre this week. Miss Peterson would be a bright spot on any program. She was a pupil of the Denishawn School.

* * *

"Turn to the Right" goes into the Lyric Theatre for a run.

* * *

Harry H. Buxbaum is on a trip to Albany, Buffalo, and one or two other cities.

* * *

The advertising and publicity department, of Goldwyn, deserves enthusiastic praise for the unusually attractive, eye-catching and eminently useful press book on "The Sin Flood." It is noted that all bunk is absent and that really practical service is given the exhibitor.

* * *

Another press book that comes to hand this week that has the same advantages is the one prepared by the Exceptional Pictures' advertising and publicity department, and contains material on Martin Johnson's "Jungle Adventures" and "His Nibs." It is really two press books combined under one cover.

* * *

"Not the reports of Mr. Hays's $150,000 salary, but the idea that he can see all the movie shows for nothing will make him envied of America's youth. And that, as Job Hedges says, reminds us of the lad who asked whether Charlie Chaplin would go to heaven. 'Certainly,' said his mother. 'Gee!' said the boy. 'Won't God have fun!'" says F. P. A. in his column in The World.

* * *

Silas F. Seadler, director of publicity and advertising for the Arthur S. Kane Pictures' Corporation since the inception of that company two years ago, has handed in his resignation to take effect at the end of the month. Seadler has not yet announced his future affiliation.

Starting in the motion picture business as publicity agent for Alice Joyce, Gladys Leslie, Rod La Rocque and several other Eastern film personalities, Mr. Seadler transferred his activities to the new Realart organization when that company began its career and was on the advertising and publicity staff that put Realart on the picture map within a few months. When Arthur S. Kane resigned from Realart, joined hands with Charles Ray and formed his present company, he selected Seadler as his press representative.

* * *

Clara Beranger, whose recently completed scenario of "Bought and Paid For" is now being filmed by William DeMille for Paramount, has returned to New York. She left Hollywood shortly after the beginning of the New Year and expects to remain in the East for an indefinite period of time.

* * *

W. J. Drummond, general manager for First National in Canada, is in New York.

* * *

Ed T. Lowe, Jr., Universal's new scenario writer, used to spend his school-day spare time trying to solve the old geometrical "nut" of making a square from a circle, says Henry Clay Bate, Universal, P. A., who "knew him back in Nashville when ——."

Ed's present problem consists of making a triangle out of five reels.

* * *

Al Lichtman is back from California.

* * *

Vincent J. McCabe, supervisor of Associated First National Canadian Exchanges, and W. J. Drummond, manager of the First National Exchange in Toronto, came into New York this week on business at the home office.

* * *

January 22, the Criterion will again return to its original policy of continuous performances, starting at noon daily and running to 11.20. The prices also will be reduced to their old popular figure—50 cents for all matinee seats and 99 cents evenings. The odd figure is used because it is impossible to charge a dollar, including war tax, under the law. "Red Hot Romance" opens simultaneously with the new policy. "Pharaoh's Wife" will go into the house sometime in February.

* * *

Pete Smith is probably very happy. His little pals, Bennie Zeidman and Bernie Fineman, have returned to California and him. The two youths had completed their business in New York and were beginning to get homesick for the coast, especially Bennie, who just couldn't seem to get or stay warm while here.

* * *

It has been reported that "The Great Loquat Mystery" will be picturized by some firm of producers recently organized. The delay has been whether to adapt the story in melodramatic form or make it a "polite" comedy. California papers please copy.

* * *

["Einstein's theory is to be demonstrated in film form, tho how it is to be done is not explained. The picture is being made in Germany by Walter Kornblum, with the assistance of Professor Otto Buck and Dr. Fanta, of Prague, and Dr. Laemmel and Professor G. F. Nicolai, of Zurich." — *Evening Standard.*]

Great Scott, and do I read the news aright—
Einstein the latest film-producing groove is?
Was it for this I made them my delight,
And forswore even music-halls for movies?
Is this the cloud, no bigger than a hand?
Is this the flash that shows me where I stand?
I fear this new and most unwelcome dish
Prepared by the abstruse and learned Teutons;
Instead of Fairbanks, Nazimova, Gish,
Will films now "feature" names like Kant's or Newton's?
Must algebra and Euclid take the place
Of Chaplin's antics and of Pickford's grace?

Is this the fate prepared for me, the lamb
Who would not hear his doom resounding louder:
Were Gish and Pickford just the dose of jam
Designed to introduce this final powder?
Was even Chaplin but the lure that led
To Einstein and these other names of dread?
Back, back and let me rescue from collapse
The stage that never harbored such intentions,
Which gave me highbrow problem plays, perhaps,
But never stunts involving four dimensions!
Back to the boards that Irving trod with zest—
Too long I've nursed a viper at my breast!

—*Lucio in the Manchester Guardian.*

Here, here, Wanda! That's no place to look soulful! The interesting antiques on which Wanda Hawley is leaning are props in "A Game Chicken," a Bebe Daniels picture, to be released by Famous-Lasky

No, Bebe Daniels has not given up the screen for bootlegging! These are just property hootch cases for Miss Daniels' new Realart picture, "A Game Chicken"

News of the West Coast

By A.H.GIEBLER

The new Orpheum Circuit Theatre, now in course of construction at Eighth and Hill streets, will be ready for its formal opening to the public early in March, according to announcement made this week.

The new house will bear the name of "The Hillstreet," and will be one of the largest amusement houses in Los Angeles, seating 3,000 persons. The theatre will have every modern convenience for its patrons. A large pipe organ will be installed, and an orchestra will be maintained to furnish music to accompany the feature pictures and vaudeville acts of a show that will be continuous from 11 a. m. to 11 p. m. Fifty cents will be the maximum price of admission.

Martin Beck, president of the Orpheum Circuit; Mort H. Singer, vice-president, and Floyd B. Scott, general press representative, arrived in Los Angeles this week to inspect the new house and to perfect plans for its future operation.

* * *

The re-opening of the Pantages Broadway Theatre took place last Thursday, after the house had undergone a complete remodeling and renovation. The picture feature on the opening bill was "Burn-'Em-Up Barnes," with Johnny Hines, Will Morrissey's Revue, and other vaudeville numbers.

* * *

Sid Grauman is making extensive preparations for a gala celebration of the fourth anniversary of the dedication and opening of Grauman's Million Dollar Theatre during the week of January 22.

* * *

The laying of the cornerstone for the new studio building that is to be constructed on the Vitagraph lot in Hollywood was made an event of more than passing importance when, on last Monday afternoon, the Mayor of Los Angeles, in the presence of a large gathering of spectators, turned over the first spadeful of dirt that marked the beginning of the new studio.

The new building is to be of imposing proportions, adding greatly to the facilities of the already commodious Vitagraph plant. It is intended primarily for the use of the Larry Semon Comedy Company.

* * *

The American Legion, on last Tuesday afternoon, staged a "films in the making" show to which the public was admitted, in the Legion Stadium in Hollywood.

Ben Turpin and Phyllis Haver, Mack Sennett stars, were the featured players in the skit, with a bevy of bathing beauties for atmosphere. A director put the players through the action of a scene in a current comedy, and a cameraman photographed it. The relation of the scene to the finished comedy was explained to the public by a lecturer. A different show each week, with players form the various west coast studios, is planned by the Legion.

* * *

Mary Pickford II, daughter of Lottie Pickford, was one of the most interested witnesses at the wedding of her mother, Lottie, to Alan Forrest last Saturday.

* * *

The Western Motion Picture Advertisers, at a meeting this week, discussed the subject of cinema finances with Laurence A. Lambert, president of the recently organized National Motion Picture Finance Corporation, a company formed to aid the independent star and producer in making pictures in Los Angeles. The Advertisers also nominated candidates to be voted upon at the next meeting to fill the various official posts in their organization during 1922.

R. J. Tobin, vice-president and general manager of the R-C Studios, has returned from New York, where he went a few weeks ago to attend a business conference with officials of the New York office of his company.

* * *

Doug and Mary leave Monday for New York to attend the re-trial of the Wilkening case. They expect to remain in the east about a month, then will return and each start immediately on a new production.

* * *

Mary Miles Minter's claim for $4,252.50, representing deductions from her salary in 1919, against the American Film Co., has been upheld in the Court of Appeals in San Francisco.

* * *

Anita Stewart has completed "Rose of the Sea," which concludes her contract with Louis B. Mayer. Miss Stewart, with her husband and business manager, Rudolph Cameron, leave for New York this week.

* * *

Emil Chautard has arrived at the R-C Studios from the east to direct Pauline Frederick in "The Glory of Clementina," to be made from the Wm. J. Locke novel.

* * *

Tom Moore will be Betty Compson's leading man in her coming production, "She of the Triple Chevrons," a Gilbert Parker story, to be directed by Penrhyn Stanslaws.

* * *

Carl Gantvoort, who has just finished his work in "Wildfire," a Benjamin B. Hampton feature, has shaved the stubble that he had to wear for the picture off his chin and has taken the eastbound limited for Cincinnati.

First of "Leather Pushers" Series Released on January 16; Prints in Universal Exchanges

Now that the prints of the first two rounds of "The Leather Pushers" series are in the hands of the exchanges, Universal is receiving daily confirmation of its first estimate of the H. C. Witwer stories which appeared in Collier's. The idea of the stories themselves and the way in which they have been carried out is so unusual and novel that Mr. Laemmle immediately put them on the exclusive Jewel basis and they will be released to exhibitors as the Universal-Jewel-Collier's Series.

"We have had a great variety of series of pictures," said H. M. Berman in discussing the releasing arrangements for "The Leather Pushers." "Many of the subjects are still popular; some are worn out. 'The Leather Pushers,' however, strikes an entirely new note in subject matter for moving pictures. If anyone had told me even a year ago that it was possible to maintain a continued interest in a series of pictures dealing with boxing and the prize fight ring, I would have laughed at them. In fact, if I had not seen several episodes of 'The Leather Pushers' series with my own eyes I would undoubtedly be laughing now.

"H. G. Witwer, the author, and Harry Pollard, the director, have evolved a combination of the prize fight ring, society and romance which not only are unique but which are little giants of story values and whirlwinds of action.

"Everyone in the New York office is absolutely convinced that the angle from which the 'Leather Pushers' attacks the spectator's interest is so sure-fire that we have had no hesitation whatever in our plan of campaign and it is very simple. In addition to an extremely full line of advertising, posters and the usual lobbies, we have ordered all of the exchange centers to introduce the first two episodes in a novel manner to the newspaper readers of these several cities.

"Inasmuch as these stories are about prize fighting, primarily, each exchange will invite the head of the Boxing Commission of his locality to witness the first showing of the pictures. To this showing will also be invited all of the sporting editors and prize fight writers of the city. This will be done before any of the exhibitors even see the pictures. After that, the individual showings to exhibitors are to take place.

"In our advertising and publicity we have taken every precaution, however, not to convey the impression that these pictures are exclusively prize fight pictures. As a matter of fact there are one or two fights in every one of the two-reel episodes, but they are so combined with love interest and the peculiar situation of the hero as a member of a socially prominent family as well as a boxer, that each story provides an entirely diversified interest."

Second Week for Curwood Feature

"Flower of the North," the Vitagraph super-production adapted from the novel by James Oliver Curwood, will continue at the Cameo Theatre, West 42nd Street, for another week. This gives the Vitagraph picture the distinction of being the first to play a two weeks' engagement at this theatre. The success of "Flower of the North" at the Cameo is only a repetition of the hearty approval the production has had where it already has been shown, and the great mass of bookings pouring into the Vitagraph offices indicates that this is one of the most pleasing visualizations of any of the Curwood stories.

"Flower of the North" differs from nearly all of the Curwood stories in that it relies on human actors alone, wild animals and sled-dogs being missing. Although laid in the Canadian Northwest the action takes places entirely in the summer with luxurious verdure for backgrounds and without the snow and ice and great waste places so familiar in most stories of the Northwest.

The picture was directed by David Smith, who had previously directed "The Courage of Marge O'Doone" and "Black Beauty." The leading roles are played by Henry B. Walthall and Pauline Starke.

Royalty Laud Banks Comedy

The King and Queen of England in a letter to Western Import Company of England, United Kingdom distributors for the Monty Banks comedy, "Fresh Air", highly commended that picture recently shown to members of the Royal family and English nobility in London.

Producers—What's your lumber bill each year? Well, it's enough, and you are concerned with seeing an adequate timber supply maintained in this country just as much as anyone else. Did you read Page 379?

In the Independent Field

By ROGER FERRI

The Passing Week in Review

AN exchange man from Salt Lake City sent a letter to this department this week. He is a successful business man—and an alert showman. He has bought box office pictures and has made money for himself and his exhibitor patrons. He is now seeking more such pictures and realizes that never before in the history of the State Rights market has there been such a large number of seemingly big box office bets. He sought quotations on several pictures for his territory. The figures submitted to him, however, literally "scared him stiff," as he put it. He came to New York a few days later, looked at the pictures in question and admitted that they were "big ones." But; there is a big *but*. He wanted the pictures, but if he paid the prices asked he would tie up all his money in a single picture—and he can not successfully operate an exchange on *one* picture. He must have quantity as well as quality.

IN his letter to this department this week this gentleman makes no protest—he is too good a business man to do that. He merely directed our attention to a state of affairs that has existed for the past few months. He does not deny that the pictures he saw were worth every penny that the distributors asked. He felt, too, that if he bought he could get his money back with a substantial profit on his investment. But he couldn't afford to buy what he admitted was what he wanted without jeopardizing his future. The point is well taken and readily understood by the trade in general.

THE trouble lies not in the value placed on meritorious productions of admittedly high class box office attraction power, but on the fact that there are some distributors, who, for no reason, are setting prohibitive prices on pictures that are not worth half what is asked for them. Pictures like "School Days," "Ten Nights In A Barroom," "Where Is My Wandering Boy," and the like are worth every penny of the value placed on them. Such productions will secure for the exchangeman a substantial profit on his investment. And he is entitled to a good profit. The man who has the confidence and grit to invest $10,000, and more, in a single picture in his territory is entitled to a greater return on his investment than the exchangeman who buys a picture for $1,000 and gives only $250 in cash and the rest in notes in payment for rights to that particular subject.

BUT the true facts concerning the status of the trade today seem to have been distorted in some way or other. In the first place, the market is not in the lucrative condition that many would want us to believe. It is improving gradually and there is every good reason for believing that 1922 will bring about many changes that will further stabilize the trade. Prospects for the future are exceedingly bright, *but* no one is making so much money that he can spend carelessly or foolishly. Every dollar must be weighed. There is very little blind buying. And yet there are some distributors who have accepted reports on splendid business on a limited number of *big* pictures as indicative of a most prosperous era. They have heard in the hotel lobbies and in the film buildings of the high prices paid for certain pictures. And this they have accepted as ample reason for shooting their prices skyward. They seem to cling to the suicidal belief that "high prices make good pictures." Nothing could be further from the truth.

FOR instance, there is one distributor who some three months ago bought a discarded negative of three thousand feet. He inserted two thousand feet of clever titles and has actually "sold" himself on the idea that he has a picture worth $100,000 to the exchangemen of the country. And he is trying to sell the picture on that basis. We use the word "trying" advisedly, for he has thus far not sold a single territory, and it is our belief that he will *never* sell any territory so long as he insists on the prohibitively absurd and unreasonable price he has set on his picture. This gentleman actually believes he is making a success of his "bluff." Interviewed by a representative of The Moving Picture World State Rights Department, he made the statement that others were "getting $100,000 and why can't I on a picture with a group of stars."

FOR two hours we tried in vain to point out the error of his way to this distributor. His only excuse for setting the high price on his picture was "because others were getting it." We asked him to name the distributors who were getting $100,000 for films not worth more than one-tenth that amount. He hesitated and evaded the question with assertion that he couldn't mention them "off hand." But even more amazing is the fact that this gentleman paid only $2,000 for the negative. Grant three thousand dollars more for the titles, etc., and the net cost of the five-reeler is $5,000. By what right does he demand a 2,000 per cent. profit on his possible $5,000 investment? He couldn't explain it other than to offer the excuse mentioned above. He said he had "stars." The "stars" he mentioned have little or no box office value today. The picture is not a reissue, true, but it most assuredly is not worth $100,000. At one-tenth the price it's more than the film is worth at the box office.

THIS is only one case. We cited it merely to emphasize our point that there are a certain number of distributors, who are setting prohibitive prices on pictures that ordinarily would sell for one-tenth the amounts asked for them. To be sure this class of distributors is very small and include virtually only those who bob up with a picture once every 12 or 18 months—and seek to make enough on that one production to enable them to live a life of ease until another "easy one" comes their way.

THESE "get-rich-quicks" should be eliminated without delay. They are a menace to the many reputable distributors in the market who are really turning out pictures that make money for exchanges and exhibitors. Distributors should unite and demand the withdrawal of these operatives from the field. The columns of the State Rights Department of The Moving Picture World are dedicated to the best interests and welfare of this market and the co-operation of this department in ridding the field of this and other evils is at the command of every legitimate distributor, producer, exchangeman and exhibitor.

SETTING prohibitive prices on worthless films is suicide. It's rotten business. One look at most of these pictures is enough to convince even the rank outsider that they are worthless. Yet there are a very few who would want the trade to believe that they are justified in asking enormous prices. However, there is one particularly encouraging phase to this situation and that is that virtually none of these worthless films are being sold. Which is conclusive proof that the era of prosperity for the "get-rich-quick" is no more. But let us play it safe. Let us make the "going" so "hot" they will have no course, other than legitimizing their methods or getting out.

In the Independent Field

I. P. D. A. Members Pool Claims Against Delinquent Exchanges

That the patience of independent producers and distributors in dealing with dishonest "exchangemen" has been exhausted was apparent this week when official information was given out that the State-right members of the Independent Producers and Distributors Association had pooled their interests and prepared to take drastic action against certain exchanges that have submitted delinquent and worthless checks in return for pictures. It was learned from a reliable source that one distributor alone submitted worthless checks given by these dishonest buyers that aggregated $55,000.

Members of the I. P. D. A. have delegated its counsel, Harry Kosch, to take legal action against these delinquents. It was explained that there are a few operatives who have made it a regular practice of buying rights to pictures, acquiring prints, that cost the distributors hundreds of dollars, and in return given checks not worth the paper on which they were written. Up to the present these persons have carried on their illegitimate practice unmolested and have forced the loss of hundreds of thousands of dollars on the distributors.

However, the distributors have finally solidly united their forces and have determined to stop this practice. Criminal action will be taken against those who have victimized or conspired to victimize either distributors or exhibitors. In this way, it is expected that the field will be rid of dishonest and crooked operatives for all time.

February 1st Release Date of Initial Sherlock Holmes

February first has been selected as the date on which the first two-reel mystery production of the Splendid Sherlock Holmes detective series, State righted by Alexander Film Corporation and produced by Stoll of England. The series, the initial five releases of which were characterized by the editor of this department as the best we had ever seen in the line of mystery screen plays, already has created an unusual demand and territories are selling in hot-cake fashion.

In its extensive exploitation campaign Alexander Film Corporation utilizing a book entitled "Who's Who of Crime and Crime Detectors." It is an encyclopaedic record of lawbreaking from Cain and Abel to the most recent mysterious cases. Scarcely a notable criminal or famous detective of fact or fiction has escaped the compilation.

National Has Gotham 'Change

Metropolitan National Exchanges, Inc., this week opened its offices and exchange at 729 Seventh avenue, New York. The exchange is affiliated with National Exchanges, Inc. Walter L. Johnson is president of the firm, while R. C. Cropper, formerly of Reelcraft, will be in charge of the exchange. Others on the staff will be Jerry Wilson, formerly of Myriad Pictures Corporation, and Nathan Marcus, formerly with Realart.

Steiner Joins Hart on Coast

William Steiner, Neal Hart's manager, left New York for the Coast this week to join that Western star, whose latest State rights release is "Rangeland." Hart will shortly start on his next feature.

Sixth Hamilton Western Ready

McGovern and Egler, distributors of the "Shorty" Hamilton series, this week announced that the sixth release had been delivered, and is entitled "Ride 'em Cowboy," featuring Toto, the clown, with Hamilton.

Change Title

McGovern and Egler, distributors of the "Shorty" Hamilton series, this week announced that the title of the fifth picture had been changed from "Sand" to "Grit" owing to the fact that a western picture already has been released under the former title.

Exclusive Trade News

Louise Glaum Is Signed

Louise Glaum will be starred in two pictures that will be distributed through the National Exchanges. The first of this picture has already been made on the Coast. National also will handle a feature starring Lon Chaney.

Tax on Raw Stock Provided in Bill

Word from our Washington correspondent this week contained the information that included in the tariff bill written by the Senate Finance Committee will be a duty on both raw stock and finished productions. The bill has not yet been written, but in well-informed circles in the capital the general supposition is that such a recommendation will be made. The bill is said to aim at foreign made productions principally.

Deal Involving Big Star Is On

The best known serial star in filmdom will soon appear in a serial to be produced for the State rights market. The deal whereby the services of this much sought woman star is now pending involves several hundred thousand dollars. Final papers will in all probability be signed within several days when the identity of the star will be disclosed in this department.

Eddie Polo Making "Robinson Crusoe"

Eddie Polo, former Universal serial star, is in Florida, producing his first State rights serial, "Robinson Crusoe." Polo arrived in Florida late last week and started production immediately. Polo is directing.

Louis Weiss to Go Abroad

As soon as Weiss Brothers Artclass Pictures Corporation's superfeature, a picturized version of the Old Testament, gets underway in March, Louis Weiss, in company with Elmo Lincoln, star of "Adventures of Tarzan," will sail for England. Lincoln is slated to make personal appearances there in the spring.

To Issue "Curse of An Aching Heart"

A State righter this week purchased the popular song title, "The Curse of An Aching Heart," for a foreign picture he has acquired for American distribution. The screen right to use of the title was purchased from Leo Feist, the popular song publisher. The picture features an international star who has appeared in a number of foreign productions shown in this country.

Hamilton Changes Feature Title

George H. Hamilton has acquired a new feature for State rights distribution. He changed the original title from "Where Is My Boy?" to "Give My Boy." Equity is releasing the Bennie Zeidman feature, "Where Is My Wandering Boy?"

Newsy Flashes of the Week

Harry Gerson, producer of Clara Kimball Young features, will come to New York to confer with Equity officials concerning future production plans for his star. Miss Young has only one more picture to make for Equity under the present contract.

Reliable reports in film circles this week had it that C. C. Burr will organize a new comedy unit in April.

February 2 is the date set for the Federated Film Exchange convention at Hotel Astor in New York.

In the Independent Field

J. I. SCHNITZER
President of Equity

Equity's "Where Is My Wandering Boy" a Tribute to Independents

Equity Film Corporation officially confirmed this week the exclusive report published in this department that it had closed what is characterized as one of season's biggest deals when it acquired the B. F. Zeidman production, "Where Is My Wandering Boy Tonight?" Six national distributing organizations submitted bids for the super-feature, which is said to be one of the four big outstanding pictures produced last year. Its magnetic title, backed by an entertainingly human-interest story, promises a most lucrative future for exchanges and exhibitors who will clamor for the picture.

The deal was consummated by Messrs. B. F. Zeidman and Bernie Fineman for the producers and J. I. Schnitzer for Equity. Negotiations covered a period of three weeks. With publication in the Moving Picture World of the exclusive announcement of the acquisition came a deluge of inquiries from exchanges and exhibitors seeking further details concerning the picture, which Mr. Schnitzer announced will be distributed in the independent market.

An elaborate advertising and exploitation campaign already has been outlined by Equity on "Where Is My Wandering Boy Tonight?" Plans are underway for a trade paper campaign that will mark a new high mark for pictures released in the independent market, it is said. A questionnaire has been sent by Equity to representative exchangemen and theatres throughout the country, seeking opinions on the value of title. In every instance, the writer pleaded for popular titles—titles with which the public is acquainted.

Lesser Gets Amalgamated Productions

Sol Lesser has acquired the franchise for Amalgamated pictures and will handle the twelve all-star productions supervised by G. M. Anderson and distributed by East Coast Productions, of which Franklyn E. Backer is the president. The Lesser distributing unit is known as the All Star Feature Distributing Company.

This deal means that the first Amalgamated production, "Ashes," will be available by exhibitors of California, Arizona and Nevada within a few weeks.

Digest of Week's Business

Territorial Sales

WEISS BROTHERS' ARTCLASS PICTURES

Adventures of Tarzan

Liberty Film Renting Company, of Washington, D. C., for District of Columbia, Maryland, Delaware and Virginia.

C. B. C. FILM SALES CORPORATION

Star Ranch Western Series

Merit Company of New York for New York State and Northern New Jersey.

Carnival Comedies

Federated Film Exchange for District of Columbia, Maryland, Delaware and Virginia.

EAST COAST PRODUCTIONS, INC.

Amalgamated Productions

Federated Film Exchange of Baltimore for District of Columbia, Maryland, Delaware and Virginia.

Foreign Sales

WEISS BROTHERS' ARTCLASS PICTURES

"Adventures of Tarzan" Serial

Antonio Mosco of Rome, Italy, for Italy and allied provinces.

Harry Warner Discusses Box Office Value of New Serial

Harry Warner of Warner Brothers in a statement this week claimed that his new animal serial, "Shadows of the Jungle," is a "monumental thriller containing as it does 15 episodes of breath-taking adventures with every known species of wild animal playing prominent parts in the production."

"Many of the first run houses throughout the country," said Mr. Warner, "the majority of which heve never before offered a serial as an attraction, will book this animal serial. It is the kind of an attraction that motion picture patrons most desire, the kind that will bring them back week after week to see what happens in each episode.

"One thing the exhibitor playing the serial can depend upon—"Shadows of Jungle" will grip and hold any audience. It possesses that element of curiosity and sensation that makes one desire to know the outcome of each episode. Because of this fact, and because of the magnitude of the production, it will draw capacity crowds in whatever theatre it may be offered as an attraction."

"Judgment" Is Given Premier

"Judgment," the specatcle romantic super-feature, dealing with the romance of English royalty, was given its metropolitan premier showing at the New York Theatre, in New York, on Friday, Jan. 20. The showing was held under the auspices of Rialto Productions, Inc., of which S. J. Stebbins is vice-president and manager.

Weiss Brothers Have Unique Theatre Plan for Bible Film

Louis Weiss, one of the moving picture spirits of Artclass Pictures Corporation, has made public the details of an unusual scheme for the presentation of the Old Testament film production which this organization controls. In addition to the regular presentation of this picture in a leading Broadway theatre, it is planned to place it in theatres in two widely separated sections of New York City, the three runs to be operated simultaneously. The theatres which will house the Bible offering away from Broadway will be located on the East side of New York and in the thickly congested district of the Bronx; in other words on the upper and lower East Side of the City.

The special versions of the Old Testament shown in the theatres off Broadway will carry foreword and subtitles constructed in the language most commonly used in these sections and will carry a particular appeal to the Jewish and Italian races. The musical setting will also be in keeping with the character of the presentation. It is believed to be the first time that a motion picture production has ever been shown simultaneously in three leading theatres in New York City in the manner described herein.

Louis Weiss also announced this week the engagement of the famous portrait painter and decorator, Mark Toby, for the development of several original ideas in the matter of photographic backgrounds for the showing of this film on Broadway.

Buyers Clamor for Rights to C. B. C.'s Carnival Comedies

Responses are coming in from all parts of the country and inquiries have been received from almost every important buyer, according to C. B. C. Film Sales Corporation, regarding Carnival Comedies series. In addition to the sales already made on these comedies, which features Polly Moran, the Mack Sennett comedienne, and "Smiling" Bill Jones and his beauties, another sale was made this week to Federated Exchange of Baltimore.

The name of the first comedy has been changed from "Polly's Busted Romance" to "Nell's Busted Romance."

In the Independent Field

Selig Goes to Extreme Putting Thrills in "The Jungle Goddess"

Selig's efforts to give "The Jungle Goddess," his new 15 episode wild-animal serial, a universal appeal has resulted in a succession of thrillers according to Export & Import Film Co., Inc., world distributors of this picture.

"Sacrificed to the Lions" is the title of the first episode, in which a balloon flight is the basis for the opening of the story. A scene where little Vonda Phelps, crouching in the lap of a giant stone god, is attacked by a score of lions offers a thrilling spectacle.

Episode two is entitled "The City of Blind Waters" and takes Truman Van Dyffe and Elinor Feld to a mystic South African City where a poisoned stream has put a curse on the surrounding country. In this episode Selig has employed all the "mystery" angles which go to popularize his serials. The big thrill in this episode takes place when Elinor Field, who has been set adrift in a small frail canoe, is whirled into the rapids of the stream and drawn toward a hundred foot waterfall. "Mike," the chimpanzee, makes a perilous rescue of the girl as the boat goes over the falls.

The third episode is "Saved by the Great Ape," punctuated by a chase in which an army of lions take part and a duel to death between a leopard and a giant ape.

The photography of "The Jungle Goddess' is' said to be of extraordinary nature. This part of the work is being done by Harry Neuman and Ed. Beesley. Gabe Pollack is technical director.

"Ten Nights" Sets Another Record

When De Luxe Exchange of Philadelphia, distributors in that territory of Arrow's miracle picture, "Ten Nights In A Barroom," consented to a second week's run of that production at Carr & Schad's Arcadia Theatre, in Reading, Pa., they established another record. The continued showing marked the first instance in the history of theatricals in that city where a motion picture theatre was forced to prolong the run of any picture for more than a week. The picture shattered all box office records there.

The picture is slated to open next week at the Globe Theatre in Boston, Mass., for an indefinite run; Columbus, O.; Chester, Pa., and several other players. This production now holds the distinction of having broken every house record wherever it has been shown.

Exceptional Closes Deal With American Releasing Corporation for Features

The newly formed American Releasing Corporation will distribute the Exceptional Pictures Corporation feature, "Jungle Adventures," made by Martin Johnson, Alexander Beyfuss and A. S. Kirkpatrick, president and vice-president, respectively, of Exceptional, closed the deal this week with Walter Greene, president of the new company.

While no official information was available, it was persistently rumored in film circles this week that the American Releasing Company will distribute all the Exceptional product, excepting "His Nibs," which "His Nibs" Syndicate is handling. It is expected that the other Chic Sale and Otis Skinner feature, "Mister Antonio," will be released by Mr. Greene's corporation.

"Jungle Adventures" was given its world premier at the New York Capitol Theatre, where it was enthusiastically praised.

Work Starts on Next Curwood

Arrow Film Corporation announced this week that production on the successor of the James Oliver Curwood-Pine Tree Pictures Corporation feature, "The Girl from Porcupine," has been started. The title of the next picture is being carefully guarded. Announcement of the director and cast is expected to be made next week.

Russell Clark Gets Wholesale Number of Queries on Features

Russell Clark, who is in personal charge of the distribution of Russell Clark Syndicate, Inc., is exceedingly optimistic concerning the future status of the independent market and as evidence of the growing demand for state rights pictures points enthusiastically to the unusual large number of inquiries he has received from exchanges and exhibitors seeking information on productions his firm is releasing. Mr. Clark stated this week that the Edison Film-Turino version of "The Two Orphans" has struck a popular chord with exhibitors who realize the box office value of an established melodramatic success backed by a good and entertaining story, carefully picturized.

Another Russell Clark picture attracting considerable favorable comment among showmen is "The Offenders," the Margery Wilson feature, presented by Fenwicke L. Holmes. Percy Helton, who won much attention for his work in "The Miracle Man," is one of the all-star players who appear in this picture, featuring Margery Wilson. Miss Katherine Eggleston, who wrote the story for Munsey's Magazine, also is responsible for the scenario.

Another picture this firm is releasing is "The Love Slave," produced by the Herz Film Corporation. Lucy Doraine is starred.

Vaudevillians Seek Lincoln

Elmo Lincoln, now making personal appearances in conjunction with the serial "Adventures of Tarzan" in which he is the central figure, has recived several offers from vaudeville managers bidding for his services at the conclusion of his personal appearance tour in the various exchange centres. The managers are desirous of routing Lincoln over one of the leading two-a-day circuits in a novelty act. Lincoln is now appearing in Philadelphia.

Regal-Fischer Corporation Is Newest Distributing Firm

A new distributing corporation made its appearance in the State rights market this week in the Regal-Fischer Corporation of which David G. Fischer, known as producer and distributor, will be Vice President and Manager. At present the firm will deal only in finished pictures.

The firm already has acquired several productions, the first of which, a foreign feature of seven reels, was "dogged" in Baltimore several weeks ago and proved to be a big box office success. The picture deals with the story of Esther, and is said by those who have seen it to be one of the biggest spectacles brought to this country. It is entitled "Persecution."

A sales force has been assembled and will work out of the home office on the tenth floor of Loew's Building, New York.

Buys Franchise

Federated Film Exchange of Baltimore purchased a franchise for Amalgamated productions, released by East Coast Productions, Inc., for Delaware, Virginia, Maryland and District of Columbia. P. Oletsky of Federated closed the deal with Lester Scott, Jr., who represents East Coast Productions, Inc.

Broadway Theatre for Independents

Perhaps no more interesting an announcement to State rights picture distributors has been made in the past three years than that of Harry Warner, of Warner Brothers, who this week officially confirmed the report that his firm expects to build a beautiful motion picture theatre in the center of the theatrical district of New York, dedicated exclusively to the exhibition of independent productions of merit. The house is to be located at the corner of Broadway and West 42nd street.

Mr. Warner, in discussing the story, stated that the deal had been on for more than a year and would have been closed last summer but for the reluctance of the owner of a small tract of land on the site wanted. However, this owner has now surrendered, and a first-run house for independent pictures on Broadway is now a sure thing. The house will be open to all high-class independent pictures.

GOING FAST!
TWO-REEL
CARNIVAL COMEDIES
Featuring
Polly Moran
and
"Smiling" Bill Jones
Arrange for your bookings through Myriad Pictures Corp., New York Federated Film Exch., Los Angeles Federated Film Exch., San Francisco Masterpiece Film Attractions, Phila. Federated Film Exch., Baltimore Federated Film Exch., Wash.
or write
C. B. C. Film Sales Corp.
1600 Broadway New York

In the Independent Field

"School Days" Breaking Records for Demand for Initial Showings

First run bookings on Warner Brothers' Harry Rapf version of Gus Edwards' famous "School Days" are setting a record, according to returns received at the State rights department of The Moving Picture World this week. Simultaneous with the announcement that Joe Plunkettt, managing director of the New York Strand Theatre, had booked the William Nigh-directed feature into that house for the week beginning Sunday, Jan. 29, came word from Boston that Sam Grand who is distributing the picture in New England, has secured day and date engagements at the Modern, Beacon and Olympia theatres in that city for the same week. First runs are also booked for Dayton, Cincinnati, Toledo, Louisville, and other large cities.

That "School Days" is a business-getter is apparently the belief of exhibitors in general, for the State rights department of this journal this week received six different inquiries from theatre men who sought the names of local exchanges handling the picture. The editor of this department also received three telegrams from exhibitors in Memphis, Salt Lake City and Minneapolis who sought detail information concerning the production.

Joe Plunkett when seen by a representative of the Moving Picture World, went into detail concerning his plans for presentation of the picture. Mr. Plunkett, as keen a showman as there is in this country, is preparing a prologue that, in the opinion of the writer, will be the talk of that main stem of showdom, Broadway. He is also preparing a musical program that will tend to strengthen the already conceded mighty drawing power of the picture.

Inquiries were made this week concerning the plans of the Warners for Wesley Barry who has been signed to make two more pictures for that firm. The pictures are "From Rags to Riches" and "Little Heroes of the Street," both well known melodramas. William Nigh will probably direct both pictures. "School Days" was given its Pennsylvania premier at the Third Street Theatre, Easton, Pa., on Jan. 9, and staged with a school prologue in which local talent was used, it proved a record breaker. Harry Warner and Harry Rapf and Eddie Bonns attended the premier.

Between You and Me

THE Fred Beauvais picture, "The Lonely Trail," was not booked into Shubert's 44th Street Theatre in New York recently by a State rights firm. As a matter of fact the film was virtually turned over to Jules Hurtig, of the theatrical firm of Hurtig & Seamon, who produce burlesque and legitimate shows. It was Mr. Hurtig who secured the Shubert booking. So far as the State rights market is concerned the picture is not even existing, for it is a foregone conclusion that exhibitors of the country will not use such a film. However, Hurtig will in all probability show the picture in conjunction with his burlesque shows, which are ever ready to grab something along the lines of "The Lonely Trail."

Two directors who have not turned out anything worthwhile for four years but who still manage to promenade along the White Way in duke fashion, are trying to interest outside money in a production proposition, offering to star the daughters of two prospects. It's never occurred to these gentlemen that the days when such a stunt made an impression have long passed away.

Warner's Broadway theatre project is one of the biggest things attempted by an independent concern. It is indeed a big thing for the State rights distributor who has been crying for such a house for the past three years. Five well-known distributors already have offered to invest money in the proposition, but the Warners are not seeking outside money.

Ruppert and Huston, owners of the New York American League Baseball Club, are interested, according to a reliable report, in a State rights production venture starring a notable star. The company is said to have been formed and the star is known, but her identity will be disclosed as soon as certain incidental details have been satisfactorily gone over.

Joe Plunkett, managing director of the Strand Theatre in New York, is perhaps the most enthusiastic big house booster of State rights pictures in New York. Joe never misses a good State rights bet and is always happy to look at any picture a distributor feels is consistent with the caliber of productions shown at the Strand. Last week Joe booked "School Days," with Wesley Barry, the Warner Brothers' Harry Rapf production, for a showing at that house during the week of January 23.

Burma Film Company, of Rangoon, Burma, has three features, "Manug a Village Maiden," "Love and Liquor," and "Taintalone," ready for distribution and writes to this office seeking the names of American independent distributors desirous of handling the productions.

Merit Distributing

M. J. Mintz, director of sales of the Synchronized Scenario Music Company, announces that negotiations have been concluded whereby the Merit Film Corporation, 130 West Forty-sixth street, New York City, has acquired the exclusive distribution rights of Synchronized Scenario Music Service in the territory comprising New York State up to and including Albany; also the Northern part of New Jersey.

Gets Big Tie-up

The Warner Brothers feature, "Ashamed of Parents'," written by Charles K. Harris and titled by Eddie Bonns and Louis Marangella, inspired a big commercial tieup during a run at the Terminal theatre in Newark, N. J., last week. The stunt involved a full-page "ad" section in which local merchants co-operated by taking space notifying readers that they would "never be ashamed of their parents if the took them" to the stores mentioned.

Envoy Increase Capital

In order to expand its activities in the independent field, Envoy Pictures Corporation this week announced an increase in its capitalization from $800,000 to $3,000,000. Under its enlarged program Envoy will cover the entire field of motion picture entertainment. Through a subsidiary company it will release a number of German spectacles, as well as a number of other features. It will also handle a series of Harry Williams comedy dramas and illustrated cartoons by "Bugs" Baer.

The officers of the corporation are: President, Otto Kloth; Vice President, C. H. Ferrell; Treasurer, George Rudolph, and Secretary, M. Kloth.

NANCY DEAVER

Playing opposite to Wilfred Lytell in Oscar Appel production, "The Wolf's Fang." Released by Producers' Security Corporation

Many Pictures on Arrow Card for Next Month

Arrow Film Corporation this week announces the completion and titles of a number of new releases. The next Eddie Lyons' comedy will be "My Mistake," a two-reeler. Jack Hoxie, whose popularity as Western star is increasing daily and whose pictures seem to be in unusually big demand, will appear in "Desert's Crucible," directed by Roy Clements. With Hoxie in this picture also appear Claude Payton and Mlle. Andree Tourneur, a relative of Maurice Tourneur, the director.

Dr. W. E. Shallenberger is sparing no effort to hasten the return of the state rights market to normalcy and is furnishing the field with subjects, which, in his belief, should reap a harvest for the exhibitor at the box office.

Feature Film Ltd. Purchases

It was inadvertently stated in this section last week that Famous Players Lasky Corporation had acquired the Australasian rights to the Broadway comedies distributed by Arrow Film Corporation. As a matter of fact Famous Players bought them for Feature Films, Inc., of Australasia, which will look after the distribution of the pictures in that territory.

Exceptional Stars Meet

Chic Sale, who is featured in "His Nibs," and Otis Skinner, who is to star in "Mister Antonio," both exceptional Pictures Corporation features, met in Indianapolis, last week. Both were booked in that city.

In the Independent Field

Probable Gross of "Ten Nights" Fixed at Three Millions by Arrow

Arrow Film Corporation this week made public its estimate on the amount its officials expect the L. Case Russell screen version of "Ten Nights in a Barroom" will gross in theatres of this country. The estimate is based on territorial grosses fixed by trained and experienced showmen.

One of those who is skilled in picture values and who is also in exploitation, is said to have given his deliberate opinion that this year "Ten Nights in a Barroom" may at least gross $3,000,000.

Conservative Estimate

This is said by Arrow to be a conservative estimate and will probably be exceeded. It is difficult to restrain encomiums when writing about the extraordinary success of "Ten Nights in a Barroom," said the Arrow publicity purveyor in issuing the statement.

All this is in favor of the State Right method of distribution and exploitation and incidentally an independent production. All these elements are combined to produce this remarkable success which has not been duplicated by the program method nor probably can be because the fundamental elements of success are lacking.

Trade Is Cleaning House—Kosch

★★★★★ ★★★★★ ★★★★★ ★★★★★ ★★★★★

Newsy Observations of the Trade

THE entire trade is discussing the aggressive action of the Independent Producers and Distributors Association in ridding the State rights field of dishonest and crooked operatives and at the same time deal a death blow to "film piracy." Harry Kosch, the I. P. D. A. attorney, is a fighter and can be dependent upon to fulfill the important duties placed on his shoulders. The editor of this department interviewed Mr. Kosch in New York the other day and was strongly impressed by the enthusiasm displayed by this enterprising attorney.

"The time for definite and drastic action has come," he started off. "We have permitted these crooked individuals to operate altogether too long. The trouble has been that some of us have trusted too much, even after we had been victimized. There are claims against these persons aggregating sums of many thousands of dollars. Many worthless checks have been given by persons who knew at the time they submitted them that they were not worth the paper on which they were written. We will spare no effort to see that these persons either make good their checks or suffer the consequences.

"We have been too lenient, and because of that fact we have blinded ourselves to an evil that should have been eliminated years ago. But it isn't too late. No, sir; this is the opportune time to clean house and we are determined to see that these crooks get their walking papers and keep moving away from our progressive industry. This is a period of reconstruction. Our industry is undergoing constructive changes and what better time is there than the present to right existing wrong?

"There is not a single reliable exchange in this country that does not agree with our association that this clean-up is absolutely necessary. The presence of these crooked dealers jeopardize other exchanges in their territory; their illegitimate activities have the tendency of discouraging patronage of the State rights exchanges. For that reason—but that is only one of the many—the exchangemen are co-operating with the I. P. D. A. in seeing that justice is done."

Mr. Kosch is right in his statement concerning the attitude of local exchanges. Many of them already have written this office commending the action of the I. P. D. A. and offering their services in running down the disreputable operatives. Exhibitors throughout the country accept the movement as a timely one and a public demonstration from the trade in general that the interests of the theatre man shall at all times be protected.

"Exhibitors, producers and distributors in general seem to be of the opinion that the coming year will see the film industry back to a state of normalcy. Everybody appears to feel that way, but not everybody is making an effort to bring about the needed readjustment." So said David G. Fischer, who this week announced the formation of the Regal-Fischer Corporation which will handle State rights pictures. In voicing his opinion, Mr. Fischer is putting down in plain words precisely what a few distributors are doing.

Carewe, Fineman, Zeidman and Schrock Leave to Start Production on First Picture

Edwin Carewe, one of the best known directors, left on Saturday for the Coast in company with B. F. Fineman, Benny Zeidman and Raymond Schrock, preparatory to the production of the initial feature this syndicate will make under the firm name of Edwin Carewe Pictures Corporation, which was incorporated last week under the laws of the State of New York. The first story will feature a blizzard. Mr. Schrock, who wrote the scenario for "Burn 'Em Up Barnes,' the initial Johnny Hines' production, will furnish the scenario. Affiliated Distributors, Inc., of which C. C. Burr is president, will state right the productions, which will be received with wide open arms by the trade in general, for Mr. Carewe has to his list a long string of successes and is a thorough showman.

Edwin Carewe Pictures Corporation is an independent concern, having as its officers, B. F. Fineman, president; Benny Zeidman, vice president; Charles C. Burr, secretary, and William Lackey, treasurer. Its purpose is to produce only high class films to be made for state right buyers. This will follow out the policy of Mr. Burrinaguared with "Burn 'Em Up Barnes," which is contrary to the usual method of only state righting pictures that have been rejected by national distributors, rather than making pictures specially for the independent exchanges.

In securing the services of Mr. Carewe and giving the corporation his name, which is so well known to the motion picture world, the officers of the company feel they have greatly added to the name and strength of independent producers. Mr. Carewe needs no introduction in the picture world. His reputation as a producer of First National and Metro productions is well known.

Hoxie Popular in West Indies

Jack Hoxie, the Arrow cowboy star, for whose pictures there seems to be an international demand, is reported to be one of the most popular screen stars in Cuba. His pictures are featured at the Imperial Theatre in Havana, the premier motion picture house in the West Indies. The West Indies exhibitors are seeking a personal appearances of Hoxie.

State Rights Coast Gossip

Sol Lesser has acquired the screen production rights to "The Prince and the Pauper," "Buster Brown" and "Just David" for Jackie Coogan.

According to reports heard in local circles, "The Jungle Goddess," which Col. William N. Selig is completing for Export & Import Film Company of New York, will be the last animal serial that producer will make. It is reported that he will dispose of the Selig zoo and devote all his time to feature production.

Carmen Arselle has been engaged to play opposite Dick Hatton in the Prairie production, "Four Hearts," which Western Pictures Exploitation will State right.

Ray Rockett is authority for the announcement that Rockett brothers will start production on their next independent release this week. A story has been acquired, but no title selected as yet.

Production on the next Clara Kimball Young independent production, "The Modern Madonna," is in its eighth week at the Garson studio. Arthur Edeson is photographing while Harry Garson is directing. Sada Cowan wrote the story.

Lon Chaney arrived late last week from New York where he closed a distribution deal with National Exchanges for the Co-Operative Producers, who recently incorporated for $250,000. F. H. Croghan and David Hartford are president and vice-president, respectively, for this firm.

Production on the Edwin Carewe Northwest features that C. C. Burr of Affiliated Distrihtuors will State right will be made here and not in the East, as was originally planned. Bernie Fineman and Bennie Zeidman are interested in this project, according to reports heard here. Casting will be done here. The first production is expected to be released in time for release on March 1.

News of the disposal of the distribution rights to "Where Is My Wondering Boy" to Equity Pictures Corporation by Bernie Fineman and Bennie Zeidman was hailed here with considerable enthusiasm. Both Fineman and Zeidman are exceedingly popular in filmdom, and the general impression is that they could not have closed a better deal than that reported here.

Since his arrival from New York Harry Wilson, the enterprising public director for Sol Lesser's enterprises, has been considerable of a busy man. Lesser has extensive plans under way for the coming season for the production of independent productions.

'Tis rumored here that Harry Wilson has threatened to commit hari karl if his bosses send him to New York again.

Sacred Films, Inc., Burbank, Cal., are rushing production on the Bible series, and Larry Weingarten is expected to be sent to New York late in February with some of the recently completed episodes, which are being released at the rate of one a week.

Next Hallroom

"From Soup to Nuts" is the title that has been given the newest of the Percy and Ferdie Hallroom Comedies. The picture was forwarded this week by the producer, Harry Cohn, from the West Coast producing centre to the New York offices of Hallroom Boys Photoplays, Inc., for release through Federated Film Exchanges of America, Inc.

In the Independent Field

ACTION! BEAUTY!! YOUTH!!!

Ye shades of Barnum! Reads like a Ziegfeld enterprise. It isn't—merely Elinor Field (left), Vonda Phelps (center), and jungle fight (right), all from Col. William Selig serial, "The Jungle Goddess." State righted by Export and Import Film Company

Newsy Gossip of the Trade

Mell R. Edwards, formerly with First National and Nu-Art, has been engaged by N. I. Filkins of Merit as a salesman in the Buffalo territory. Mr. Filkins reports that Homer Howard is closing an unusually large number of personal appearances for Grace Davison in the theatres of western New York.

Sydney Samson, manager of the Buffalo Grand & Warner Exchange, is in receipt of a telegram from Samuel V. Grand in which the treasurer of Federated Film Exchanges, congratulates Mr. Samson on the big business being done since the first of the year.

Tom Leonard and George Williams of the Niagara Pictures Company sales force are sending in contracts in bundles, according to Sales Manager Dave Levy of the Buffalo office. "The Lost Battalion," one of the company's production, is going strong. "The County Fair" has been booked by the Holley, N. Y., high school, St. John's Hall, Spencersport, N. Y., and the Star Theatre, Middleport, N. Y., The Elite, Niagara Falls, has contracted for "The Lost Battalion," in connection with which an avalanche of publicity is being used.

The Adler brothers, who are operating the Lande office in Buffalo, report "Thunderbolt Jack" going over in great shape throughout the territory, especially since "Baron" Hirsch started his drive.

Boy Murphy, manager of the Buffalo Pioneer Exchange, has returned from an expedition into the wilds of central New York, visiting several exhibitors on dog sleds. Bob has become quite an adept with snow shoes, since his winter visits in the snow bound sections of the state. But one must get the business.

R. P. Sullivan, president of the S. & S. Film and Supply Company of Pittsburgh who spent several days in New York acquiring new product, returned to the former city last week.

Arrangements have been made whereby the All Star Features Distributors Corporation will shortly give up its present quarters at Golden Gate avenue and Leavenworth street and will move to 209 Golden Gate avenue, a location recently vacated by the San Francisco Realart office.

It will interest the trade in general to know that despite the fact that the Jackie Coogan pictures are being released throughout the country through First National Exchanges in California, they are being distributed through the exchange of the All Star Features Distributors Corporation.

The Graf Productions, Inc., has incorporated with a capital stock of $500,000 by Max Graf, Louis Graf, L. G. Lehouse, Milton A. Nathan and S. Wolff. The firm is producing "White Hands," featuring Hobart Bosworth, at the Pacific studios.

The Cinema Distributing Company, recently incorporated in California, will open exchanges in that city, in Los Angeles, Portland and Seattle. On the executive board of the firm are Theodore M. Newman, F. E. Samuels, F. C. Chipman, C. A. Cook, F. N. Lupton, T. M. Gulick and C. C. Craig.

Elmo Lincoln, star of the Artclass serial, "Adventures of Tarzan," visited Rochester, Ind., his former home, last week. He told friends there he will shortly go to Europe where he will make personal appearances.

Roy Young has resigned from the Standard Film Company of Kansas City and has accepted a similar position with Phoenix Film Corporation. Mr. Young has been connected with Standard for six years. F. J. Warren will succeed Young with Standard.

H. L. Craig, formerly with Vitagraph, is now with the Crescent-Federated Exchange of Kansas City.

Homer Howard has quit peddling stock for a new Syracuse hotel project and is now driving through the sticks boosting "The Bible" and other Buffalo Merit releases. Quite a change for Homer!

Dave Adler of the Lande Exchange in Buffalo is being swamped with contracts on Jack Hoxie in "Thunderbolt Jack." He reports that the serial is coming into its own throughout the territory.

Sydney Samson, manager of the Grand & Warner office in Buffalo, finds his present hat getting small for him since he booked "School Days" for a day and date showing at Shea's Hippodrome, Court street, Elmwood and North Park, all Shea Amusement Company houses.

When Fred M. Zimmerman, president and general manager of Nu-Art Pictures Corporation of Buffalo, gets a moment from his regular duties he writes poetry about his Avondale Theatre in North Tonawanda. It is questionable whether it helps or hurts business.

N. I. Filkins, manager of the Buffalo Merit Exchange, has booked "The Bible" for the first run in Buffalo at the Mark-Strand, and Manager E. O. Weinberg is giving the short subject a lot of publicity.

Columbia Film Service of Pittsburgh reported this week that the Warner Brothers feature, "Why Girls Leave Home," constitutes the best money maker they have had.

The trade showing of "Lotus Blossom" in the Moose Temple, Pittsburgh, under the auspices of Apex Exchange, is still the talk of film row in Smoky City. On the same program was shown Arrow's "Splash Me."

Joseph Di Lorenzo, general eastern representative of the Pacific Film Company, arrived in New York from the Coast this week. Mr. Lorenzo stopped off at Denver, Kansas City and Chicago while en route East.

H. E. Schiller, manager of the Midwest Educational Exchange of Kansas City, is touring the Kansas and Missouri territory, meeting exhibitors using his exchange's product.

Bert Lubin had a most pleasant stay in Kansas City and Denver where he disposed of the rights in that territory in his Allen Ray feature, "Partners of the Sunset."

Barney Fegan, general manager of the Independent Film Exchange, of St. Louis, announced this week he had waived his rights in the "Blue Fox," the Arrow serial, to permit the Exhibitors Direct Service Exchange to obtain the picture. In all probability Exhibitors Direct Service Exchange will in the future release all the Arrow product, which was formerly handled by Independent Film Exchange.

It is reported that one of the early arrivals at the Buffalo Automobile Show the past week was J. Emerson Dickmon, salesman de luxe of the Nu-Art staff. "Emmy" has been suffering along with a Henry Built sport model for lo these many moons, and it is reported that nothing less than a Pierce-Arrow sedan will satisfy him this season.

Nathan-Semerad Pay Tribute to Griffith Film

The action of Nathan & Semerad, of which Donald Campbell is the head of the film department, in presenting D. W. Griffith with a seven-reel German version of "The Two Orphans," had aroused much favorable discussion in the trade. The presentation was a tribute to the master American director. In giving Mr. Griffith the picture, Mr. Campbell stated that the gift was made because his firm believed that in view of the great expense and labor which Mr. Griffith had gone to in making "Orphans of the Storm," no other film based on "The Two Orphans" story should be marketed.

The following British pictures will be distributed in this country by American distributors, according to a London cable received this week: "Adventures of Sherlock Holmes," "Yellow Claw," "Kipps," "Four Feathers," and "General John Regan" (Stoll); "Mr. Justice Raffles" and "Wild Feather" (Hepworth).

Louis Weiss, secretary of Adventures of Tarzan Serial Sales Corporation, this week closed a deal whereby the rights to "Adventures of Tarzan," starring Elmo Lincoln, have been disposed of for Italy to Antonio Mosco of Rome, Italy. Mr. Fontrier, acting as American representative for that firm, closed the deal.

Mr. Weiss announced, too, this week that the following foreign rights to the "Adventures of Tarzan" remain unsold: Russia and South Africa. The serial already has been released in several foreign territories.

Regal-Fischer Corporation will release a foreign picture as its initial feature dealing with the Biblical story of Hester. The picture is in seven reels and will shortly be ready for distribution in the State rights market in this country.

Cecil M. Hepworth, the English producer who has been in New York for the past week, sailed for England on Tuesday, January 17. With him sailed Alma Taylor, one of his stars, with whom he has made a tour of the country. While here Mr. Hepworth completed arrangements for the distribution of his pictures in this country.

Live News from Everywhere

San Francisco

Joseph H. Levin, manager of the New Fillmore Theatre, has been elected vice-president of the Fillmore Street Merchants and Improvement Association.

* * *

Joseph McCloskey, an official of the Evans Film Manufacturing Co., was a recent business visitor.

* * *

The Alta Studios, with offices at 111 Golden Gate avenue, has been incorporated with a capital stock of $150,000 by A. J. Stark, E. P. Stark, W. S. Abrams and W. H. Waterman.

* * *

The La Paloma Theatre has been opened at 2249 Market street by Mrs. H. Williamson. This house was formerly known as the Venus but has been closed for several years.

* * *

Jack Frazier, who was recently make special Jewel representative at the local office of Universal, has been appointed manager of the exchange at Portland, Ore.

* * *

Frank C. Burhans, former manager for Vitagraph, but who has been handling big Fox specials in the San Francisco territory of late, has been made road representative in California for United Artists. This will be the first time that this exchange has had a man on the road.

* * *

Ben Westland, well known here through his publicity efforts in the interests of Universal pictures, is now connected with the Pacific Studios in the capacity of publicity director.

* * *

Beverley Griffith, for some time connected with the local Fox exchange, has resigned his position to go to Cuba to take charge of the exchange and theatres operated in Havana by Universal. He recently went to Atlanta, Ga. to attend the wedding of his sister, and while away made the new connection.

* * *

The Motion Picture Utility Corporation, with offices in the Chronicle Building, will shortly be incorporated by Joseph R. H. Jacoby and associates.

* * *

F. J. Alberti, who has operated the Strand at San Anselmo for several months, has disposed of this house to Charles Holz, formerly of Concord.

* * *

E. E. Beattie, who recently purchased equipment for a new house at Mojave, has since come into the field for additional equipment, having decided to open a theatre at Tehachapi. Both houses are being equipped by G. A. Metcalfe, San Francisco.

* * *

G. E. Thornton, who has had charge of the Strand at Berkeley for several years, has been made manager of the Oakland T. & D. Theatre. Paul Ash, for the past year leader of the orchestra at Loew's Oakland State Theatre, has also gone over to the Oakland T. & D.

* * *

The Robert-Morton organ to be installed in the Liberty Theatre, San Jose, will be ready for shipment in February. The one being installed in the Pantages Theatre, San Francisco, will be formally dedicated during this month.

* * *

Improvements are being made at the Strand Theatre, Los Gatos, including the installation of a style 40 Fotoplayer.

* * *

The MacDonald Theatre at Richmond has been purchased by W. J. Baker from Louis and E. DeLeon.

* * *

The Sycamore Lodge of Odd Fellows is preparing to erect a picture theatre at Hayward.

* * *

S. Liggett, of San Luis Obispo, has purchased the lease on the Orpheum, Red Bluff.

* * *

Martin Beck, head of the Orpheum Circuit, Mort H. Singer, general manager, and Floyd B. Scott, general press representative, were recent visitors at San Francisco to arrange for the opening of the new Junior Orpheum and for the building of a new house in the suburban city of Oakland.

* * *

With the intention of starting the new year right, Ward Morris, formerly connected with the Hippodrome Theatre, San Francisco, and now manager of the house of that name at Fresno, was married recently in the Raisin City to Miss Mabel Lupethge.

Indiana

The Gem Theatre Corporation, of Indiana Harbor, has filed preliminary certificate of dissolution with the secretary of state of Indianapolis.

* * *

Fire recently destroyed the Edwardsport Opera House, a two-story brick structure owned and operated by Mis Bros., of Edwardsport. During the last few years the building had been used exclusively for moving pictures.

* * *

Mrs. Julia Bauner, cashier of the Orpheum Theatre at Fort Wayne, was robbed of $2,000 of the theatre's money recently by two masked bandits. The money was on a desk in the office when the bandits entered. The Orpheum is one of a chain of theatres operated by the Consolidated Realty & Theatre Company, which has headquarters in Indianapolis.

* * *

The case of the Brazil Theatres Company against the Citizens' Theatres Company, both of Brazil, for possession of the Sourwine Theatre there and damages, came up this week in the Clay county circuit court when arguments were heard on a demurrer filed by the defendants. The controversy is over the contract as to the terms of renewal. The plaintiffs assert their contract had a clause for a three-year extension with a readjustment of rents, and the defendants claims the plaintiff did not meet the new rents as charged by them.

* * *

After deliberating for ten hours, a jury in the case of the state against Roll Wenger, proprietor of a picture theatre at Union City, charged with operating his theatre on Sunday, disagreed and was dismissed. On every ballot the vote was two for acquittal and ten for conviction. The trial was in progress two days.

* * *

The Orpheum at Gary this week announced a return to pre-war prices. Sunday and holiday admission prices were cut from 25 and 50 cents to 15 and 39 cents, both including war tax. Daily prices have been reduced from 25 and 15 cents to 20 and 10 cents. Matinee prices will be 10 cents for any part of the house.

* * *

The Hippodrome Theatre, 106 West Main street, Fort Wayne, has been purchased by Tony H. Nelleson, owner of the Creighton Theatre, and head of the Nelleson Amusement Company of that city. The theatre was bought from Joseph H. Riegal, and the consideration was $15,000. Mr. Nelleson announced after the deal had been completed that he intends to make extensive improvements in the Hippodrome in the spring. The Nelleson Amusement Company was recently incorporated for $20,000.

The executive offices of the Crandall Amusement Company in the Metropolitan Theatre Building have taken on the appearance of a morgue. It was formerly the custom of those connected with the local motion picture industry to congregate there evenings after the theatres had all closed—it was a sort of a clubhouse for the boys. But that is now a thing of the past. Joseph P. Morgan, assistant general manager of the Crandall enterprises, has gone and got married.

Mr. Morgan made a date with a whole lot of fellows for one Saturday night. That was to throw them off the track while he led Miss Mary Ruth Bogert, formerly of Martinsburg, W. Va., (where by the way the Crandall company have two houses which required Mr. Morgan's rather constant attention) over to Alexandria, Va., where the knot was spliced.

Harry M. Crandall was responsible for the getaway. He procured the license and acted as best man. Johnny Payette, Mr. Morgan's assistant, served as bridesmaid—so he could get an idea how it was done for they say he's next to step out.

Seattle

Effective January 15 the Clemmer Theatre will change its name to the Columbia.

* * *

H. M. Herbel, for six months Universal's Seattle manager, is taking charge of the Denver division of the territory for that company. This includes supervision of the Denver, Salt Lake, Spokane and Butte offices. L. J. Schlaifer, formerly short subject manager in the Seattle office, is succeeding Herbel.

* * *

Paul R. Aust, former manager of Realart's Seattle office, went to Palo Alto to enter the automobile business with his father.

* * *

Donald Smith, formerly employed out of the San Francisco branch of Hodkinson, has taken charge of the Portland office.

* * *

James Q. Clemmer, manager of the Winter Garden Theatre, states that the company remains in the same hands in which it started, and that he is still manager of the theatre. This is in denial of the published rumor that Jensen and Von Herberg would buy the house, and that Guy Appleton, an oculist, had bought a controlling interest.

* * *

Beverly B. Dobbs and Marvin R. Cohn, cameramen of Seattle, have been commissioned to take motion pictures showing the natural resources of the State of Washington. The pictures are to be shown in the principle theatres of the various communities and also before civic organizations, including the schools.

William Courtenay

Helene Chadwick

Irene Castle

Baby Marie Osborne

Frank Keenan

The Right Pictures
At the Right Time
In the Right Length

Pathé Playlets

In Three Reels Each

EVERYONE a picture the quality and drawing power of which has been conclusively proven; everyone a picture that has made good.

A select and brilliant list of stars and directors with a money record at the box-office—Frank Keenan, Baby Marie Osborne, Florence Reed, Irene Castle among the stars, and George Fitzmaurice and Henry King among the directors.

The list of titles embraces some of the most scintillating successes: "At Bay" and "Via Wireless," the great stage plays; books by Ellery Clark and Carolyn Wells; and scenarios by Ouida Bergere.

Presented in a series of fifteen three-part pictures that is truly extraordinary in exhibition value and of quality up to the best of the day.

Exhibitors are earnestly invited to have these pictures screened for them at the nearest Pathe Exchange.

Pathé Distributors

Bruce Mc Rae

Gail Kane

Antonio Moreno

Florence Reed

George Fitzmaurice

Units of product splendidly qualified to make up short subject programs —

Pathé Playlets

in 3 reels

Examples:

1 PATHE PLAYLET	3 reels
1 Pathe Serial	2 reels
1 Hal Roach Comedy	1 reel
Total	6 reels

1 PATHE PLAYLET	3 reels
1 Santschi Western Drama	2 reels
1 Pathe News	1 reel
1 Hal Roach Comedy	1 reel
Total	7 reels

Fifteen three reel pictures comprising:

Three Frank Keenans

"The Midnight Stage;" no better Western was ever made.

"More Trouble;" a farce drama that cleaned up at New York's Rialto.

"Loaded Dice;" a drama that will make the most unresponsive audience responsive.

Four Irene Castles

"Convict 993;" a whale of a detective drama.

"The Mark of Cain;" a mystery that mystifies.

"Sylvia of the Secret Service;" a drama that moves a mile a minute.

"Vengeance Is Mine;" a fast melodrama.

Four Baby Marie Osbornes

Presenting the cream of the famous child-star pictures that went so big everywhere, the majority directed by Henry King.

"The Hunting of 'The Hawk';" a crook drama directed by Geo. Fitzmaurice, with Wm. Courtenay and Marguerite Snow; alive with thrilling action.

"At Bay;" George Scarborough's great stage success, starring Florence Reed and directed by Mr. Fitzmaurice.

"Via Wireless;" the superlative stage success by Winchel Smith and Paul Armstrong; directed by Mr. Fitzmaurice.

The fifteenth title to be announced later

TRY SHORT SUBJECT PROGRAMS with a Pathe Playlet as the feature; you'll have diversity, quality, pep and originality, and at prices at which you can make money.

PATHE *Distributors*

Buffalo

The operating arrangement under which the Shea Amusement Company and the Elmwood Theatre Company have been working for several weeks will terminate January 21, when the Elmwood will go back to its old policy of second run, double feature programs with the operation of the house again under the exclusive direction of the Elmwood company. It is said that Elmwood patrons did not like being able to go to only one theatre—the Hippodrome. Elmwood and North Park were showing the same feature day and date. Patrons also complained of the elimination of the double feature programs and the mailing list, and they did not approve of only two changes a week. The Shea company has been booking all the Elmwood attractions and it is understood that the arrangement called for a 50-50 split on the receipts of the North Park and the Elmwood.

* * *

H. C. Bissell of the Vitagraph sales force, has resigned to accept a similar position with the Buffalo Wid Gunning, Inc., exchange in the Grand & Warner office. Mr. Bissell has been succeeded at Vitagraph by Harry Dixon, who has been managing the Central Park and Star Theatres for the General Theatres Corporation. Billy West has succeded Mr. Dixon at the Central Park and Star.

* * *

The Buffalo exchange of Screen Attractions, Inc., of which Charles P. Saunders was head, has been closed. It is understood that Mr Saunders has gone to Rochester to engage in business.

* * *

Kahn Week will be observed at the Metro exchange the week of March 26. Manager Henry W. Kahn announces that the office received second prize in the Metro Week contest.

* * *

Phil Smith, who has been representing Universal in the Syracuse district, has resigned. It is understood that he will manage the Sesonski houses in Oswego.

* * *

George Roberts, manager of the Lyceum, Elmira, will re-open the house in March with a "tab" show and has booked Harold Lloyd comedies and Pathe short subjects.

* * *

Si Bunce, former Buffalonian and now of Boston, was in town last week conferring with Tom Downey, manager of the Savoy, which Mr. Bunce owns.

* * *

John F. McDonald, owner of the Orpheum Theatre, Niagara Falls, was a visitor along Film Row last week. The Orpheum, which was formerly managed by J. C. Berkey, has been closed for several weeks. Mr. McDonald will open the theatre himself and is now seeking a manager.

* * *

E. B. McCaffrey, of the Fox sales staff, has returned to the home office and has been succeeded in Buffalo by F. Brooks, who will cover the Rochester district.

* * *

G. F. Goulding, former manager of the Cayuga Theatre in Auburn, will manage the new Eastman million dollar theatre in Rochester, it is reported in Buffalo, where Mr. Goulding has been seeking film service for the new house.

Kansas City

Several of Kansas City's suburban theatres have lowered admission prices. The theatres which asked 11 and 17 cents have dropped the war tax. A few of the houses charging 15 and 25 cents have lowered admission prices. Among the theatres which have lowered their admissions are the Apollo, Linwood, Alamo, Summitt, Ellsworth and Gillham.

* * *

W. E. Truog, manager of the local Goldwyn offices, was elected secretary of the Film Board of Trade at the last meeting. He succeeds Roy Young, resigned.

* * *

The Broadway Music Company has filed suit against Morton Van Praag, president of the Motion Picture Theatre Owners of Kansas, and owner of the Art Theatre in Kansas City, Kan, charging him with a violation of the copywright law by playing a popular song without the publisher's permission. This is the first suit of its kind ever filed in Kansas. Mr. Van Praag contends that under the Kansas law all theatres in the state are immune from paying a tax on music played or sung in their theatres.

* * *

Out-of-town visitors the past week have been: J. D. Hughes, Heavner, Okla.; C. P. Hunt, of the Rex Theatre at Higginsville, Mo.; Messrs. Sears and Jones, McPherson and Brookfield; W. H. Wever, of the Echo Theatre, Great Bend, Kan.; T. C. Goodnight, Lyric Theatre, Holden, Mo.; G. L. Rugg of the Eureka Theatre at Weston, Mo., and Lloyd Ware of the Varsity Theatre at Lawrence, Kan.

Chicago

The motion picture theatre managers of Chicago gave a testimonial luncheon last Tuesday to Robert Levy, at the Illinois Athletic Club. Mr. Levy, or "Bob" as he is familiarly known, has just been appointed by President Harding as United States Marshal of the Northern District, with headquarters in Chicago. It is the first time that the motion picture business has been honored to such an extent in this section of the country. The luncheon was arranged by Peter J. Schaefer, who acted as toastmaster, and, in behalf of the gentlemen present, presented Mr. Levy with a solid gold star, in the center of which rests a fine four carat diamond Among those present at the luncheon were Nathan Ascher, Henry Schoenstadt, Morris Choynski, Jack Miller, Joseph L. Friedman, Max and Harry Ascher, Adolph Linick, Andrew Karzas. Arthur Schoenstadt, Lubliner & Trinz, Frank & Fred Schaefer, Sid Selig, Charles Bugg, I. Berkson, Marks & Goodman, Ludwig, Schindler, Sig Faller, Bedell & Ashman, Norman E. Feild, Ralph T. Kettering, George Moore, Jack Burch, Emil Mayer, Louis J. Jones, Sam Abrahams, A. Newell and Teter & Foster.

* * *

A questionnaire sent out by H. W. Given, Chicago manager of Famous Players-Lasky Corporation to cover 3,000 exhibitors in Illinois, Wisconsin, Iowa, Indiana and Michigan, relative to local business conditions, has elicited hundreds of replies in which the outlook is cited as "very good."

As a follow-up of the questionnaire, Mr. Given plans to hold a Paramount Business Conference in the near future, to discuss general business conditions. Prominent bankers, business men and exhibitors will be invited to attend and addresses will be made by leading men in all lines of business. No attempt will be made to "boost" or sell Paramount, or any other pictures, at this conference.

* * *

A cablegram received from Mr. and Mrs. Aaron Jones, aboard the Adriatic, stated that they were thoroughly enjoying their fourth day at sea, finding the weather ideal. They are on their way to Egypt.

Danger of a tie-up of moving picture theatres was averted last week when officials of the Motion Picture Operators Union signed a new agreement with the Allied Amusements Association and the Motion Picture Theater Owners Association. The union had asked for a 15 per cent. increase in wages. At a series of meetings the committee appointed by the two exhibitor organizations refused to consider the raise, being backed up by the claim of the exhibitors that 95 per cent. of the smaller houses in Chicago would be forced to close if more money must be paid the operators. The committee sought to make a reduction in the operators' wages, and after two months' deliberation a compromise was agreed upon whereby the scale would remain the same as the 1921 rate.

St. Louis

General contractors have been asked for estimates on the new Marcus Lowe State Theatre to be erected at Eighth street and Washington avenue on ground acquired through the Mercantile Trust Company. As planned the structure will cost upwards of $1,500,000. R. King Kaufman, vice president of the trust company, who holds a similar position with the Loew Theatre Company, sent out the inquiry for estimates. If the prices are right the structure will be pushed forward so it may be open at the beginning of the 1922-23 theatrical season. Marcus Loew was in St. Louis a few weeks ago. At that time he said construction costs would have to come down before he would think of erecting the State.

* * *

Barney Rosenthal, Universal manager, and several prominent local and near-by film men went to New York to witness the presentation of Universal's "Foolish Wives."

* * *

Sol J. Hankin has joined the sales organization of Exhibitors Direct Service Exchange. He formerly was president and manager of Fine Arts Picture Corporation. O. F. Lessing, late with Realart, is new office man for Exhibitors Direct Service.

* * *

Jack Weil of Goldwyn suffered an attack of lumbago last week and was home a day or so, but has entirely recovered and is as peppery as ever.

* * *

J. Strehline, who recently purchased the house at Sikeston, Mo., has taken a Goldwyn franchise. He also left a generous contract with Chalet of United Artists.

* * *

Callers of the week included: Guy Snow of Fulton, Ky.; Luttrell of the Majestic, Jacksonville, Ill.; Jim Reilly of Alton and Mrs. Dewey Michaels of Kirksville, Mo.

* * *

Everett Gardner plans to re-open the Lyric Theatre, Mounds, Ill., which he recently purchased from J Koury.

* * *

Joseph Desberger, First National, attended the opening of the Illinois Theatre, Centralia, Ill., January 16. In a recent trip to Hannibal, Mo., he sold a First National franchise to the new Orpheum Theatre there, which will open about February 10.

Pittsburgh

The Bembo Community Club has opened a picture house at Bembo, Pa. It has 220 seats. J. I. Shearin is the manager. The house will be open two nights a week.

* * *

J. H. Musgat, former manager of the Majestic Theatre, Butler, Pa., has resigned his position to accept a similar one for Peter Grillo at the New Butler Theatre.

* * *

The firm of Orban & Ezzi, operating the Savoy at Hooversville, Pa., has been dissolved, Frank Orban having bought out Tony Ezzi.

* * *

The Lyrin and Star at Donora, Pa., have reduced their admission prices from 10 and 15 cents to 5 and 10 cents.

* * *

The picture house at Lumberport, W. Va., and the Lyric at Farmington, W. Va., have closed indefinitely.

* * *

Captain McClelland, well-known figure along Pittsburgh's film row, is seriously ill at his home on the North Side.

* * *

W. C. Bachmeyer, district manager for Metro, spent a few days with Manager Atkinson of the local branch recently.

Canada

The Independent and United Amusements, of Montreal, operating five picture theatres in Montreal, will shortly open a sixth theatre in that city, according to an official announcement by Ernest Cousins, president. This will be a brand new theatre called the Plaza. The company now controls the Strand, Regent, Belmont, Papineau and Moulin Rouge. Two of these, the Belmont and Papineau, were completed within the past year or so.

* * *

The Holman Theatre, Montreal, leased and operated for a number of years by the Canadian Universal Film Company, Ltd., has passed out of existence insofar as name and control are concerned, the theatre having been secured by John T. Fiddes, a pioneer exhibitor, who has re-named it the System Theatre. He reduced the price scale, making the general admission for afternoon shows 15 cents and the evening prices 15 and 25 cents. He also adopted the policy of four changes weekly. Fiddes claims to have presented the first prologue with a film feature anywhere on the North American continent when he staged such a number at the Strand Theatre in Winnipeg in 1911.

* * *

From Canada comes the interesting news that the Alberta Board of Moving Picture Censors has passed "Passion," the German film production in which Pola Negri was starred, after the title had been changed to "The Passion to Win." It is understood that the Alberta board selected this name but the reason for doing so is not obvious. Incidentally, the board also made a few minor eliminations in the final mob scenes.

* * *

There is yet possibility of trouble in Montreal over the question of Sunday shows, which are officially tolerated by the civic administration although the staging of a theatrical performance or show on Sunday is banned by the Lord's Day Act, a federal law affecting all Canada. The point of trouble is that Harold Hevias, lessee of the Orpheum Theatre, which is presenting burlesque, is dissatisfied because the city officials decided to permit all types of stage or film performances, with the exception of burlesque, to be offered on Sundays. He points out that the other theatre managers have done nothing to compensate him for the loss of Sunday shows and he has drawn attention to the fact that all other Sunday performances in Montreal are illegal under the Canadian law. He believes that the other managers should make it possible for him to stage vaudeville and film attractions on Sundays.

Washington State

That picture theatres may not sell numbered theatre tickets which entitle the holder to a chance on a prize was a decision handed down by the Washington State Supreme Court on January 11. The action was instituted by the Northwest Producers Association, members of which have been furnishing the prizes for "Country Store" nights at neighborhood houses of Seattle. During last summer, when business was at its lowest ebb, the night on which grocery store products were given away to the holders of the lucky numbers the theatre was sure to be packed, and the practise pulled the exhibitors through what was otherwise a very poor season.

When the city authorities, however, ordered it stopped the exhibitors did not wish to fight them but the Northwest Producers Association persuaded one exhibitor to get out an injunction while they took it up in the courts. At a meeting just after the injunction was granted the neighborhood theatre managers agreed that it would be better policy for them to discontinue the "Country Store" nights immediately. As a result there is full harmony between city authorities and theatre managers.

* * *

The United Artists' Corporation, through Charles Harden, Northwest manager, filed suit in Superior court on January 3 for $304 in payment for a print of "The Nut," which was lost in transportation between Tacoma and Seattle. Suit was filed against the Puget Sound Electric Railway. The film was lost on June 12 last.

Baltimore

The Consolidated Engineering Company has been awarded the contract to build the Metropolitan Theatre at Pennsylvania and North avenues and work will be started immediately. The five buildings now on the site will be razed. September 1 is the date set for the opening. The seating capacity will be 1,500. The Metropolitan Theatre Company, of which Dr. F. W. Schanze is president, is back of the project.

* * *

Joseph Rabinovich, owner of the Comedy Theatre, 412 East Baltimore street, and Harvey Malone, a film agent of Baltimore, were each fined $25 and costs by Magistrate Stanford in the Central Police Court on January 16. The charge against Mr. Rabinovich was that he had exhibited a film entitled "Hell's Hinges," without it having passed examination by the Maryland Censor Board, while Mr. Malone was charged with having rented a film to Mr. Rabinovich which was not censored.

* * *

The number of objectionable scenes in moving pictures which comes before the Maryland Censor Board for examination, is steadily diminishing, according to Miss Marie Presstman, one of the censors, who spoke before a meeting of the Woman's Civic League of Baltimore on January 11. Out of 300 cases investigated by the board only six "violations" were found.

Toledo

There is a persistent rumor in theatrical circles here that the Keith interests are negotiating with the directors of the Rivoli for the purchase of the entire Rivoli block, which includes the Rivoli and Toledo Theatres. The deal is a three million dollar one.

J. J. Murdock, general manager of the Keith circuit, was here two weeks ago at the same time that Mr. Sairbair, Indianapolis, president of the Rivoli Co., was in Toledo. Mr, Murdock admits that the Keith interests are in the field for the purchase of the Rivoli and the Toledo theatres, but Mr. Sairbiar denies that either of the theatres are for sale.

It is the intention of the Keith interests if they secure the new property to change the Keith vaudeville from the present Keith house to the Rivoli and to play the Klaw & Erlanger and Schubert big attractions at the old Keith house.

The Toledo Theatre would remain as a stock house.

* * *

Through the courtesy of H. C. Horater, manager director of the Pantheon Theatre a special screening of "The Silent Call" was given Saturday morning for the benefit of St. Ursula's Scholarship Association.

Philadelphia

Fred. D. and Maurice E. Felt, managers and directors of the Aldine Theatre, have engaged as guest conductor Signor Guiseppe Creatore, the composer and orchestra leader, for the week of January 30.

* * *

D. W. Griffith, accompanied by Misses Dorothy and Lillian Gish, has arrived in Philadelphia for the opening night of "Orphans of the Storm" at the Forrest Theatre, January 18.

* * *

Harry Ertel, formerly of the R-C, has joined the De Luxe forces and is now on the road with "Ten Nights in a Bar-Room."

* * *

S. E. Applegate, of Pathe, is now with the United Artists. M. E. Milligan, Metro, will represent R-C in the future. John Gill, formerly of Realart, takes over the city territory for the Vitagraph. J. W. Pierce, formerly of Vitagraph, has established offices at 1237 Vine street, where he will represent out-of-town exhibitors.

Florida

Children's matinees will be introduced in Tampa, Fla., on January 21 at the Victory Theatre, it was decided by the Consolidated Amusement Company, after a conference with leading club women. Arrangements were made by C. D. Cooley, general manager, for an interesting opening program, with addresses by leading educators. The performances will be at 10 o'clock every Saturday morning and will last an hour and a half.

Consolidation of the four leading picture theatres in Orlando, Fla., has been effected and will, it is said, bring an end to a warm theatrical war which has been in progress between different interests for some time. The Orlando, Beacham, Phillips and Lucerne are the houses affected. The Beacham will show super-productions and Keith vaudeville. The Grand will be closed for repairs temporarily.

Nebraska

R. B. Thomas, who owns the Empress Theatre in Fremont, has just bought the Community Theatre in David City.

* * *

Tennis Johnson, who owns the big general store and the Auditorium Theatre in Holdredge, has just joined in the firm of Taylor and Johnson and taken over the Crescent Theatre in Holdredge.

* * *

R. S. Ballantine, formerly manager of the Moon Theatre in Omaha, is an exhibitor himself now, and is making a success in the Auditorium Theatre, Norfolk.

Opportune Snow Fall Assists in Production of "The Storm"

A few months ago a Jewel company went into Oregon to get snow stuff for "Conflict." Owing to the placid nature of the weather god they stayed two weeks without getting what they went for. The experience of another Jewel company was quite different. When Universal bought "The Storm," the Langdon MacCormack-George Broadhurst play which created such a sensation for its mechanical stage effects, it was planned to make the moving picture many times more thrilling. For this reason, virtually the entire company, twenty-two men and one woman were sent to Great Bear, which at this time of the year is a snow-bound valley in deep mountains. The company consisted of Reginald Barker, the noted director; House Peters, Virginia Valli, Josef Swickard, Matt Moore, Frank Lanning, Louis Rivera and Lallo Encinas. The expedition was in charge of Jack Voshell, unit production manager; Rowland Rushton and Robert Webb, assistant directors; Dr. Joos, medical officer; property master, Perry Hilburn; cameramen, Friend F. Baker and Howard Hunt.

It was difficult getting into the valley, but the snow stuff was so exceptional that they felt well repaid in spending a longer time than they had anticipated. On Friday night when they were ready to start back another tremendous snow storm blocked the treacherous mountain pass through which they had entered and which was now a twisting avenue of gigantic snow drifts and jagged, bared rocky promontories through which it was utterly impossible for the imprisoned company to break its way to civilization. With only enough provision to last a week already they were beginning to feel the pinch of hunger, when the first truck of a relief train sent from Universal City broke through the pass.

Irving Thalberg realized that drastic measures must be taken to rescue the imprisoned company and sent chief electrical engineer with a ten-ton generator truck with provisions and shovelling apparatus and ten men to break through into Big Bear.

Harry D. Brown, electrical engineer in charge of the relief expedition, made his rescue through Cajon Pass, through the worst stretch of road possible to imagine, working his ten men in three shifts for an entire day before he could make the terrific grade and break through.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Edward L. Hyman Suggests Selections for Washington and Lincoln Festivals

FEBRUARY offers two national holidays, one of them generally accounted the best holiday of the year from the theatrical point of view, for it is too cold for outdoor events and it is not a home occasion. Washington's Birthday should be made a big event, and if possible both occasions should be marked by some departure from the usual program. In some sections it will be possible to get the co-operation of the schools, and everywhere it will be possible to persuade some well known man to make a brief address.

Use flags, bunting and portraits in front of the house, and carry the decorative scheme inside.

A drawing contest, the subject to be Washington or Lincoln, compositions and recitations can all be arranged for and will help to create interest. For musical selections, Edward L. Hyman, of the Mark-Strand Theatre, Brooklyn, contributes a list of appropriate selections and adds comment on a few simple tableaux, which will save a lot of trouble and thinking. Mr. Hyman's list follows:

Edward L. Hyman's Suggestions for Patriotic Programs Appropriate for Week of Lincoln or Washington's Birthday

OVERTURES

AMERICA—Overture of national airs introducing "Hail Columbia," "Home Sweet Home," "Red, White and Blue," "Yankee Doodle," "Star Spangled Banner," "Marching Through Georgia," "America," and "Dixie Land" ..... Tobani

AMERICA FOREVER—Grand American Fantasia ..... Tobani

AMERICAN BATTLE SCENE—Grand realistic Tone picture .....Tobani

AMERICAN NATIONAL MELODIES—"The Girl I Left Behind Me," "Glory, Glory Hallelujah," "Red, White and Blue," "We Won't Go Home Till Morning," "Then Carry Me Back," "Yankee Doodle," "Star Spangled Banner" .....Tobani

DIXIE—Fantasia ..... Bellstedt

DREAMS OF THE SOUTH—Waltz on Southern melodies: "Tramp, Tramp," "Glory, Glory Hallelujah," "In the Gloaming," "Dixieland," "Hard Times Come No More," "Home Sweet Home," "Swanee River," "Listen to the Mocking Bird"....Ascher & Mahl

THE EVOLUTION OF DIXIE—A Fantasia depicting the gradual evolution of "Dixie." Slowly through "The Creation," "Dance Aboriginal," and "The Minuet," the melody is developed until there emerges the immortal "Dixie." This in turn becomes a waltz, and then ragtime, and at last Grand Opera..Lake

GEMS OF STEPHEN FOSTER—American Fantasia—"Come Where My Love Lies Dreaming," "Old Dog Tray," "Ring de Banjo," "My Old Kentucky Home," "Beautiful Dreamer," "Glendy Burk," "Willie, We Have Missed You," "Nellie Was a Lady," "Hard Times Come Again No More," "Old Folks at Home" .....Tobani

HURRAH! FOR OLD GLORY—National Medley March—"Glory, Glory Hallelujah," "Old Folks at Home," "Hail Columbia," "The Girl I Left Behind Me," "Star Spangled Banner" .....Ascher

MEMORIES OF THE WAR (1861-63) Medley of American war songs—"Tramp, Tramp, Tramp the Boys are Marching," "John Brown's Body," "Carry Me Back to Old Virginia," "When Johnnie Comes Marching Home," "Our Flag is There," "Marching Through Georgia," "The Battle Cry of Freedom," "Massa's in the Cold Ground," "Arkansas Traveler"—Laurendeau

MY OLD KENTUCKY HOME—Fantasia (Air Varie) Solo for cornet B flat, clarinet B flat.

OLD BLACK JOE—Grand Fantasia (Solo for B flat cornet).....Losey

OLD FOLKS AT HOME AND IN FOREIGN LANDS—An international transcription of the American folk song in the musical idiom of eight nations.....Roberts

PLANTATION ECHOES—Medley Overture—"Old Folks at Home," "Dixie" and other plantation melodies .....Ross

SONGS FROM THE OLD FOLKS—Grand selection—"Marching Through Georgia," "Soldier's Farewell," "Mocking Bird," "The Old Oaken Bucket," "Ben Bolt," "Old Black Joe," "When You and I Were Young, Maggie," "Tramp, Tramp, Tramp," "Rocked in the Cradle of the Deep," "Sweet and Low," "Maryland, My Maryland," "Just Before the Battle Mother," "When Johnny Comes Marching Home,' "Auld Lang Syne".—Lake

SOUNDS FROM THE SUNNY SOUTH—(On the Old Plantation)—Medley overture—

A Prince There Was Has a Simple Lobby

For "A Prince There Was," Walter Lindlar, of the Paramount exploitation staff, offers a novelty idea for the box office, requiring very little building and involving no greater cost than is comprehended in the cost of one 24-sheet, two sixes and a three, together with some wrapping paper and a bucket of paste.

The top of the 24-sheet supplied this banner, and the sidewalk cutouts are from the six sheets. The head over the box office window is from the three sheet and is the same child face shown on the sixes.

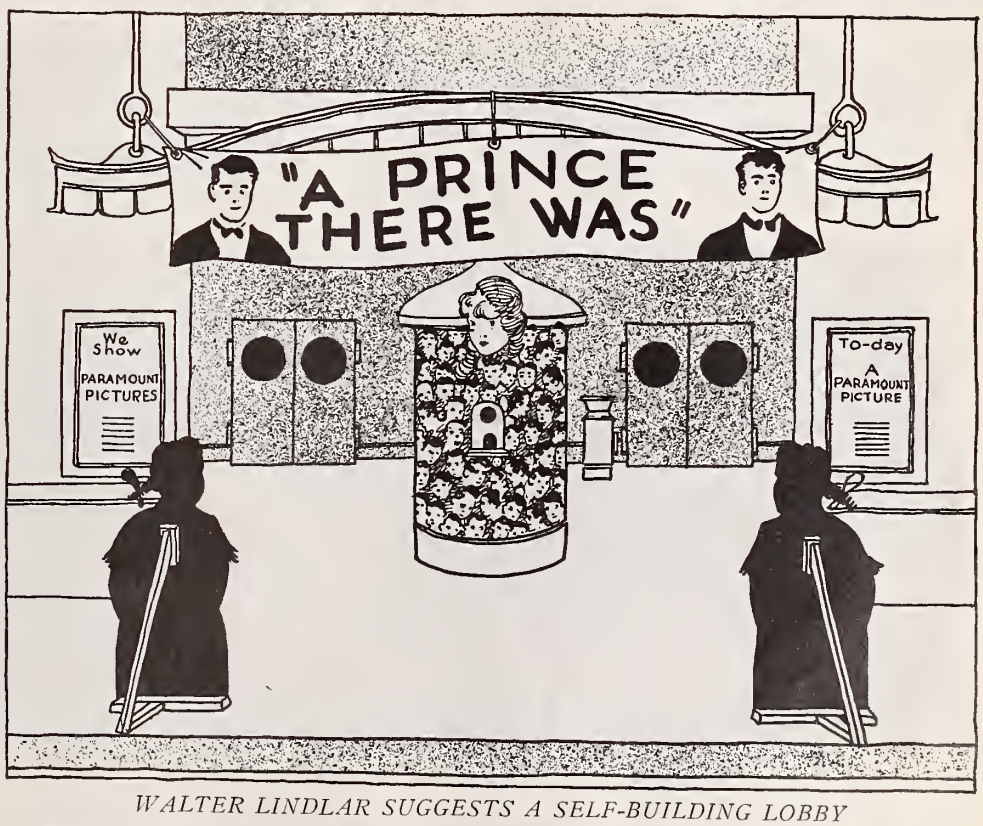
The box office is built in with any material you may have on hand. If you have never built a false box office, make a simple frame and cover it with wrapping paper, but if you have any board construction, cover that.

A few days before the showing announce that you will give a ticket to the matinee performance to any person bringing in a picture of Tom Meighan obtained from any source. These may be from the fan magazines, from your own advertisements, from news pictures or anything else.

These are pasted on the box office structure until the front, at least, is covered. Probably you will have a sufficient number to cover the entire structure and perhaps carry over to the doors.

A good hook-up would be to persuade the local paper to run a large cut (free), in the same issue in which you make your announcement. The paper will play up the story for the sake of the extra sales, and give you that much additional publicity. Or loan cuts to merchants for throwaways.

The basic idea is to sell Meighan, while the cutouts sell the winning youngster who works with him in this picture.



WALTER LINDLAR SUGGESTS A SELF-BUILDING LOBBY

All you need for "A Prince There Was" are a 24-sheet, a three and two sixes. The sixes are sidewalk cutouts and the 24-sheet is the banner. The box office is decorated with pictures of Meighan cut from fan magazines and brought in by the patrons

Selling the Picture to the Public

"Silver Shoes," "The Little Ones at Home," "Tapioca," "Uncle Ned," "Old Coon," "Huckleberry Picnic," "Sweet Hoecake," "Dixie" ..... Isenman

SOUTHERN RHAPSODY .....Hasmer

TRAMP, TRAMP, TRAMP—American fantasia (solo for B flat cornet, clarinet; trombone or baritone .....Goldman

TWELVE AMERICAN SONGS—"My Old Kentucky Home," "Come Where My Love Lies Dreaming," "Just Before the Battle Mother," "Nelly Was a Lady," "The Vacant Chair," "Hard Times Come Again No More," "Uncle Ned," "Comrades Fill No Glass for Me," "Listen to the Mocking Bird," "The Virginia Rose Bud," "Dearest Mae," Old Black Joe" .....deVille

YANKEE DOODLE .....Levy

There are several very appropriate animated cartoons of a patriotic nature that can be run just before the news reel. This will help round out the program and will be found very effective.

Following this, a person with stage experience and with clear diction, could be used to advantage in several historic recitations. The following are suggested:

PATRICK HENRY'S SPEECH.

WASHINGTON'S FAREWELL ADDRESS.

LINCOLN'S GETTYSBURG ADDRESS.

There are several good tableaus that could be arranged for this occasion. Following are several suggestions:

A GROUP OF G. A. R. MEMBERS IN FRONT OF A HUGE AMERICAN FLAG. There is a G. A. R. organization in almost every city and the members will be only too glad to cooperate with exhibitors.

TWO SOLDIERS, REPRESENTING THE NORTH AND SOUTH, SHAKING HANDS. A flag could also be used here but two or three prop cannons or a group of shell torn American and Confederate flags could also be used.

BETSY ROSS MAKING THE FIRST FLAG AS SOPRANO SINGS "THE SWEETEST STORY EVER TOLD."

A GROUP OF AMERICAN SAILORS, SOLDIERS AND MARINES. Members of the militia in your city will cooperate here.

THE SPIRIT OF '76. This is a very fine number. You can use several members of your orchestra here.

Hyman's Novelties at the Mark-Strand

Making the overture a sort of prologue to the coming attraction is the newest idea from Edward L. Hyman, of the Mark-Strand, Brooklyn. The overture the week of January 22 will be excerpts from Carmen, and immediately following the selection, a trailer will announce the appearance of Farrar and Reid in the two-reel version of Carmen for the following week. Mr. Hyman contends that playing gems from H. M. S. Pinafore the week before Harold Lloyd in "A Sailor Made Man" was a pro prologue to that feature, but the connection was not clearly apparent. This time he makes the direct connection with a trailer, and the stunt becomes more effective. For the overture the stage will be lighted half red and amber, with the transparent windows in the set in a brilliant green.

EDW. L. HYMAN

The second number will be the bird song from Pagliacci, sung as a concert number, and this is followed by a production of "The Gondoliers," with these selections: Opening chorus, "On the Day I Was Wedded," "The Duke of Plaza Toro," "Bury-Bury," "A Regular, Royal Queen," "Take a Pair of Sparkling Eyes," and "Dance a Ca Churcha." A Venetian set will be used, with a ballustrade and hanging lamps and a gondola. Night lighting will be used with an electric moon and stars.

The Topical Review leads to the prologue to the feature, Norma Talmadge in "Love's Redemption," and will be based on two selections from Finden's Four Indian Love Lyrics. The first will be "The Temple Bells Are Ringing," to be followed by "Pale Hands I Love." The setting will be East Indian, with set palm trees, and the soprano and baritone will be dressed as Miss Talmade and her leading man.

The comedy, "The Love Egg," will follow, with Dethier's Intermezzo for the organ postlude.

QUARTETTE NUMBERS

"Tramp, Tramp, Tramp."
"Dixie."
"Tenting On the Old Camp Ground."
"Glory, Glory Hallelujah."
"Hail Columbia."
"Marching Through Georgia."
"For the Freedom of the World."

Numbers for individual soloists can be selected from among the list of overtures. There are several there that can be used very well.

Three Sheet Frames on Six Sheet Boards

Charles F. Eggers, of the Lyric Theatre, McKeesport, Pa., liked the Clive posters prepared by Paramount for "Experience," and he wanted to use them in the lobby. He had two corner three sheet boards and sixes back of those. The sixes were built so that he could frame the paper in white margin, so there was room for two ornamental strips which cut the boards into three sections, each of which held one three very comfortably.

And as long as he was having them made, he made them so they could be put on or taken off with the least trouble, and he can use them whenever he gets enough of an assortment of paper to make it worth while.

This seems to be a new stunt in the handling of paper, and it should be welcomed by a lot of managers who display sixes in their lobby. They can frame any board to take a pair of threes. Mr. Eggers got three on each, making it possible to use six of the set, supplementing this with a 24-sheet and a lot of other material.

Have you read the Forestry Warning story on Page 379? If you have not, better turn to that page now and read it immediately. It is imperative that you do so.

THIS ELABORATE COMBINATION LOBBY WAS STAGED AT A COST OF ONLY SIX DOLLARS

But that is because the material was close at hand and the labor cost was not counted in. B. B. Garner, of the Cuseo Theatre, Lakeland, Florida, does not mind sitting up all night now and then if he thinks he can help business, and this helped Ben Hampton's "The Mysterious Rider" to a third more than the usual business. The cutout from the big sheet is worked in with small fir trees

Selling the Picture to the Public

OLD TIME COSTUMES FORMED EFFECTIVE WINDOW DISPLAY

The Colonial Theatre, Harrisburg, Pa., made effective use of some old stage wardrobe to put over this United Artists' attraction to good business in the Wilmer and Vincent house. Old prints will serve if costumes are unavailable

Old Costumes Served to Display Disraeli

Getting hold of some stage costumes of the mid-Victorian period and then making a fuss about them was the simple means employed by the Colonial Theatre, Harrisburg, Pa., to put over Disraeli.

The old wardrobe was displayed in the chief window of the leading dry goods stores and then the management, backed by the store advertising, persuaded the papers to make comment upon the display and contrast the old dressing with the ultra modern styles.

The result was that the crowds stood before the window all day long and took away with them the idea of the costume play. These were not offered as costumes used in the production but merely as "Costumes of the Disraeli period." They served as well and were more convincing.

Most costumers supply something suitable and a store will let in such a display where you could not get in the usual advertising and as such it is of display value to the store and not derogatory to the dignity of the concern.

Elaborate Chain Gang a Broadway Ballyhoo

The chain gang seems to be natural ballyhoo stunt for "The Right Way," the story written by Thomas Mott Osborne, the most famous Warden Sing Sing prison ever had, and produced by the Producers' Security Corp.

The play had a big week at the Broadway, New [illegible] d this was in part due to the parade of the four convicts under guard. Everyone knows that convicts no longer wear the striped suits, but the striped suit is still essential to the ballyhoo; just as essentail as it was thirty odd years ago when they used to employ precisely the same stunt for "The Black Flag." The convict ballyhoo was as much a part of that old drama as the parade for "Uncle Tom's Cabin." It is still good and good all over the country. It had Broadway packed to a standstill while this photograph was being made and the box office sheet shows that it built up business.

Under an adequate forestry policy enough trees can be grown on the NOW WASTE LANDS east of the Mississippi River to constantly supply this country's needs and in addition allow it to develop a big timber export business. Page 379.—

Swapped Pictures for Dolls

Getting toys for a theatre Christmas tree is generally a matter of persuading local merchants, but Leon J. Bamberger, Paramounteer for Minneapolis, saved the merchants for another stunt and got some good advertising for Paramount at the same time.

The Daily News was planning a Christmas tree and started a campaign for toys. Bamberger came in with the proposition that one of the Paramount stars would autograph his or her photograph for anyone who contributed two or more toys to the collection.

Paper Helped Out

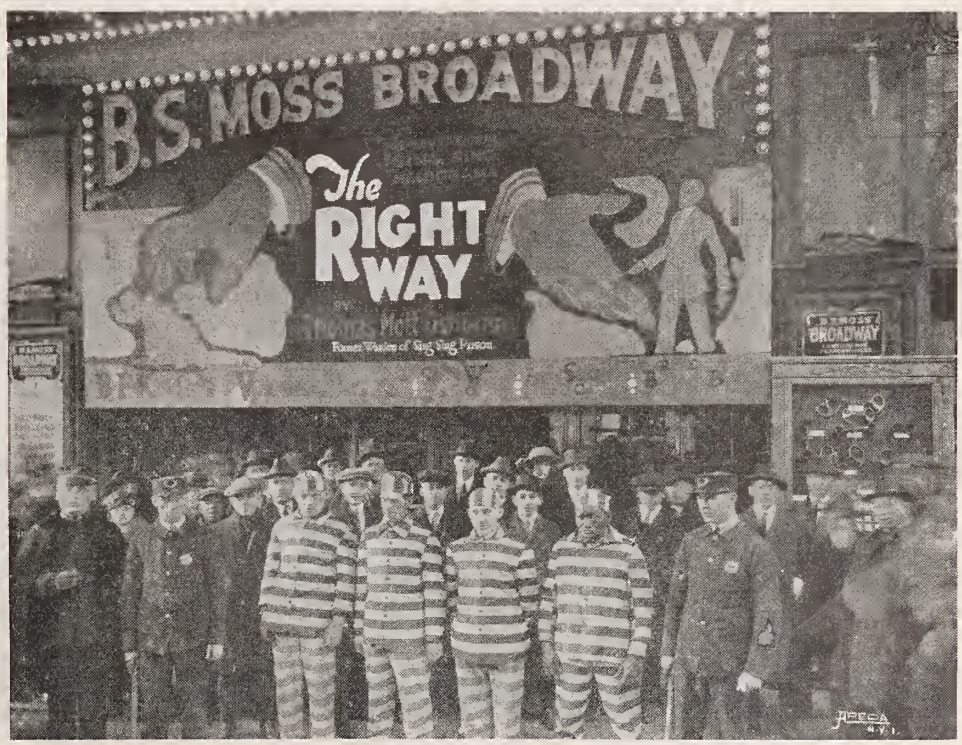
Of course the News had to play up the entire list of Paramount stars to put over the idea, and it brought free publicity worth many times the cost of the prints. The only sufferers were the stars, who got writers' cramp autographing the portraits—and Bamberger says that they really wrote the signatures themselves.

A Pro-Prologue

Using advertising matter on the stage for a coming attraction is not at all new, but using a production to advertise the coming of "The Old Nest," was something else again.

Credit it to the Windsor Theatre, Hampton, Ia. On the stage was built up an elaborate miniature model of a farm with the homestead, the barns, silo, windmill and all the rest. A road ran between the house and the barn and down this came a motor truck which ran up to the doorway of the house. A booster bulletin board for the Bigger Hampton movement was prominently displayed in the yard and one sheets for the Goldwyn production were spotlighted at either side.

This model was lighted with changing effects for several days before the coming of "The Old Nest" and made a feature of the program, showing just before the current attraction.



CONVICTS DREW CROWDS IN A BIG BROADWAY BALLYHOO

B. S. Moss' Broadway sent out a chain gang with two keepers and a warden to ballyhoo for "The Right Way," which was written by Thomas Mott Osborne, the famous penologist, who wrote this story for the Producers' Security Corporation

Selling the Picture to the Public

Built a Drawbridge to Guard Box Office

Possibly the management of the Majestic Theatre, La Crosse, had heard of the hold-up at the Capitol Theatre lately. At any rate, when Fox's "A Connecticut Yankee" played the house they made the lobby over into a castle front with the box office walled up with beaverboard and a drawbridge guarded by two knights in full armor. There is also a cowboy in a plug hat hanging around.

Raise the Bridge

If you copy this design, raise the bridge from the lobby floor and provide a block and fall by means of which the bridge can be raised at non-showing times, lettering the underside with an advertisement of the attraction. This bridge looks a little too much like a gang-plank to be convincing, but the idea is there and a little elaboration will greatly enhance the effect.

THIS MANAGER TOOK NO CHANCES ON HOLD-UP MEN

Two knights and a drawbridge guarded the approach to the donjon keep or whatever it is the box office of the Majestic Theatre, La Crosse, is made up for. There is also a cowboy with a plug hat to aid in exploiting "A Connecicut Yankee"

Carried the Tent Idea from Sidewalk to Stage

Fred Walton, of the American Theatre, Bellingham, Wash., took the tent idea for "The Sheik" and played it to a logical conclusion.

He not only made the tent front, but the inside of the lobby was the tent interior and on the stage he showed two prologues with the tents of the Arabs, the girl ushers acting as characters.

We do not pay much attention to prologues, but this is so simple that it may interest others, and it is within reach of all. The feature was preceded by the Burton Holmes-Paramount travelogue on Biskra. The stage was set to represent a tent interior, simply using the same material as that employed for the front of the house. One of the girls faked an Oriental dance. Then the first half of the travelogue was run, the screen was taken up and another usher was seen with "The Sheik;" in this case a whiskered old reprobate. She played a selection, the real playing being done by a man off stage, then the screen was dropped again and the film ended with the camels crossing the desert and the feature was put on. It was simple and decidedly effective, and helped to bulge the walls for a four-day run.

Sold on Half Rates

Getting the parents through the child is old stuff, but if it works the date doesn't matter. Ed Paull, of the Regent Theatre, Springfield, O., had "Peck's Bad Boy" for a four day run. Instead of making one matinee a cut rate show, he issued coupons good for any child on a ten-cent admission to any performance. These coupons were distributed around the schools and repeated in the paper. The result was that hundreds of youngsters simply made their parents turn out, and the parents paid the full price and packed the house at most of the showings.

Burning Up Barnes

A racing car, locally owned, and excerpts from the sub-titles, were the selling points used by William C. Johnson, of the Rialto Theatre, Columbus, Ga., for "Burn 'Em Up Barnes."

The quotations—with frequent changes—were used on slides for two weeks prior to the coming of the picture. The racing car had won numerous country fair events and was well known, so the presence of the car in the lobby was an attractor. Over the entrance door was written "Entrance to the races" and over the exit stood "Positively no betting allowed." At odd times the car was sent out as a perambulator.

HERE ARE THE INS AND OUTS OF THE EXPLOITATION FOR "THE SHEIK" IN BELLINGHAM, WASHINGTON

This carries the Lindlar lobby to its logical conclusion and shows how thoroughly Fred Walton goes into a stunt when he likes the idea. He not only used the tent idea, but he put his staff into more or less Arabic dress. We think that must be the Queen of Sheba standing in front of the box office and we'll admit that she is some queen. H. C. Eagles, a Paramounteer, helped with the scheme

Selling the Picture to the Public

HOW A PITTSBURGH MANAGER PUT OVER A COMEDY

The Savoy, a Rowland and Clark theatre, split the banner between the dramatic feature and the two-reel Educational-Campbell comedy, "The Stork's Mistake," but it gave all of the lobby display to the two-reeler, realizing its greater Christmas value

Gave Full Lobby Space to a Two Reel Comedy

Now and then you discover some manager who has the courage of his convictions. Just before Christmas the Rowland and Clark management in Pittsburgh, figured that a comedy would pull more people than a drama, so when they booked "The Stork's Mistake," an Educational release, into the Savoy, they divided the banner between the two and the five, but gave all the rest of the lobby to the two-reeler, realizing what a fine display could be made with this subject.

A Chimney Exit

Three paintings were on each side of the lobby (only one side of which is shown in the cut), and the entrance and exit doors carried a large painting of the stork and the physician in a wild chase. You broke the physician in two to enter and came out through the chimney.

It was new and different, and it held the business up at a time when business most needed bolstering. It was a direct defiance of the tradition that the longest film is always the feature, but between tradition and the box office, the Savoy favored the B. O.

Attendance Records Put Over the Sheik

One man's meat may be another man's poison, but the New York business on The Sheik has probably sold more tickets to out-of-town patrons than any single factor, not even excepting the book itself.

A Paramount Help

The Paramount exploitation department prepared an interesting set of comparative figures that read well in print and look as well on signs, and these have been almost universally copied.

N. Blumberg, of the Palace Theatre, Racine, made the lettering for the sign which completely covered the ticket office, except for the window. It was not a very large lobby, but by using every part of it, Mr. Blumberg got as much on his cards as other managers, and he did a very neat job of sign writing, employing stills for his decorative material.

It made a clean-up and the most elaborate lobby could have done no more.

Painted on Scrim for His Moonlight Effect

Because he had run an Oriental atmosphere picture only the week before, W. E. Drumbar, of the Riviera Theatre, Noxville, was somewhat up against it for a lobby display for Pola Negri in First National's "One Arabian Night."

He got something different by painting on a series of scrim drops, the first carrying tinsel stars, which glittered very realistically in the lights. On the backings he painted mosques and houses. The mosques lack the characteristic domes of oriental architecture, but they showed up well and the patrons were not particular. Cutout windows in the buildings added to the effect.

An Oriental Orchestra

To back this up, he framed an orchestra of a musette, a flagolet and tomtoms, keeping the music down to suggest the sound coming from a distance. It got over, and was not ear piercing. The band did rather better than the scenery to get in the crowds.

It's well to remember that your phonograph dealer can order Turkish records for you if you cannot get a band. Give him time to send out of town for them and tell him just what you want, and he can supply almost any sort of music from Chinese to Choctaw. It is not regularly carried, but he has the lists.

Horseshoes for Luck

When the Fox production of "Thunderclap" was due at the Moon Theatre, Omaha, the management obtained seven racing plates which were shown in a glass case just in front of the lobby and labeled: "These shoes worn by Dan O'Patrick, the winner of the famous European Sweepstakes. Loaned by William Fox."

No one had ever heard of Dan or the European sweepstakes, but a lot of people crowded into the theatre to see the seven-legged horse.

THIS LOBBY IS SMALL, BUT EVERY INCH OF IT WORKS

It was devised by N. Blumberg, of the Palace Theatre, Racine, who put over "The Sheik" with his hand-lettered arguments to as large a business as the greater houses did on longer runs. He played to capacity, and no one did better than that

Selling the Picture to the Public

Made a Big Appeal With a Back Number

It does not matter how old a picture is if it is new to the town where it is playing. Pictures do not have to be first run to appeal, and Nick McMahon knew that "Forbidden Fruit" was a bit old when he booked it into his Marlowe Theatre, Ironton, Ohio.

He also knew he could put it over with exploitation.

WHAT McMAHON DID

He copied one of the windows used in the earlier runs, and he did just as much business as he could have gained with a pre-release. He made a display in a soda shop with apples and oranges cutout of cardboard to match up with the store's display of candied fruits and both the theatre and the store profited.

Went Through the Mails

Because the Lyric Theatre got into a jam with one of the two newspapers in Lexington, Neb., when the editor refused to publish any readers about "Over the Hill," the theatre withheld its paid advertising in that sheet, used larger spaces in the more friendly organ and took the rest of the money for a mailing list.

In some way they got hold of the names of most of the subscribers to the recalcitrant sheet, and circularized these with postcards and a form letter. The second Battle of Lexington was as successfully fought as the one in 1776, although Lexington had been moved west in the meantime.

Made Rope Substitute for Evergreen Bands

Evergreen decorations were a part of the lobby displays of most theatres during the holidays. W. H. Larned used vines and red and green lights to top his screen frames, but he worked a new idea for the lettering. He took new rope of the cheapest sort and dyed it red and green, using this for the lettering of star and title, as well as around the insert cards and the cutout from the one sheet. Around the latter he added tinsel, which showed up brightly in the lights which top the frame. A sheepskin rug was placed at the bottom to give the suggestion of warmth, and the small signs on either side of the rug were prepared for a greeting. They were not used both at once. The Christmas greeting was shown until that holiday was passed and then the other was set in its place.

Mr. Larned writes that he can trace a part of the material increase in business for the attraction to the interest displayed in the frame.

The use of rope as decorative material on lobby frames is not new, but to use it as a substitute for evergreen rope is a new touch which managers who have tried to form letters out of evergreen will appreciate.

Employed His Marquise for a Pre-announcement

George J. Schade, of the Schade Theatre, Sandusky, thought so well of the money-making possibilities of "Over the Hill" that he turned his marquise over to the Fox attraction a week in advance of the run.

He worked up two twenty-four sheet cutouts into awning announcements, and put them up a week in advance.

THE SCHADE MARQUISE

It is his rule to hold the house announcements to the "today" event, but in this case he was convinced that he would make more money preparing the way for the big feature, so he slid on the current show and spent more of his energy on the bill for the following week, and he made extra large "next week" cards, so there would be no error.

Classified Kidding

Most newspapers are always glad to exploit their classified advertising, and will work in with any manager who gives them a lead. Knowing this, the Century Theatre, Baltimore, inserted this advertisement in a local paper:

For Sale

A double dingle, the rarest bird ever brought out of the wilds of Africa. Captured by an Admiral of the African Navy. For terms address J. Rufus Wallingford, Century Theatre, Baltimore.

That was only the first act. The next was to supply the paper with letters purporting to have come in reply to the advertisement. Just a few of these were the product of the press agent. The rest came in from the same class of persons who make life easy for the column conductors. As soon as they saw the paper printing kidding stories, they piled their answers in. No prizes were offered—naturally—but had there been one it should have gone to the man who offered any money if the bird was a male as he had a female he wanted to breed to.

A stunt like this—

Helps the play, which was Paramount's "Get Rich Quick Wallingford."

Advertises the classified advertising.

Makes good reading.

Grabs free space.

There you have the scenario. Now write the continuity yourself.

YOU DON'T HAVE TO SAVE THIS UNTIL CHRISTMAS

W. H. Larned, of the Victoria Theatre, Tamaqua, Pa., dyed rope red and green and used that for the ornamentation and some of the lettering on his Christmas offering. It attracted so much attention that he feels that it more than paid

Who Won The
BATTLE of JUTLAND?
JELLICOE
VON SCHEER
BEATTY
HIPPER
Turn and Learn~

The BATTLE of JUTLAND No Longer SHROUDED IN MYSTERY

WHO won the Battle of Jutland? This was a question of international dispute even among naval experts until this motion picture was finished. Now audiences everywhere can form their own judgment as to who won.

The immense task of comparing all the logs kept by the gunnery officers of both the British and German fleets throughout every stage of the conflict, and then of re-enacting with models every move of every battleship, cruiser, destroyer and torpedo boat engaged, was done by Major General Sir George Aston, K.C.B., for thirty-eight years a British naval officer.

It took three years' preparation and over 3,000,000 moves of the model ships to reproduce faithfully every course steered, every sinking, torpedo attack and broadside, and every other recorded incident. Each model could be moved but a sixteenth of an inch at a time. It is this fidelity to facts which makes The Battle of Jutland the greatest historical drama ever screened.

Audiences realize they are seeing unbiased history, that every ship they watch sink beneath the surface of the North Sea represents an actual incident in this world's greatest sea battle. The reactions are unlike any aroused by imaginative screen drama. They prove that truth is more thrilling than fiction, even on the screen.

AMERICAN PREMIERE AROUSED INTENSE INTEREST

At the RIALTO THEATRE
New York City, Week of Nov. 20th

What Unbiased New York Newspapers Said!

NEW YORK MAIL:

" 'The Battle of Jutland,' a picturization of the famous sea fight of the World War—the only clash between the grand fleets of Great Britain and Germany, is a film of unusual interest. It gives a most vivid picture of the epoch-making battle."

NEW YORK HERALD:

" 'The Battle of Jutland,' produced under the supervision of Major General Sir George Aston, K.C.B., from official records, shows in a clear-cut and engrossing way the whole progress of the fight, though it glosses over the finish and leaves unexplained why Jellicoe didn't smear the Germans more."

NEW YORK TELEGRAM:

" 'The Battle of Jutland' . . . marvelous reproduction of the battle between the British and German fleets in the North Sea . . . So realistically has it been done, so dramatically has the fight been laid out . . . that the spectator believes he is upon some high vantage point overlooking the historic conflict. Torpedoes worm their fatal white line toward enemy ships, fire flashes from the ships' sides, there are great flashes, whirling of waters and ships disappear below the surface."

NEW YORK EVENING JOURNAL:

" 'The Battle of Jutland' is a fascinating moving picture compiled under the direction of Major General Sir George Aston, following careful preparation. It tells of the great naval maneuvers between the English and German fleets in . . . the affair that many consider the turning point of the war . . . intensely interesting."

NEW YORK WORLD:

"A reproduction . . . that sets before us the actual maneuvering of the various opposing craft of the Battle of Jutland, wherein Admiral Beatty outthought and out-fought the Germans in the World War's great sea engagement. The minutest detail of the attacks is shown—submarines launching torpedoes, battleships sinking, gun-fire from the giant warships, and all. An invaluable animated chapter of the Great War."

THE BATTLE OF JUTLAND (3 Reels)

Is a Super Special Short-Reel Subject, and Will Carry Off Feature Honors on Any Program—Anywhere!

Build a Short-Subject Program Around This Special

IT'S ONE OF EDUCATIONAL'S NATIONALLY ADVERTISED SHORT SUBJECTS

See Your Nearest Branch Immediately

Educational Pictures
"THE SPICE OF THE PROGRAM"

See Your Nearest Branch Immediately

EDUCATIONAL FILM EXCHANGES, Inc.

A picture with world-wide appeal

Because it is Sincere and true to Life

Told in a different way

PHOTOS © STRAUSS-PEYTON

EXCEPTIONAL PICTURES *Presents*

CHARLES (CHIC) SALE

living seven different characters

in **"HIS NIBS"**

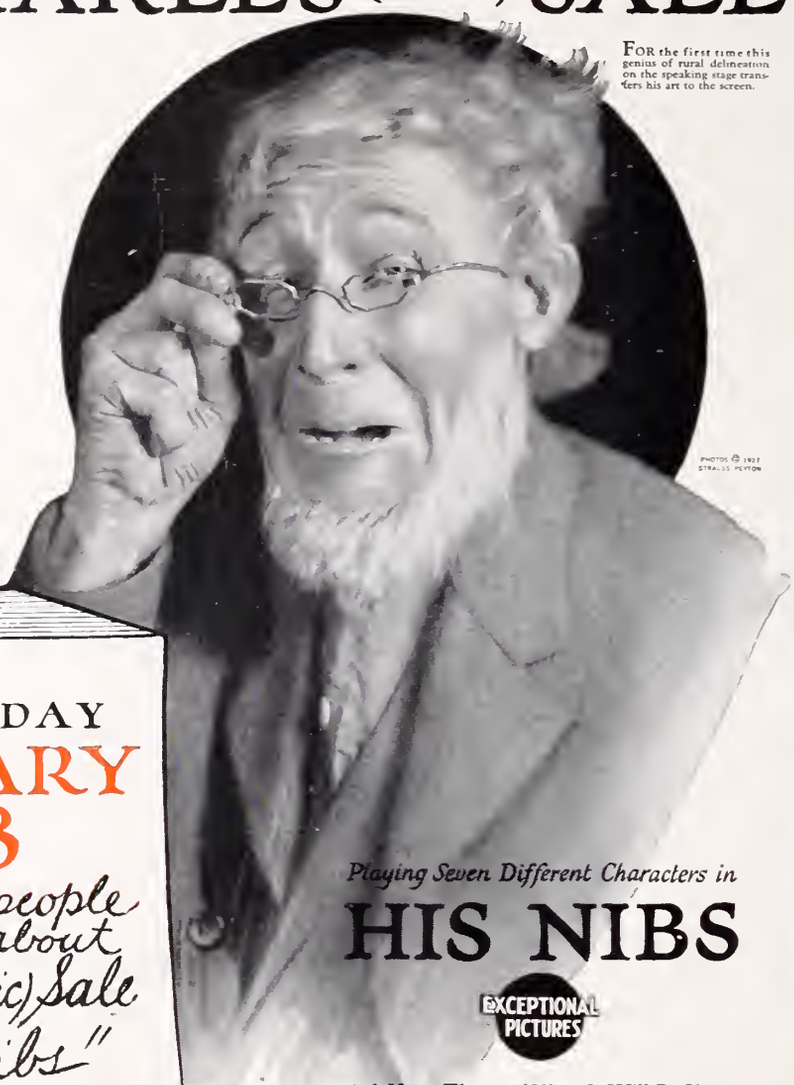
a quaintly humorous story of people you know

JP

THE SATURDAY EVENING POST

CHARLES (CHIC) SALE

FOR the first time this genius of rural delineation on the speaking stage transfers his art to the screen.



PHOTOS © 1927 STRAUSS PEYTON

SATURDAY
JANUARY
28

Over 8,000,000 people will read about Charles (Chic) Sale in "His Nibs" Today

Playing Seven Different Characters in

HIS NIBS

EXCEPTIONAL PICTURES

Ask Your Theatre When It Will Be Shown

EXCEPTIONAL PICTURES CORPORATION
ALEXANDER BEYFUSS, President
NEW YORK CITY

Premier first-run showing
Capitol, New York
An S. L. Rothapfel presentation

Distributed on State Right Market by
"HIS NIBS" SYNDICATE, Inc.
L. L. HILLER, President
Longacre Building
42nd Street and Broadway
New York City

EXCEPTIONAL PICTURES

Selling the Picture to the Public

MAKING TWO CUTOUTS FOR A CHRISTIE SELL TICKETS

The Strand Theatre, Seattle, thought so well of "Pure and Simple," with Bobby Vernon and Josephine Hill that it made two cutouts of the clever pair the chief feature of the front lobby, figuring that it would hold its own with a big feature

A Good Postal

Sometimes it is what you don't say that counts. The New Theatre, Baltimore, sent out postals recently with a double rule border. Down in the lower right hand corner was a two line

Don't tell
everything

done in a neat script. That's all there was on the card, but a lot of people hunted around until they matched it to the Paramount picture and a lot more knew it in advance, but had their interest more strongly aroused. It's a just once idea, but it is very good that once, and this title works especially well with it.

A Sectional Dictionary

Bridgeport residents recently received a folder in the mails with only their address and "pocket dictionary" on the outside. The thing seemed to be too small for a dictionary and the natural instinct to make the other man out a liar caused them to open and read the piece.

Inside was an enlargement of the dictionary definition of "Shame" with text to explain that the Fox picture of that title would be seen at Dawe's Theatre.

As a dictionary it was all right as far as it went, but it was better as an advertisement, because it was more effective than the usual mailing piece. A one-word dictionary is not generally helpful, but perhaps Dawe's is going to amplify the idea.

Played Up a Christie Along with a Feature

Pat Dowling, the Christie Comedies press agent, is exulting over the Christmas present he received in Seattle.

The Strand Theatre, a Jensen and Von Herberg house there, played up two cutouts from the three sheet, showing Bobby Vernon and Josephine Hill in "Pure and Simple." The cutouts made more of a showing than the greater display for the feature and helped to emphasize the fact that it was an all comedy bill.

That's a good scheme, but we think it is an even better one to play up these comedies when there is a heavy bill, to pull in the people who do not care for drama. A Christie Comedy can pull a man in all by itself if given half a chance.

Staged Football Match With Two on Each Side

One of the best lobby exploitation stunts on Charles Ray in "Two Minutes to Go" comes up from Memphis, where Thomas G. Coleman, of the Strand, built a miniature football gridiron on a platform in the lobby for this First National attraction.

He was at a loss for a grass mat for the field until he thought of mixing sand, chrome yellow and dry green paint. He made this into a smalt and painted the beaverboard with this, getting a better effect than he could have gained with a straight green. The lines were put down in white, and the goal posts were also painted white. This paint and the cloth for the border were the only items of expense, for the four players were football statuettes borrowed from a merchant, while the pennants overhead were loaned by a sporting goods store. The entire display cost only $3 and this was but a small fraction of the additional ticket sale.

The lobby miniature seems to be gaining in favor as a display, and this suggestion comes in time to help out many who have yet to play the picture. It also offers a hint for other lobby displays.

Business is starting up. People feel that with the coming of the new year conditions must change. All over the country the Rotary Clubs are conducting a campaign of optimism. Get in the movement. Make your screen one of the advance agents of prosperity. Rotary will give you the material if there is a club in your town. If there is not, work on your own slides, but help the country to come back and you will profit from the extra tickets sold. Get back of the movement and keep the ball rolling. You are working for yourself as well as for the merchants. Work hard.

THIS FOOTBALL MATCH HAD ONLY FOUR PLAYERS

Thomas G. Coleman, of the Strand, Memphis, could have built a full gridiron for Charles Ray, but he could borrow only four players for Charles Ray in "Two Minutes to Go." However, it turned the trick for the First National release and built business

Selling the Picture to the Public

Spotted Perambulator for Will Rogers Play

G. R. Stewart, of the America Theatre, Casper, Wyo., is better known for his newspaper advertising than for his exploits, but that he can work both sides is shown by this cut for Will Rogers in "Doubling for Romeo."

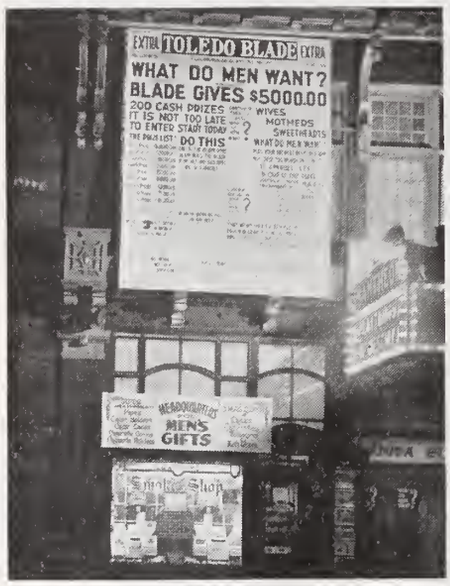
THE STEWART PERAMBULATOR

The placard on the rider's back reads: "Will Rogers in 'Doubling for Romeo.' America. Now." On the sides of the saddle are signs reading, "A rip, roaring Romeo from Arizona."

The rider was in a romantic costume, but wore a cowboy hat and carried a lariat at his saddle horn, suggesting the combination of cowboy and romantic hero. On a spotted horse he attracted a lot of attention and dragged tickets into the house.

Largest Newspaper Page Above a Toledo Theatre

Paul Gray, who is out ahead of "What Do Men Want?" hooked the Toledo Blade to a $5,000 cash contest on the problem, with 200 cash prizes. He had a painting of the Blade front page 15 by 18 feet which he hung above the Pantheon Theatre, where the Wid Gunning offering was to play, and then the Blade carried a front page picture of the "the largest newspaper page in the world" and advised everyone to go and see it in front of the Pantheon.



THE BIG REPRODUCTION

Of course by the time they got there there was a lot of other selling material, so they read the big reproduction and then closed in and gave the stills a good look over.

The Blade carried considerable advertising for the contest on the inside pages, but an illustrated two sevens with a real news value right in the centre of the front page of a paper with 90,000 circulation is some little stunt all by itself.

The contest features has been freely worked on this production but this is the most pretentions hook in both as to the size of the prizes and the publicity gained, and as there has been no "largest newspaper page" for some six or eight months, it was new again.

For that matter it was new in Toledo because it had never been worked there before. That is the real text of novelty. If they have not seen it, it is new. It's the same with the picture. Any stunt is good until it has been used on your patrons, and sometimes it is good when used again.

Another Pretentious Hearne Lobby Display

Noble Hearne, of the Frolic Theatre, San Francisco, sends in another capital lobby display this time for the Universal-Jewel feature, "Conflict." This time he shows both the exterior and interior lobbies.

The box office is a log cabin along conventional lines, but it is merely part of a display which includes a real waterfall with Priscilla Dean perched on the very brink of the falls, to emphasize the high point in the production.

Both sides of the foyer show painted drops with moulded rock in front. On one side is the river and the falls and on the other the town. Artificial vines and real shrubbery aid the effect. Mr. Hearne says that the display is comparatively simple to make and that he will be glad to go into details on request. It will be recalled that Mr. Hearne makes his rocks of pasteboard covered with bits of old scenery and then painting. It gives a decidedly better effect than a flat painting, and once you catch the trick it is not at all as difficult as it sounds.

NOBLE HEARNE, OF THE FROLIC THEATRE, SAN FRANCISCO, SAYS THIS IS EASY TO MAKE

If you don't believe it send him a return envelope and he says he will send the complete details. The left-hand side of the interior lobby is shown in the exterior picture for Priscilla Dean in the Universal-Jewel "Conflict." The figure is a cutout from a poster and the waterfall is partly real, a perforated pipe spraying the water in front of a painted fall

Selling the Picture to the Public

Cleveland Advertisement Suggests Stunned Writer

This four hundred lines from the Standard Theatre, Cleveland, suggests that the copy reader was afraid of his job. He is trying to sell this so hard that he overthrows. His English is awkward, at best, and sometimes worse than that. Take that line just below the signature, which reads "Carl Laemmle, the

STANDARD THEATRE
PROSPECT AT 89TH—THIS WEEK
PRICES—ALL SEATS 25¢ NO HIGHER
CONTINUOUS 10 AM TO 11 PM
CARL LAEMMLE, THE DEAN of PEER PRODUCERS presents
1000 THRILLS YOU CAN COUNT!
BUT—WOMEN WITH WEAK HEARTS, BEWARE! HIS BREATHLESS WESTERN HEART PUNCH! EVEN STRONG MEN'S PULSES BEAT FASTER!
CARL LAEMMLE'S FIRST WESTERN SUPER-PRODUCTION EVER MADE OF THE INIMITABLE STAR IN A STUPENDOUS SENSATION
HARRY CAREY
IN THE GREATEST WESTERN CHARACTER EVER PORTRAYED
THE FOX

TOO MUCH LANGUAGE

dean of peer producers." Done into more simple language it merely means "Carl Laemmle, the oldest of equal producers," and that doesn't mean anything at all. The dean of a guild, craft or corps, is merely the oldest and therefore presumably the most experienced member. That implies some distinction, but "peer" is a sadly overworked word with the writers. It means equal. A man who is judged by "a jury of his peers" is judged by his equals. It implies no distinction. Peer, in England, is used as a word of rank, but it is derived from the house of peers in which the men of equality sit, as opposed to the Commons, where the men of title and the men of lesser rank may sit together. Peer is taken by the advertising writers to mean something out of the ordinary, where the reverse is really the sense. That line is not even good circus English. A different sort of slip occurs in the bank below. It reads:

But women with weak hearts, beware!
His Breathless Western heart punch!
Even strong men's pulses beat faster!

There is one exclamation point too many there. The artist in copying has used a "shout" at the end of each line to make it look better, and he splits the sense, for the first two lines should read as a whole—"Women with weak hearts, beware his breathless western heart punch." The extra exclamation breaks the sense. The next bank is almost as clumsy, for it runs: "Carl Laemmle's first western Super-production ever made of the inimitable star in a stupendous sensation." That is just words and words. It may possibly sell—to some, but it will give many people a poor idea of the motion picture theatre. It would have been better to have said: "Carl Laemmle's first western super-production. The most stupendously sensational production in which this inimitable star has ever been seen." It is all a labored enthusiasm, without pull because it is without continuity. Even in jazz writing you have to stick to sense and strive for smoothness. This advertisement lacks both. It would have been better displayed had it been set in type, with the exception of the star and title strip. With lettering that size a good twelve or even an eighteen point could have been employed, which would have yielded a better result. You can gather from the display as it stands that the copy writer is tremendously excited over the bigness of the production, but he does not convey his enthusiasm to you because he speaks so haltingly. Even in the ear there is a clash, for the panel reads

Prices
all seats
25 cents
no higher

If all seats are twenty-five cents there is a price and not prices and "all seats 25 cents" would have covered the ground, for if all seats are a quarter it stands to reason that there are none at a higher price and there is but one price. A house able to buy 500 lines of space for a Sunday splash should be able to afford a more expert writer.

—*P. T. A.*—

Pulling in Space Is Good House Economy

The Loew theatres, Cleveland, which used to use half pages for each booking, and which later on cut to quarters, pulled still further in just before the holidays without losing display. By cutting a little three bookings, covering four theatres, are put into a single half page with ample display for each and a decided saving in space bills. There is only one advantage to be gained through the use of overlarge advertisements. It is possible to impress the reader with the importance of the attraction by going to large display, but this holds good only where a half page space is two or three times the size of the usual display. When a half page space is made the standard weekly size, the only effect gained is that people are impressed in some small degree with the idea that the house is affluent, but the psychological effect of this extra investment is seldom sufficient to pay the cost of the extra space; particularly in a city, where the space is apt to be billed on the line rate instead of by the inch. We believe that the crowding of the three displays onto a single half page space will sell just as many tickets as was possible where each house obtained a quarter page space. If you make your advertisement large enough to be distinctive and easily read, any greater use of space is more or less wasteful, and does not yield a return in proportion to the investment. We question whether a return to the larger spaces would pay even the cost of the additional advertising, save in the case of a real super feature. Each year a lot of money is wasted in an effort to use more space than the other house does, and this inevitably leads to a fight which results in good only to the advertising departments of the papers. These spaces are not as impressive as the halves, but they will probably sell just as many tickets and do the house just as much good. This would not hold so true were the houses under different managements, but unquestionably much money is lost through the excessive employment of space beyond actual needs. Of the three spaces that for the Park and Mall is easily the most sightly, though the reverse for "Man, Woman Marriage" shows well because only large letters are used in the reverse and the mortises put over the smaller type. This First National sounds like last year, but it should be remembered that First Nationals have not been shown in Cleveland on acount of a legal tangle and this is first run stuff in the city on the lake. It's old elsewhere, but it is Cleveland's first chance. It is only recently they had a chance to see "The Kid." This trio of announcements points a valuable lesson, the moral of which is that enough is plenty.

—*P. T. A.*—

Grauman Houses Gain Some Varying Results

These two displays for the Grauman Theathough presumably they are the work of the tres, Los Angeles, show very different results, same artist. The top one hides the title in a constructed bank, though it is a title well worth playing up, while that at the bottom obtains a fine display. This is in part due to the fact that the Rialto does not have to carry the list of production acts, but more because the artist held in to half his space where he could have stretched it, through rearrangement, to run over to the formal program. It was merely a matter of laying out the design. The cut ran only half the space, so the title was cramped under the cut. In the other design the various characters in the Cosmopolitan-Paramount production are used for a border and there was plenty of space within for the proper display of a title which sells itself. It is practically impossible for an artist always to make his best display, for conditions must be considered, but we believe that better than this could have been done with the upper space by a more careful planning and a willingness to

Loew's STATE
This Week
NORMA TALMADGE
in
"THE BRANDED WOMAN"
Adapted by Anita Loos from Oliver Bailey's Play "Branded"
EXTRAORDINARY ADDED EVENT!
The American Debut of Europe's Celebrated Ballerna
PALLAY ANNA
Once This Afternoon, and at both Evening Shows. Also every week-day afternoon and evening
OUR USUAL PRICES
BALLET ENSEMBLE OF 15
Directed Personally by Kurtus Janos, Composer
Coming Xmas Week—J. M. Barrie's "THE LITTLE MINISTER"
STILLMAN THEATRE
SEE IT THIS WEEK
MARY PICKFORD
"Little Lord Fauntleroy"
ALLEN HOLUBAR'S
MAN-WOMAN MARRIAGE
With
DOROTHY PHILLIPS
A MIRROR OF WOMAN'S HOPES AND LOVES
1500 SEATS TODAY AT 50c
Performances Every Day From 11 A. M. to 11 P. M.
"Why Wait?"
Why wait for a husband who may never return?
Why wait for fleeting years to snatch away unrealized hopes?
Why wait when there are others who offer love and the happiness of which she knew so little?
It's simple, yet humanly strong, this drama of a wife whose loyalty and faith are pitted against the torments of love-loneliness
"Courage"
FROM THE STORY by ANDREW SOLTAR
CHESTER CONKLIN
COMEDY
"A PERFECT VILLAIN"
AT THE PARK
Orchestra Feature
Fling of the Highlanders with Bagpipe Trio and Scotch Dancers
LOEW'S
PARK
-AND-
MALL
BEGINNING TODAY

THREE DISPLAYS ACROSS A CLEVELAND PAGE.

Selling the Picture to the Public

break away from a conventional layout. Moving the cut more to the center of the space would have permitted the throwing of the title clear across, and the orchestra could have been sold in the space gained at the left of the cut, with the type talk at the right in smaller measure. For that matter the cut could have been reduced materially without losing its value

TWO GRAUMAN DISPLAYS

as an attractor, and that is the only service this scene performs. It is not calculated to sell on the interest it engenders. The display for "Get Rich Quick Wallingford" is much the better of the two from every angle. This does not require as much selling, and yet it is sold much more strongly, both in type and cuts. The cuts are not always under the advertiser's control, but he certainly can write his own copy.

—*P. T. A.*—

Olympic, Pittsburgh, Continues All Type

One week recently the Olympic Theatre, Pittsburgh, went back to the old hand lettering, but it hurried back to the all type again, with

THE PITTSBURGH OLYMPIC

a Pen Print bold title and an open display. With one or two stars the penprint is used in a smaller size for the names, but with three featured players the use of a more solid face, to give greater seeming importance is indicated. The use of all capitals is carried to excess, but the lines are all so open that this is not a serious matter, for you are not asked to read a solid bank. There was a time when the Olympic had about as poor an advertisement as could be found in the country. Not even the country weeklies did any worse than the old hand lettered stuff, and almost overnight they turned to type and fared so well that they carried another house over into the "right" column. This is only a three seventies, but on the page it has the display value of a quarter page at very much smaller cost. And in addition the cost of a cut and the cut copy is also saved. When the other theatres learn the value of this form and the all-type ceases to possess distinction, the Olympic will probably return to the use of cut attractors, but we do not believe that they will ever again revert to the all hand lettered space, for they have discovered the greater value of forceful type lines. The proposition is so simple that sometimes we wonder at the persistence of so many theatres in holding to the drawn display just because the others all do. That is one of the chief reasons for doing something different. With all displays along similar lines, it is difficult to rise above the rest. It's absurdly simple, but if all of the houses did good advertising, there would be no excuse for this department.

—*P. T. A.*—

Bell Tempted Fate with Half Tone Reproduction

Sometimes Nelson B. Bell, of the Crandall Theatres, Washington, gets in a jam with his half tones, but this three 125 lines gets over very nicely, cut and all, or Bell was careful to get a proper screen. We do not believe that the cut, as such, sold a single ticket, but it sold the Pola Negri name just below, and the Negri probably sold an abundance of tickets. It's a tricky sort of display. It is so simple that it looks as though it might have been thrown together, but evidently it was carefully planned to get the fullest possible display for the star name. Bell could have gotten as large a display by eliminating the cut and setting the name in two lines, with a twelve line letter, but he knew that if he did that it would not suggest the style of the production. It would be too blatant. It would smack two strongly of the circus. He got the effect of the two inch letters by using a cut to keep anything conflicting away from the name, and that stands up in a four line letter just as prominently and at the same time it does not give the effect of a three ring circus, but holds the display to the style of the production. With the title just below, he does not need to be as careful. He can kill that down a little with the panel just below, because he has made the name sell, and having sold, he can do what he will with the rest of the space—except to put fists into it. We think that this represents one of the best displays he ever turned out both for presentable appearance and selling results. And a large part of the success of the design is due to the selection of the cut. A darker background or more color in the hair would have hurt the display below. A dead black border would have been murderous. The lined background

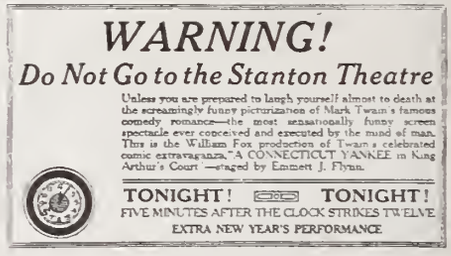
AN ODD EFFECT

is far better and the black in either corner just inside the frame looks all the blacker by contrast. It is difficult to believe that the man who can turn out the work of this grade can run the terrible thing used to advertise the second string houses week after week. He has excelled himself in this. Perhaps it is his defense.

—*P. T. A.*—

Old Fashioned Device Is as Useful as Ever

"This "warning" is a part of the announcement of the Stanley circuit in Philadelphia. Ben Franklin probably used something like that when he was living in that town, and it may not have been new even then. But that is not saying that it is still good for occasional use.


WARNING!
Do Not Go to the Stanton Theatre
Unless you are prepared to laugh yourself almost to death at the screamingly funny picturization of Mark Twain's famous comedy romance—the most sensationally funny screen spectacle ever conceived and executed by the mind of man. This is the William Fox production of Twain's celebrated comic extravaganza, "A CONNECTICUT YANKEE in King Arthur's Court" staged by Emmett J. Flynn.
TONIGHT! TONIGHT!
FIVE MINUTES AFTER THE CLOCK STRIKES TWELVE
EXTRA NEW YEAR'S PERFORMANCE

OLD, BUT STILL GOOD

The smaller type adds that you should not go "unless you are prepared to laugh yourself almost to death" at "A Connecticut Yankee." There was a lot to be said about the Fox production. There was no named star, though probably the Stanton forgets that Harry Myers was put into Lubin pictures from the old Forepaugh stock company in that town, and there was only the standard space in which to get the announcement over. The challenging line attracted the attention. The run on was smoothly phrased, and the idea was put over with a lot of space left for the New Year's

PICTURE THEATRE ADVERTISING

is a book every exhibitor needs. Packed with ad-stunts, tested advertising wrinkles, information on every phase of advertising for the picture house.

$2 postpaid.

ORDER QUICK! YOU NEED IT!

Chalmers Publishing Co.
516 Fifth Avenue New York

Selling the Picture to the Public

special performance, the house opening 12:05 a. m. Monday morning, in accordance with the same custom which permitted the saloons to open as soon as midnight was passed. The challenge is an old form, and like other old timers it can be worked only occasionally; probably not more often than once a year. It is always possible to revive this and the "don't read this" whenever you think it has been almost forgotten, but "just once" stunts should be handled with care. We think that this form of announcement brought more business than the straight announcement could have done. We do not believe that the advertisement would make any impression within the next six months. It is a good plan to keep these ideas for a last resort, using them only when it is not possible to think up some other and more novel lead. The circle in the lower left hand corner is a part of the special performance announcement, a clock face with the hands pointing to five minutes past midnight. That is what you might call a real midnight matinee. Most of them start at half past ten or eleven and run only a little while after midnight.

—P. T. A.—

Gordon, of Boston Slipping Back Again

We have been proud of the Gordon houses in Boston, because they cut out most of the hand lettering in the Sunday displays, and set a good example to other houses, but recently we have noticed that the Gordon theatres have been displaying a tendency to backslide. This display for Miss Lulu Bett would have been

WITH VAUDEVILLE INTRUDING

better had it been more readable. The copy is good and along new lines, and we think it would have paid to discard the sketch of the book and its myriad readers which is run just below the title at the top to get room for a running story in type. That section of the space is headed "A thumbnail history of the tremendous photoplay Miss Lulu Bett." Then it goes on to tell, in hand lettering, of the success of the book, a few lines of six point all capitals tells that it was a successful play and then lettering is resumed to tell of the picture. This could have been much better done with all type in the same face, possibly an eight point italic with "As a book," "as a play" and "as a picture" set into the copy in twelve to eighteen point bold. This would have carried on the idea of the triple hit as it is not given now, and the lower portion of the space could have been left as it stands to make the eye appeal. The framing of the layout, with the vaudeville on the right and Buster Keaton at the bottom of that space, suggests that he is one of the vaudeville turns. It is misleading, though we do not believe that deception was intended, and it loses strength. The vaudeville may help, but it spoils the balance of the advertisement and neither the pictures nor the acts are put over as they should be. Vaudeville has just the chances of a lot of pictures, but they used to hold the acts down in Boston and we believe that in the average house Miss Lulu Bett will sell better than the biggest act of vaudeville a combination house can afford. We hope that the Gordon houses swing back into the "right" column, for they were doing good work and setting a proper pace to others.

—P. T. A.—

Meaningless Attractor Cuts Down the Display

One hundred lines by three is a pretty large space for a Philadelphia theatre to take, even for a Pickford production, and we think that the Aldine wasted much of the space with

TOO MUCH ATTRACTOR

meaningless cut attractor. The large clock may get some attention, but a larger "Mary Pickford" and a larger title would have commanded greater attention. The clock means nothing to the reader. He does not associate "Little Lord Fauntleroy" with a clock, and he is not apt to think that the figure is that of Miss Pickford unless the name catches him, and the name would be put over better if there was more white space in which it could be displayed. The clock is meaningless. The name is what sells, yet the clock crowds the name. An all-type display would have been much better than this drawing, and would have put the picture over better. It is a second week display and the fact that it was held for a second week means a lot more than the inconspicuous line just below the signature suggests. A big "Second Week" and a much larger "Mary Pickford," stretched clear across the space would have been a better buy for 300 lines. The real high light of this announcement is the 50-75 cents, for the prices appear about where the center of interest in any space is to be found. Outside of the Stanley houses the Philadelphia picture theatres are not notably strong in advertising talent, apparently, but this is weak even for a poor average, and weak when strength is most essential: on the second week of a big feature.

—P. T. A.—

Don't throw away good ideas because you do not need them today. Tomorrow is coming.

Hooked the Shriners for a Special Show

R. A. Gill, of the Erie Theatre, Hugo, Okla., sends in the program and tack card he prepared for the Hugo Shrine Club when the Paris Club came over with a minstrel show to help the local organization. He writes that it might be of interest to us, "though off the line of picture exploitation entirely." That is where we think Mr. Gill is wrong. It is the best sort of picture exploitation to get a representative audience into a picture theatre, even though a picture is not shown. It establishes the house in the minds of a lot of people as something other than a "movie show" and will bring in some who do not usually attend. They will like the surroundings and come back the first time they see an attractive title, and perhaps get the habit. Helping out any representative organization, whether it be the Shriners, the Elks or the Knights of Columbus, will inevitably help the house. It cannot be hurtful and usually it is helpful in the extreme, so much so that it will well repay the loss of business for a night. It should not be done too often, but nothing is more helpful now and then. Mr. Gill also sends in a throwaway card on Constance Talmadge in "Woman's Place," in which he sold the back of the card to a photographic studio to advertise Christmas portraits. He seems a bit apologetic about this, too, remarking that it lowers the advertising bill. It does that and more. There is a certain credit in being connected with the other enterprises in the town—a linking of the house to other solid institutions which has a distinct moral effect. We are by no means in sympathy with the managers who feel that they cheapen their house program or other advertising media by letting in non-competitive advertising. We feel that it is an asset and not a handicap entirely apart from the revenue feature.

—P. T. A.—

Wastes Half the Space with Obscure Drawing

We do not like this 125 across five from the Stillman Theatre, Cleveland, because we believe that the lower half is largely waste. The top display is well written and well told with type, and we think that stretching this down

TODAY YOU'LL SEE THE SCREEN'S LATEST MARVEL
ALLEN HOLUBAR'S MILLION-DOLLAR MASTERPIECE
"MAN—WOMAN—MARRIAGE"
With DOROTHY PHILLIPS
Thousands of Players in Riots of Splendor, Beauty, Life, Hate.
Trampling But Never Crushing the Love-Power of Women
No Advance in Prices—1500 Seats today at 50c. 600 Seats at 75c. Weekday Matinees 35c and 60c
STILLMAN THEATRE

A STILLMAN APPPEAL

a little would have given all the selling necessary. The cut is largely excess matter. It happens that it comes out nicely, but this is not always certain even in Cleveland, and unless the advertisers know which weeks the press work will be good, it is taking an awful chance to risk 300 lines on the chance that the cut will come ont. Probably the cut interested, because the design suggests somewhat the general nature of the play.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.).

Love's Redemption

(*Norma Talmadge—First National—5,889 Feet*)

M. P. W.—Will please large Norma Talmadge following.

T. R.—Will not disappoint the numerous admirers of the popular star.

N.—Miss Talmadge raises conventional story by her personality.

E. H.—Will satisfy Norma Talmadge followers and will be found interesting if not wholly convincing by others.

F. D.—The most important fact gleaned from Norma Talmadge's current release, "Love's Redemption," is that it is high time she was given material worthy of her ability, and also deserving of the prices that are asked for her productions.

Chivalrous Charlie

(*Eugene O'Brien—Selznick—4,543 Feet*)

M. P. W.—Light comedy is Eugene O'Brien's forte and "Chivalrous Charlie" is one of the smartest light comedies that has been placed at the disposal of the show-man for some time.

E. H.—Rather unconvincing, weak plot with star playing hero to half a dozen maidens in distress.

N.—Eugene O'Brien as fighting Irish-American surprising novelty.

T. R.—A clever mixture of comedy and melodrama, zippy action, farcial situations and adventurous seasoning.

The Bride's Play

(*Marion Davies—Cosmopolitan-Paramount—6,476 Feet*)

M. P. W.—Irish people, especially, will like "The Bride's Play."

F. D.—A pretty star and elaborate urban settings its chief appeal.

T. R.—"The Bride's Play" is a charming picture from a scenic standpoint

N.—Romantic photoplay sumptuously staged.

Five Days to Live

(*Sessue Hayakawa—Robertson-Cole—5,210 Feet*)

M. P. W.—Sessue Hayakawa's preference for the role of the self-sacrificing hero is asserted in much his usual style in "Five Days to Live." His newest picture offers little that is new or enterprising.

F. D.—Fine acting by all-Japanese cast and lavish settings the features.

E. H.—It has a dramatic and satisfying finish and is gorgeously mounted.

N.—It is delivered by a competent cast, well staged, miserably cut. In fact, the juggling of the material borders upon serious danger.

T. R.—While poverty and sadness are elements of the photoplay almost throughout its action, there is nothing sordid or depressing resorted to in its production.

The Sin Flood

(*Featured Cast—Goldwyn—6,500 Feet*)

M. P. W.—Powerful theme grips the spectator's interest with a vise-like hold.

T. R.—It has that go-and-get-it quality which box offices sigh for.

N.—A rare treat for the discriminating; fine entertainment for all.

E. H.—This is a most unusual picture and will likely create a sensation. It should prove a big money-maker.

W.—One of the most powerful dramas the screen has known.

If you would like to live in a world without trees—if that is what you would bequeath to the future generation—then DON'T write to Washington, DON'T look on page 379, DON'T do anything for, left alone, everything is working beautifully and swiftly toward that state.

Winning with Wits

(*Barbara Bedford—Fox—4,435 Feet*)

M. P. W.—Another tribute to feminine resourcefulness, "Winning With Wits," offers an entertainment solution of the difficulties in tracing guilt when there is scarcely any clue.

E. H.—A fairly entertaining feature.

F. D.—Story lives up to its title very well. The kind of drama that appeals to "fan" audiences in particular.

N.—Melodramatic story makes good program picture.

T. R.—Dramatically presented, it is doubtful if this picture would fail to get over with the average audience.

Across the Deadline

(*Frank Mayo—Universal—4,886 Feet*)

M. P. W.—Super-fine cast. The action has a spring and carries one along entertainingly.

N.—From a point of scenic value, "Across the Deadline" is entitled to praise, in that the locale, the great Northwest, is interesting.

T. R.—Score another for Frank Mayo and Frank Conway.

F. D.—Star, support and direction make fair offering. Will please if they aren't too particular.

E. H.—A story of action, drama, love, with a particularly strong cast in star's support.

Received Payment

(*Corinne Griffith—Vitagraph—4,800 Feet*)

M. P. W.—Charms of Corinne Griffith cleverly exploited.

N.—Heart interest story with dramatic flourishes.

T. R.—The old theme of "the picture that was turned to the wall" is used in this one from Vitagraph with gratifying results.

F. D.—Production saved by good work of star and director.

E. H.—An interesting story, well presented with an effective climax.

SCENES FROM "THE PROPHET'S PARADISE." A SELZNICK RELEASE, STARRING EUGENE O'BRIEN

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Use the blank printed in this department or better still write us that you'd like a free supply of report cards.

First National

GO AND GET IT. Theme differs from most pictures. Went big here. Although quite old, would recommend it as sure to please, to anyone not having played it. Comedy of Wesbarry great. Advertising; newspapers, Posters, photos. Patronage; small town. Attendance; 620. A. La Valla, Bethel Community Theatre, Bethel, Conn.

THE KID. This picture went over good at raised admissions. No argument! Chaplin pulls them. He's like castor oil—good for the whole family. Advertising; newspapers, heralds and window tie-ups. Patronage; "all kinds" Attendance; good. A. C. Abrahamson, Gem Theatre, Hill City, Minn.

LOVE'S PENALTY. Consider it a good one; picture pleased. Advertising; posters and press. Patronage; fair. Attendance; fair. Chas. G. Howe, Elk Theatre, Longview, Tex.

MAN, WOMAN, MARRIAGE. A 100% attraction that pleased over six hundred paid admissions. Very spectacular and elaborately produced; a wonderful picture. Advertising; posters, mail, street, newspapers, etc. Patronage; neighborhood. Attendance; good. Temple Theatre, Aberdeen. Miss.

MOLLY O'. A splendid comedy drama. Big, also Big Rental, consequently did not have much left after paying expenses. Advertising; billboards, lobby, papers and slides. Patronage; family. Attendance, first day, good; second, fair; third, poor. W. J. Clark, Rialto Theatre, Eureka, Cal.

MOLLY O'. Best picture Sennett has ever made; way ahead of "Mickey" with Mabel Normand. The last reel sure is full of action and will make them stand up in their seats. Book not less than 2 days, no matter how small your town is. Patronage; small town, tourists. Attendance; capacity; W. F. Harding, Princess Theatre, Mount Doro, Florida.

NOBODY. Picture pleased much better than expected: a good picture for high class audience. Advertising; regular. Patronage; mixed. Attendance; good. Arch E. Bamberger, Empress Theatre, Owensboro, Ky.

NOT GUILTY. A picture without a fault except that it is a little dark in places. Give more light and it will improve very much. Pleased 100%. Settings and acting above the average specials. Advertising; usual. Patronage; small town. Attendance; fair. Jno. W. Joerger, O. K. Theatre, Enterprise, Ore.

THE OATH. A very good picture, well liked by our patrons. Advertising; one six sheet and one sheets. Patronage; small town. Attendance; good. J. F. Schlez, Columbia Theatre, Columbia, N. C.

PECK'S BAD BOY. Brother, here is a picture you must get by all means. Let them know you are going to show it and all you will have to do is collect the money at the box-office. It's a wonder when it comes to drawing a crowd, and best of all it will please. Advertising; plenty of paper, street, etc. Patronage; neighborhood. Attendance; good. Temple Theatre, Aberdeen, Miss.

PERFECT WOMAN. Good, but old. Story based on the reds. Advertising; billboard. Attendance; good. G. S. Jenkinson, Victor Theatre, Minocqua, Wis.

POLLY OF THE STORM COUNTRY. A very artistic production that impressed favorably, just the kind any theatre needs occasionally. Advertising; local papers and posters. Patronage; rural. Attendance; poor. Chas. W. Lewis, I. O. O. F. Theatre, Grand Gorge, N. Y.

R. S. V. P. It pleased some, but as a whole was pretty weak. Patronage; small town. C. S. Bovee, Florence Theatre, Elk Point, South Dakota.

THE SIGN ON THE DOOR. The best picture Norma has ever made, according to my patrons. Business very bad, owing to very bad weather and holiday shopping. Advertising; extra. Patronage; high class. Attendance; very poor. Arch E. Bamberger, Empress Theatre, Owensboro, Kentucky.

SKY PILOT. Very good. One of those pictures that please young and old. Advertising; window cards and one sheets. Patronage; high class. Attendance; good. G. W. Saul, Firemen's Hall, Hillsdale, N. J.

TWO MINUTES TO GO. A good picture and did a nice business on Thanksgiving and next two days. Pleases big majority. Advertising; cards, billboards and daily. Patronage; high class. Attendance; good. Geo. O. Monroe, Gilbert Theatre, Beatrice, Nebraska.

WHO AM I. Very good feature, ran with Hawaiians and business better than the past year for Tuesday night. Advertising; newspaper and billboard. Patronage; all classes. Attendance; good. W. L. Landers, Gem Theatre, Batesville, Ark.

A WOMAN'S PLACE. The best Connie Talmadge picture we have ever run. This is the word of my patrons. Advertise it big, it won't disappoint. Advertising; mail, paper, posters, heralds. Patronage; neighborhood. Attendance; good. Temple Theatre, Aberdeen, Miss.

Fox

AFTER YOUR OWN HEART. Good Mix picture; business fine. Advertising; regular. Patronage; general. Attendance; good. C. De Paul, Dreamland Theatre, Sault Ste. Marie, Mich.

AFTER YOUR OWN HEART. For action they never made a picture in the class of this one. Mr. Fox, don't ruin a real Western Star by taking him out of action pictures. Advertising; lithos, newspaper, slides. Patronage; Saturday crowd. Attendance; good. F. M. Holeman, Garrick Theatre, Madisonville, Ky.

FLAME OF YOUTH. Good little picture; could have been better with a little more action and comedy injected. Patrons pleased. Advertising; regular. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, De Queen, Ark.

GET YOUR MAN. Buck Jones well liked by my patrons and they are always with us when we show him. This mounted police story is as good as any of them. Patronage; middle class. Attendance; good. M. Oppenheimer, Empire Theatre, New Orleans, La.

ROAD DEMON. Very good picture, patrons well pleased. Film in poor condition. Advertising; one six, photos, ones and slides. Patronage; small town. Attendance; good. A. G. Coffin, Baldwin Opera House, Baldwin, Wis.

ROAD DEMON. A peach of a picture with Tom Mix. Pleased 100%. Full of action and good comedy. Patronage; small town. Attendance; good. L. Hables, Reel Joy Theatre, King City, Cal.

THE TEXAN. Tom Mix injected lots of comedy into this Western, which relieves it to an enjoyable extent. Advertising; ordinary. Patronage; general. Attendance; poor. H. J. Longaker, Howard Theatre, Alexandria, Minn.

WIDE OPEN. Plenty of comedy in this Tom Mix five-reeler. Very little story, but it keeps them laughing. Advertising; lobby display only. Patronage; general. Attendance good. Alfred N. Sack, New Dreamland, San Antonio, Tex.

Goldwyn

ACE OF HEARTS. No outstanding picture, just average program. Booked for three days and took it off second day. Advertising; photos, posters and newspaper. Patronage; general. Attendance; poor. Charles De Paul, Dreamland Theatre, Sault Ste. Marie, Mich.

BOYS WILL BE BOYS. You can't go wrong on this one: book it—will please 100 per cent. Advertising; one sheets, regular. Patronage; small town. Attendance; good. Thos. L. Haynes, Town Hall, Old Lyme, Conn.

DANGEROUS CURVE AHEAD. Very good picture; clean comedy. Played to very good business on Monday and Tuesday. Advertising; a small ad. in newspaper, and regular at house. Patronage; about 65 per cent women. Attendance; good. S. R. Peake, Pastime Theatre, Maquoketa, Iowa.

DANGEROUS CURVE AHEAD. A good picture; 90 per cent liked it. We want more

Straight from the Shoulder Reports

of this kind. Cost means nothing when we pack them in. Advertising; billboards and papers. Patronage; the best. Attendance; excellent. Michael Klamansky, Hippodrome Theatre. Annville, Pa.

EARTHBOUND. A wonderful picture, but it requires close attention on the part of the patrons and those who do not give it are the ones who do not like the picture. We had a few walk out each night, but also had a lot of people stop and tell me it was wonderful. Advertising; extra big. Patronage; the best. Attendance; very poor. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

OFFICER 666. Good, plenty of humor. Too many other things going on hurt business. Advertising; usual advertising, heralds, posters, newspaper. Patronage; mixed. Attendance; fair. Anna Frankle, Strand Theatre, Leon, Iowa.

THE OLD NEST. Although there has been lots said about this picture, it cannot be praised too highly. It is simply wonderful. Pleased 100 per cent. and box office receipts were satisfactory. My advice to any small town exhibitor is play it two days, as talk will get more people the second day than all the advertising you can do. Advertising; mailing list, newspaper, usual posters. Patronage; small town with lots of tourists. W. F. Harding, Princess Theatre, Mt. Doro, Fla.

THE OLD NEST. Really a fine production. Pleased 100 per cent. Set them boosting and make them think. Played Christmas at advanced prices. Advertising; billboards, window display, cards and full page newspaper. Patronage; mixed. Attendance; really good three days. C. D. McGregor, Princess Theatre, Chatham, Ontario, Canada.

THE OLD NEST. A picture that will please both young and old. It is a true story of everyday life. Advertising; as usual. Patronage; small town. Attendance; fair. Michael Leszczynski, Pastime Theatre, Depew, N. Y.

OLD SWIMMIN' HOLE. Only a fairly good picture. Star too old for a boy's part. Advertising; paper, posters, lobby. Patronage; small town. Attendance; fair. H. R. Walker, Royal Theatre, Dartmouth, N. S., Canada.

SILVER HORDE. An excellent picture scenes are wonderful. Northern pictures good. Advertising; billboard. G. S. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

SNOWBLIND. Just fair. Pleased about 60 per cent of the patrons; would not advise boosting it very strong. Advertising; regular. Patronage; usual. Attendance; very poor. Orpheum Theatre, Harrisburg, Ill.

SNOWBLIND. I didn't see this myself, but my patrons said it was good and it drew the biggest house in six months for me. Advertising; as usual. Patronage; high class. Attendance; good. A. E. Rogers, Temple Theatre, Dexter, N. Y.

THE TRUTH. My patrons did not like this one, and I think it very poor. Advertising: one, three, photos. Patronage; family. Attendance; poor. A. Wirtenberg, Woodlawn Theatre, Schenectady, N. Y.

WET GOLD. Did not see this myself but had several comments on photography. Not much of a story to it. Advertising; usual. Patronage; small town. Attendance; fair. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

Wid Gunning, Inc.

GOOD AND EVIL. A foreign made, lavishly produced and very pleasing picture, partly on the order of "Everywoman." Handicapped by title. Advertising; newspapers, posters, slide. Patronage; high class. Attendance; fair. J. W. Creamer, Pert Theatre, Gillespie, Ill.

Hodkinson

EAST LYNN. A good story and fine picture, but many who had read the book stayed away; afraid picture too sad. Advertising; lobby, papers and slide. Patronage; family. Attendance; fair. W. J. Clark, Rialto Theatre, Eureka, Calif.

GOD'S CRUCIBLE. Very good picture; not a knock out but good entertainment. Advertising; newspapers and billboard. Patronage; all classes. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Ark.

RIP VAN WINKLE. A wonderful production, that is, if you like this type of picture. My patrons didn't care for it so stayed away. We played it two days and barely got film rental. I am through with this kind of pictures. Advertising; mail paper, heralds, photos and everything. Patronage; neighborhood. Attendance; poor. Temple Theatre, Aberdeen, Mississippi.

Metro

OVER THE WIRE. Can't say much for this one, just a picture, but a good title. Advertising; regular. Patronage; high class. Attendance; poor. Geo. O. Monroe, Gilbert Theatre, Beatrice, Nebraska.

Paramount

AFFAIRS OF ANATOL. Good picture at regular prices—they charge too much for it for me. Lost money. Why twelve stars when only five act? Advertising; one sheets, lithos. Patronage; small town. Attendance; poor for the picture. Thos. L. Haynes, Town Hall, Old Lyme, Conn.

AFFAIRS OF ANATOL. Wonderful production from every standpoint. Just changed policy of house; run nothing but big pictures and run them a week. Had any number come back for the second and third time. Advertising: Newspaper (full page in color), heralds, lobby (Mr. Mills furnishes a photo of a most attractive display, but we haven't space to reproduce it. Ed). window display ,etc. Patronage ;the better class. Attendance; good. Forest E. Mills, Richmond Theatre, Richmond, Ind.

BLUE BIRD. Ran this for the High School; personally thought it beautiful; many liked it, a good many did not. Advertising; newspaper. Patronage; small town. Attendance; good. J. R. Rush, Pastime Theatre, Pearl City, Ill.

CAPPY RICKS. The best Neighan picture I ever ran, Meighan was well supported. Book it; you won't go wrong—and boost it. Advertising; lobby, six sheets, newspaper, billboards. Patronage; mixed. Attendance; good. G. E. Shilkeet, St. Denis Theatre, Sapulpa, Okla.

CITY OF SILENT MEN. You need not be afraid to meet your patrons when they're coming out from seeing this. Far more entertaining than most specials. More favorable comments than on any picture shown in six months. Advertising; posters, photos, house slides and newspapers. Patronage; small town. Attendance; good. A. La Valla, Bethel Community Theatre, Bethel, Conn.

EDUCATION OF ELIZABETH. Good picture. Advertising; big; Patronage; mixed. Attendance; good. B. W. McCarthy, Orpheum Theatre, Fargo, No. Dakota.

EXPERIENCE. A high class picture good for high class houses; the picture is extra good. Advertising; billboards, paper. Patronage; small town. Attendance; fair. J. Carbonell, Monroe Theatre, Key West, Fla.

FOOTLIGHTS. This is a real first class production, so tell your patrons that. When I say so, it IS so. Advertising; usual. Patronage; best. Attendance; good. Geo. C. Poindexter, Broadway Theatre, Hopewell, Va.

FOOTLIGHTS. Very well acted picture. Just a little too long, my people seemed to tire of it. Advertising; regular. Patronage; mixed. Attendance; fair. F. S. Widenor, Opera House, Belvidere, N. J.

FORBIDDEN FRUIT. Lavish production, fine settings, and well acted by an all star cast. Pleased almost everybody, particularly the women. Advertising; newspaper, posters, lobby display, and direct mail to patrons. Patronage; neighborhood. Attendance; good. Mrs. Phelps Sasseen, Lyric Theatre, Easley, S. C.

THE GREAT MOMENT. Patrons liked this one, but did not rave about it. I consider it a little better than the average program picture. Advertising; heralds, newspaper, lobby, program, etc. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

THE KENTUCKIANS. Very bad picture for me; people walked out of theatre on this one. Advertising; newspaper and cutouts Patronage; mixed. Attendance; poor. J. Solomon, Bijou Theatre, Clarksburg, W. Va.

KING, QUEEN, JOKER. Nothing to it. The only comments were that it was the silliest thing we had ever shown. Advertising: usual. Patronage; small town. Attendance; poor. Jno. W. Joerger, O. K. Theatre, Enterprise, Ore.

LADIES MUST LIVE. This one is awful for me (small town) poorest amusement I have ever run; not one good word on it. Patronage; small town. Attendance; first night, poor; second night, nobody. L. Hables, Reel Joy Theatre, King City, Calif.

LIFE. Splendid; pleased 90 per cent. Good cast and good direction with elaborate sets and good photography. Advertising; regular. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, De Queen, Ark.

THE LITTLE MINISTER. Give me more pictures of this kind and there will be no kicks. Pleased 100 per cent. Don't hesitate on this one; go and grab it. Advertising; lobby, two newspapers, three 24 sheets, sixteen one-sheets. Patronage; the best. Attendance; good. H. B. Barr, Rialto Theatre, Enid, Okla.

THE RIGHT TO LOVE. Excellent picture, and patrons liked it very much, but no business, as I played it too near Christmas. Advertising; ones, threes, sixes and slide. Patronage; neighborhood. Attendance; poor. Temple Theatre, Aberdeen, Miss.

THE SHEIK. Very fine picture, setting and scenery beautiful, photography was excellent. pleased everyone. Advertising; regular. Patronage; mixed. Attendance; good. F. S. Windenor, Opera House, Belvidere, New Jersey.

Straight from the Shoulder Reports

THE SHEIK. Dandy picture, not the biggest in captivity, but a good one. Had very nice business, gave all and a little more than I took in to the Paramount people in payment of the rental. Just simply got it hung on to me, that's all. Other fellow was the best talker. Getting wise by degrees. Ned. Pedigo, Pollard Theatre, Guthrie, Oklahoma.

SILK HOSIERY. Good picture. Advertising; big. Patronage; mixed. Attendance; good. E. H. McCarthy, Orpheum Theatre, Fargo, N. Dakota.

TERROR ISLAND. This is a whole serial in seven reels, an exciting picture that goes over good in a small town. Advertising; one sheets, slide. Patronage; rural. Attendance; poor. E. E. Corr, Princess Theatre, Thompson, Iowa.

THREE WORD BRAND. Good picture. Advertising; big. Patronage; mixed. Attendance; good. E. H. McCarthy, Orpheum Theatre, Fargo, North Dakota.

TOO MUCH SPEED. Agnes Ayres and Theo. Roberts, as well as Wallace Reid, deserve credit for this good work. A good picture. Advertising; newspaper, billboard. Patronage; all classes. Attendance; good. W. L. Landers, Gem Theatre, Batesville, Ark.

VILLAGE SLEUTH. One of Ray's poor pictures. Advertising; newspapers only. Patronage; downtown. Attendance; fair. T. M. Hervey, Unique Theatre, El Paso, Tex.

WEALTH. Poor story. Advertising; newspapers. Attendance; poor. T. M. Hervey, Unique Theatre, El Paso, Texas.

WHAT'S YOUR HURRY. Just fair, Reid hardly gets me film rental, so my motto is, "Don't show any more Reid films." Reid is the poorest drawing card we have and his pictures cost like specials. Advertising; paper and plenty of it. Patronage; neighborhood. Attendance; poor. Temple Theatre, Aberdeen, Mississippi.

THE WHISTLE. Great picture, pleased old and young, and it's not a Western either. Made no money on it, as film cost too high. Advertising; 24 sheets, street car cards, program, newspapers, trailer. Patronage; mixed. Attendance; fair. J. S. Schwalin, Rialto Theatre, Hamilton, Ohio.

WHITE OAK. Everybody liked it and did a big business. It's a good picture. Advertising; very light, only lobby display. Patronage; mixed. Attendance; good. Frank A. Lacy, Majestic Theatre, Portland, Oregon.

Pathe

HELP WANTED, MALE. Good, will suit any audience, received many favorable comments; book it. Advertising; regular. Patronage; small town. Thos. L. Haynes, Town Hall, Old Lyme, Conn.

BROADWAY COWBOY. This comedy Western, with a Sennett somedy "Let 'er Go" gave one of the most pleasing entertainments, both to the public and to the manager, that we have had in months. A good crowd that left in good humor. Advertising; local papers and posters. Patronage; local. Attendance; good. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, N. Y.

Realart

THE LAND OF HOPE. A good, clean picture that will please the most exacting audience. Advertising; posters, etc. Patroage; neighborhood. Attendance; fair. Temple Theatre, Abedeen, Miss.

MOONLIGHT AND HONEYSUCKLE. A nice little program picture that pleases one and all. Advertising; newspaper and billboard. Patronage; neighborhood. Patronage; fair. W. L. Landers, Gem Theatre, Batesville, Ark.

THE MAGIC CUP. Nothing extra, but you may get by with it. My patrons didn't care for it so matinee killed night showing. Advertising; usual posters. Patronage; neighborhood. Attendance; poor. Temple Theatre, Aberdeen, Mississippi.

THE SNOB. A good, clean, little picture that will please the most exacting audience. 99 per cent. of Realart pictures are good. Advertising; usual posters. Patronage; neighborhood. Attendance; fair. Temple Theatre, Aberdeen, Mississippi.

R-C.

KISMET. One of the finest productions I have ever shown, Otis Skinner's work is wonderful. The sets are beautiful and the direction is faultless. Nine reels of 100 per cent picture. Print from St. Louis office in excellent condition; price more than reasonable. Book it and please them. Advertising; extra heavy. Patronage; mixed. Attendance; only fair. Steve Farrar, Orpheum Theatre, Harrisburg, Ill.

ONE MAN IN A MILLION. A delightful picture, it appeals to all homey people. Beban is great in his character work. Advertising; paper, program, cards. Patronage; family. Attendance; good. Arthur G. Pearson, Pearson's Theatre, Somerville, Massachusetts.

SO LONG, LETTY. It is a good, clean, six-reel comedy; lots of laughs and all pleased; didn't draw well for some reason. Advertising; cards, paper and bills. Patronage; all classes; Attendance; poor. A. E. Rogers, Temple Theatre, Dexter, N. Y.

WHAT'S A WIFE WORTH. Not as good as the "Stealers" but still above the average. Advertising; newspapers. Patronage; small town. Attendance; fair. N. R. Carskaden, Music Hall Theatre, Keyser, W. Va.

WHAT'S A WIFE WORTH. A very good picture, pleased everyone. You will not make any mistake in booking. Advertising; lobby, newspaper, billboard. Patronage; high class. Attendance; good. G. E. Shilkett, St. Denis Theatre, Sapulpa, Oklahoma.

Selznick

THE DAUGHTER PAYS. Very good picture. Elaine Hammerstein is a sure bet. Patrons stopped on way out to express comment on picture. Advertising; six sheet, ones and photos. Patronage; small town. Attendance; very good. A. G. Coffin, Baldwin Opera House, Baldwin, Wis.

GIFT SUPREME. Must have been a super-special the way every one has commented on this. Everybody said it was the best picture they ever saw and asked me to repeat it; did not see it myself. Advertising; usual. Patronage; all classes. Attendance; poor, account of rain. J. F. Pruett, Liberty Theatre, Roanoke, Ala.

A MAN'S HOME. A very poor picture for me, far from being a special; the picture is not complete, and failed to please my patrons. Advertising; paper, window cards, heralds and mailing list. Patronage; first class. Attendance; fair. H. O. Dorr, Dixie Theatre, Durant, Miss.

PALACE OF DARKENED WINDOWS. A fine picture of the Oriental type. Beautiful settings, good scenes, carries a few thrills. Advertising; newspaper, billboard. Patronage; all classes. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

POPPY. Good picture, reissued. Liked by audience. Advertising; newspapers and lobby. Attendance; fair. J. Solomon, Bijou Theatre, Clarksburg, W. Va.

United Artists

LOVE FLOWER. We did only ordinary business and although Griffith's name was pushed to the limit, it availed nothing. Advertising; extra. Patronage; all classes. Attendance; only average. C. D. Burbank, Franklin Theatre, Thompsonville, Conn.

THROUGH THE BACK DOOR. One of her best; you've got to hand it to Mary—the one star they line up to see, even in a blizzard. Advertising; general. Attendance; good. R. J. Relf, Star Theatre, Decorah, Ia.

THE IRON TRAIL. One of Beach's best. Would class it next to the "Spoilers." Beautiful scenery and good action. Patrons were well pleased. Ran picture two nights. Had several patrons come back second night. Well pleased. Advertising; newspaper, billboards and heralds. Patronage; general. Attendance; good first night, better on second. A. G. Coffin, Baldwin Opera House, Baldwin, Wisconsin.

Universal

CONFLICT. Just an ordinary picture, resembles a serial, some very good thrills, not big enough for a special where one is giving the best. Advertising; billboards, mailing list. Patronage; all classes. Attendance; fair. L. O. Davis, Perry Theatre, Hazard, Ky.

CONFLICT. From a production standpoint it is exceptionally fine. Miss Dean is an artist. Advertising; cards, newspaper, billboards, oil painting, etc. Patronage; better class. Attendance; good. K. H. Sink, Wayne Theatre, Greenville, Ohio.

COLORADO. Fine; pleased a good crowd, 100 per cent.. Patronage; small town. Attendance; good. L. Hables, Reel Joy Theatre, King City, Calif.

DANGER AHEAD. A good little picture but poor acting on part of cast. Advertising; slide, one sheet and cards. Patronage; small town. Attendance; poor. John G. Mapes, Knights of Pythias Theatre, Chester, N. Y.

THE FIGHTING LOVER. Frank Mayo very poor in this feature. Photography bad, too dark. Advertising; one three, photos. Patronage; family. Attendance; poor. A Wirtenberg, Woodlawn Theatre, Schenectady, New York.

THE FIRE EATER. Hoot Gibson is advancing rapidly and we are doing great running his pictures. Advertising; billboards and newspaper. Patronage; general. Attendance; good. Harold S. Clouse, Hollywood Theatre, Highwood, Minn.

THE FOX. Weak in spots, but proved to be a good box office attraction. Advertising; extra news advertisements with a few three sheets, usual lobby display. Patronage; family. Attendance; good. J. A. Mcnear, Jr., Hill Opera House, Petaluma, California.

NOBODY'S FOOL. Good picture for me, far better than "Moonlight Follies." Advertising; billboard. Attendance; good. Victor Theatre, Minoqua, Wis.

NOBODY'S FOOL. From an entertainment standpoint, in my opinion, this is the

Straight from the Shoulder Reports

best special Universal has produced; a splendid picture in every respect. Advertising; usual. Patronage; mixed. Attendance; fair. J. C. Rowton, Victory Theatre, Shawnee, Okla.

RED COURAGE. A very good Western with lots of action. Pleased patrons very much and Hoot Gibson is well liked. Advertising; only four one-sheets. Patronage; mixed. Attendance; fair. Jerry Westin, Winter Theatre, Albany, Minn.

TIGER TRUE. One of best Mayo ever made. Plenty of action. Pleased practically everyone. Advertising; posters, photos, newspapers. Patronage; small town. Attendance; good. A La Valla, Bethel Community Theatre, Bethel, Conn.

UNKNOWN WIFE. Good picture, better than some specials. Pleased all; some asked for this to be shown over. Advertising; local newspaper, one and three-sheet posters. Patronage; small town. Attendance; fair. J. E. Evins, Star Theatre, Smithville, Tenn.

Vitagraph

BLACK BEAUTY. Those who saw it proclaimed it very good. Ran three shows, but did not make any money. Advertising; heralds, posters, photos, newspaper advt. Patronage; small town. Attendance; fair. Kenneth Thompson, M. W. A. Hall, Hancock, Wis.

BRING HIM IN. A carefully directed picture with a popular star and the kind of picture for a mixed audience. Advertising; usual. Patronage; small town. Attendance; fair. Landale Theatre, Carlinville, Ill.

SON OF WALLINGFORD. Excellent picture, pleased everyone. Has comedy, thrills and heart interest. Cast, story and direction fine. Suitable for any house. Advertising; usual channels, nothing extraordinary. Patronage; industrial small town. Attendance; good. P. W. Kunze, Orpheum Theatre, Stoughton, Mass.

PRINCESS JONES. Pleasing picture, although not a very heavy story. We are using this star for Sunday shows and she gives satisfaction for light entertainment. Advertising; usual. Patronage; small town. Attendance; fair. O. K. Theatre, Enterprise, Oregon.

THE SEA RIDER. A very ordinary program picture that did not hold up interest. Ran a two-reel O. Henry entitled "The Dream" with it and had many good comments on the short subject. Advertising; usual. Patronage; small town. Attendance; fair. Jno. W. Joerger, O. K. Theatre, Enterprise, Oregon.

SINGLE TRACK. Good story, pleased crowd. Advertising; newspaper and program. Patronage; small town. Attendance; good. N. R. Carskadan, Music Hall, Keyser, West Virginia.

STEELHEART. Excellent, pleased 100 per cent of my patrons; they want to see more of this kind of picture with Duncan. Advertising; usual. Patronage; mixed. Attendance; good. Frank Fera, Victory Theatre, Rossiter, Pa.

Comedies

AMONG THOSE PRESENT (Pathe). A three reel Lloyd comedy that is a positive knockout; book all of them and clean up; every one a peach. Advertising; automobile and posters. Patronage; neighborhood. Attendance; good. Temple Theatre, Aberdeen, Miss.

FOR LAND'S SAKE (Educational). For thrills, laughs and new stunts, this comedy is certainly in the AA class. They don't make them any better. Advertising; usual. Patronage; all classes. Attendance; good. J. C. Rowton, Victory Theatre, Shawnee, Oklahoma.

HOLY SMOKE (Educational). Provoked as much mirth as "Shoulder Arms" or "Dog's Life." If they don't laugh at this they are dead. Advertising; one sheet. Patronage; industrials. Attendance; good. Howard James, Union Theatre, Volunton, Conn.

NEIGHBORS (Metro). Buster Keaton is good, and in this he created a scream. Everyone considered it a great comedy. Advertising; one sheets, photos, newspaper. Patronage; small town. Attendance; good. A. La Valla, Bethel Community Theatre, Bethel, Conn.

NOW OR NEVER (Pathe). An absolute knock 'em dead comedy. Harold Lloyd three reelers the best bet an exhibitor has. Book the series and clean up. You can't go wrong. Advertising; sixes, threes, ones, photos. Patronage; neighborhood. Attendance; good. Temple Theatre, Aberdeen, Mississippi.

Serials

DO OR DIE. (Universal). Eddie Polo is a tonic for poor business. He will surely bring them in. Sure fire hit. Advertising; six sheets, newspapers, photos, slides. Patronage; mixed. Attendance; good. Al. V. Bothner, Majestic Theatre, Troy, New York.

HURRICANE HUTCH. (Pathe). One of the best serials we have ever shown. Supporting cast great, new stunts that are real thrilling. Advertising; photos, six sheets, 24-sheets. Patronage; general. Attendance; good. Landale Theatre, Carlinville, Illinois.

WHITE HORSEMEN (Universal) Started good. Everybody likes action and Universal short stuff has more of it to the foot than any other service I know of. Advertising; regular. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, De Queen, Ark.

Short Subjects

ADVENTURES OF BILL AND BOB (Pathe). This reel draws like feature, and is one. Why can't we have more like this? Advertising; regular. Patronage; small town. Attendance; good. A. L. Middleton, Grand Theatre, De Queen, Ark.

FAMOUS RIDE ON RUNAWAY TRAIN. (Educational). This is great stuff, if put over right, with the proper effects. My audiences were roaring with excitement and laughter during the wild ride. Patronage; small town. Attendance; fair. E. E. Corr, Princess Theatre, Thompson, Iowa.

LADIES' PETS (Chester Educational). Only fair. Have not been able to see anything extra in Educational; like all the rest, some are good and others rotten. Advertising; regular. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

State Rights

BLUE BLAZES (Doubleday). Great, very good, so good I booked the series. Patrons asked for more like this one. Advertising; daily paper, billboards, window cards. Patronage; neighborhood. Attendance; fair. J. Edw. Mitchell, Strand Theatre, Waverley, Massachusetts.

THE GIRL FROM PORCUPINE (Arrow). Good Curwood picture. Plot not as interesting as previous Curwoods. No complaint. Advertising; newspaper, lobby display, heralds. Patronage; general. Attendance; fair. Smith & Correll, Portland Theatre, Casselton, North Dakota.

KAZAN (E. & I.) A 100% picture, if your patrons like outdoor stuff. Ours do, and this went over with every comment a favorable one. Used a stencil of a dog's footprint for sidewalk advertising and got them wondering what was coming. It pays. Advertising; extra newspaper and billboards. Patronage; small town. Attendance; fair. O. K. Theatre, Enterprise, Oregon.

OH, MARY, BE CAREFUL (Pioneer). Light comedy, Madge Kennedy fans would like it, others would consider it fair. Advertising; posters, newspapers. Patronage; just folks. Attendance; fair. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

EXHIBITOR'S REPORT

Title of Picture .....Producer .....

Your Own Report .....

.....

.....

How Advertised .....

Type of Patronage .....Attendance .....
Good, Fair, Poor

Theatre .....City .....State.....

Date ..... Signed .....

FILL THIS OUT, MR. EXHIBITOR, SEND IT IN, AND WE WILL MAIL YOU POSTAL CARDS FOR FUTURE REPORTS

Newest Reviews and Comments

FRITZ TIDDEN, *Editor of Reviews*

"The Leather Pushers"

Deft Mingling of Beauty and Brawn in Universal Series Based on Witwer's Famous Stories in Collier's Magazine.

Reviewed by Mary Kelly.

It has been the good fortune of Universal to produce that "something different" in offering the new series, "The Leather Pushers." In these, H. C. Witwer's popular stories of the ringside have been pictured without losing any of their individual flavor. The author's slant on this particular phase of life, his conception of the type of people who make it a success, added to the slangy jargon which has always been one of the chief delights of his readers, have been transferred to the screen with integrity.

Even the most obvious objection to such a subject has been surmounted. It does have an appeal for women as well as men. While romance and boxing may, upon first consideration, seem too far removed to be logically associated, Mr. Witwer's familiarity with all angles of the sportsmen's life makes such a combination both plausible and entertaining. Perhaps the immediate reason for its success is that the hero is a gentleman-boxer. This is a feature of which the director, Harry Pollard, has made the most. Reginald Denny, who has been chosen to play the leading part, is a handsome type, well qualified physically to impersonate the champion, but still possessed of gentle features and a graceful manner, so that his feminine admirers will be many. "Kid Roberts's" weakness for silk dressing robes and pretty ladies and the ridicule that is forthcoming from others because of this, is a delicious touch that appears and reappears—but not too often.

Mr. Denny's accomplishments as a boxer occasioned much praise at the opening showing. Several well-known "leather punchers" as Sam McVey, Jack Renault, Danny Hayes, Frankie Ryan and Bob Armstrong, make ringside scenes a great success, and the selection of types for fans is all that could be desired.

The series consists of twelve two-reelers, each of which is known as a round. The first three, upon which this review is based, show the circumstances that bring Kid Roberts to the ring, his first three difficult fights, the dispute among the managers and his first two unsuccessful love affairs. Each round is a complete chapter.

The Cast

Round 1 and Round 2.

Kane Halliday, "Kid Roberts," ..... Reginald Denny
Joe Murphy ..... Hayden Stevenson
"Dummy" Carney ..... Sam. J. Ryan
"Tin Ear" Fagin ..... Charlie Ascott
Irene Gresham ..... Helen Tombs
Her Father ..... Brian Darley
John Halliday ..... Warren Cook

Additional Cast—Round 3.

Estelle Van Horke ..... Darine Banks

Story by H. C. Witwer.
Directed by Harry Pollard.
Length of each round, 2 reels.

"The Touchdown"

Almost any type of audience will like this comedy, starring Lee Moran. It is one of the best things in which he has appeared. Not only are there a lot of laughs and amusing situations, but a decidedly unique effect produced by trick photography has been achieved, where Moran, after being caught at the bottom of a foot-ball scrimmage, is shown flattened out like a sheet of paper, working his way along the ground. The story deals with a rube who goes to a smart college. There is some clever comedy stuff where he is hazed by using an electric current; also where a skeleton comes and lays down in the bed with him, and where after jumping out of a high window in his pajamas he camouflaged himself with a lot of balloons. He gets into football togs, is forced into the game and proves to be a hero by his unique manner of securing touchdowns, one time by deflating the ball and hiding it under his shirt. —(Universal)—C. S. S.

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"Jungle Goddess" (*Export & Import*).
"The Call of Home" (*R-C*).
"Exit the Vamp" (*Paramount*).
"No Defense" (*Vitagraph*).
"Little Miss Smiles" (*Fox*).
"At the Sign of the Jack O'Lantern" (*Hodkinson*).
"Anne of Little Smoky" (*Playgoers*).
"Her Social Value" (*First National*).
"The Law and the Woman" (*Paramount*).
"The Flower of the North" (*Vitagraph*).
"The Ruse of the Rattler" (*Pathe*).
"The Last Payment" (*Paramount*).
"The Invisible Fear" (*First National*).
"Reckless Chances" (*Playgoers*).
"Man From Lost River" (*Goldwyn*).
"Why Announce Your Marriage" (*Selznick*).
"The Scrapper" (*Universal*).
"Diamond Carlisle" (*Clark-Cornelius*).
"Whispering Women" (*Clark-Cornelius*).

"Grandfather's Clock"

Those of a past generation will see with delight this old-time song of Henry C. Work put into moving pictures by Charles Urban's Kineto Review. Those of the present generation will find much interest in it also with its delineations of the dress and exquisite manners of a by-gone day.

The poem is carried out in pictured detail. All the action, of course, has to do largely with "Grandfather's Clock," and a wealth of charming and pathetic incidents are woven around it.—T. S. daP.

"No Defense"

William Duncan, the Star and Director of Vitagraph Melodrama.

Reviewed by Mary Kelly.

When a screen story is framed, especially to set off one particular star, and it is necessary to the progress of events that the star be featured almost every minute, it is imperative that he measure up to the popular standards for actor-heroes. Public taste has improved somewhat and demands something besides vigor and he-man tactics, which is the extent of William Duncan's offering in this feature. In a serial or in a typical Western, he has a legitimate standing, but in a feature, part of which has the conventional, social background, he is not seen to the best advantage. This fact might not be worth mention if he were not so constantly featured and if there were fewer close-ups. But in view of this circumstance it is impossible to write at all of "No Defense" without writing of William Duncan.

The material of the story is not new. The familiar frame-up, the dishonest partner, and the girl who is an unwitting bigamist, all take part in a melodrama that is interesting without being novel. There is one unexpected maneuver at the end and a convenient use of all members of the cast in a rather involved climax. A catastrophe, which seems inevitable, is averted after trying suspense. There are a number of spectacular Western shots in which Duncan shows his ability as a rider and stunt-performer.

The Cast

John Manning ..... William Duncan
Ethel Austin ..... Edith Johnson
Frederick Apthorpe ..... Jack Richardson
Milton Hulst ..... Henry Hebert
Mrs. Austin ..... Mathilde Brundage
MacRoberts ..... Charles Dudley

Story by J. Raleigh Davies.
Scenario by C. Graham Baker.
Directed by William Duncan.
Length, 5,700 Feet.

The Story

John Manning and his partners find gold near their Western mining camp. Apthorpe is crooked and kills the third partner after trying to escape with the fortune, laying the blame on Manning who is hunted by the police. In time he arrives home, only to find that his wife had heard a report of his death, has married. Her husband, who is district attorney, Apthorpe, and Manning's wife are then involved in Manning's prosecution. His wife succeeds in bringing about his acquittal and freedom for herself.

Program and Exploitation Catchlines:

A Falsely Accused Man Escapes Death Only to Find a Worse Tragedy—His Wife Has Married Someone Else—Her Husband is District Attorney—the Real Criminal Turns Up—and All Are Involved in a Spectacular Climax.

Exploitation Angles: Sell this to Duncan's following, and try to sell the story to others, using the Western locale and the bigamy incident for punches.

"In Old Granada"

A Burton Holmes subject that is unusually comprehensive. Its contrasts have been well planned, and a variety of scenes from the ancient cave dwellings of the gypsies to the lofty castles of the grand potentates, from the classic courts, modeled in exquisite Saracenic style to the modern plebian thoroughfares, are included. Especially beautiful are the patios of private homes which display an artistic massing of flowers that is not ordinary. The girls with the mantillas and shawls add another interesting moment.—M. K.

Newest Reviews and Comments

"The Law and the Woman"

Stanlaws Gives 'Em What They Want, With Artistic Touches.

Reviewed by Fritz Tidden.

Judging from two out of his first three pictures, it would seem that Penrhyn Stanlaws is the most valuable of the screen's recent acquisitions. Before he took up picture work Stanlaws was, as Robert Sherwood of Life states, "a . . . depicter of beautiful dumb-bells," for the covers of magazines. (The dots will suffice, out of courtesy to the artist). But Stanlaws has brought a fine sense of the artistic to the screen, and with his picturization of Barrie's "The Little Minister," presented a picture of rare beauty and charm, and now with "The Law and the Woman" he takes the commonest theme known to picturegoers and directs it in such a way that it doesn't look like the same old thing at all. Incidentally, the theme mentioned has always proved popular when presented in the right way. It is the old friend, the falsely accused innocent man of a murder he did not commit. The story is an adaptation of Clyde Fitch's popular play of some years ago, "The Woman in the Case."

But, with the aid of an expert scenario written by Albert S. LeVino, Stanlaws supplies a melodrama that has gripping suspense, and although the outcome is perfectly clear from the very beginning, owing to long familiarity with the plot, the spectators' interest is keyed up and never is allowed to drop. The continuity is, paradoxically, involved and at the same time perfectly clear, and the method of telling the story heightens the suspense. In this picture Stanlaws proves he has a rare sense of dramatic values, and with that is coupled the ability to present his story in a highly artistic manner. Taking the popularity of the theme for granted, it must be said that the director gives them what they want in an artistic dressing.

Betty Compson is the star of the production and handles her role acceptably. But what seems to be the most important role is intrusted to Cleo Ridgely, whom, it is stated, makes her return to the screen after a long lapse. The acting honors are rightfully hers as she makes the most of the most prominent character. The rest of the cast are adequate.

The Cast

Margaret Rolfe.....Betty Compson
Julian Rolfe.....William T. Carleton
Clara Foster.....Cleo Ridgely
Phil Long.....Casson Ferguson
Judge Thompson.....Henry Barrows
Aunt Lucy.....Helen Dunbar
Bates ..... Clarence Burton
Detective.....J. S. Stembridge

Adapted from Clyde Fitch's Play, "The Woman in the Case."
Scenario by Albert S. LeVino.
Directed by Penrhyn Stanlaws.
Length, 6,461 Feet.

The Story

Julian Rolfe is sentenced to death on the testimony of Clara Foster, a woman of the underworld. His young wife, in a last desperate attempt to save his life, assumes the character of a woman of the Foster type, makes friends with her enemy and finally wrings a confession from her in time to save her husband.

Program and Exploitation Catchlines:

A Tale of Miscarried "Justice" That Beauty and Daring Put Right—For When One Woman, Through Hate, Had Sent a Man to Prison, Another, Through Love, Set Out to Make Him Free.

Exploitation Angles: Play up Miss Compson strongly, and then sell the artist, who is almost as well known. Make a newspaper talk about the appeal of the new art to the exemplars of the old school and get interest in the production apart from the Compson fans.

"At the Sign of the Jack o'Lantern"

An Interesting Story Presented by H. J. Reynolds, Produced by Renco Film Co., and Released by Hodkinson.

Reviewed by T. S. daPonte.

Lloyd Ingraham, in directing "At the Sign of the Jack o' Lantern," has given the screen an entertaining production. There are no disconnected joints in the story, which runs along smoothly, and for this Mr. Ingraham again deserves praise for he, in collaboration with David Kirkland, adapted the film production. It was taken from the well-known story by Myrtle Reed.

The acting throughout is good, and goes a long way toward lending plausibility to a number of events which are somewhat amazing, but which, nevertheless, are not too far fetched to seem possible. Right from the first the story catches the interest by showing the arrival of two travelers at their destination during a furious rain and electrical storm—such a scene which when photographed as graphically as this one is—immediately grips the imagination.

Particular mention should be made of the characterization of a New England maid-of-all-work.

The Cast

Mrs. Carr.....Betty Ross Clark
Harlan Carr.....Earl Schenck
Dick ..... Wade Boteler
The Poet.....Victor Potel
Mrs. Dodd.....Clara Clark Ward
Jeremiah Bradford.....Monty Collins
Uncle Skyles.....William Cortwright
Mrs. Holmes.....Mrs. Raymond Hatton
Willie ..... Newton Hall
Elaine ..... Zella Ingraham

Story by Myrtle Reed.
Directed by Lloyd Ingraham.
Adapted by Lloyd Ingraham and David Kirkland.
Length, 5,193 Feet.

The Story

Harlan Carr is bequeathed $600 and an old country house by the will of his uncle, which also provides that a further legacy is due Carr contingent upon his treatment of a number of guests who will visit him at the old homestead. Carr takes his bride to live in the old house. Almost immediately the guests, who were related by marriage to Carr's uncle, begin to arrive. Most of them make themselves obnoxious, but Carr and his wife, mindful of the clause in the uncle's will, fear to turn them out. Finally, however, their rudeness can be stood no longer, and Carr orders them to leave. The full contents of the will is then made known by a lawyer, and the Carr's are surprised to learn that their action in turning out the unwelcome guests is commended, and that a larger legacy is coming to them for so doing.

Exploitation Angles: Don't spoil the surprise in this by spilling the climax, but advertise that everyone with relatives will be interested in the story and its outcome. Get them all interested.

"Schoolday Love"

W. S. Campbell's latest two-reel comedy for Educational release is undoubtedly the weakest of the series. It presents the same child actors and same animals as in his previous comedies, and they are as willing workers as ever, but the story is not there and the "gags" are few and old. The only feature left to the picture, therefore, is its novelty of having only child and animal actors. Campbell's previous comedies have been good, especially his first one for Educational, but now he has reached the point where he must inject some new ideas in his stuff, and especially at least a hint of a plot. He has the physical material for good comedies.—S. S.

"Her Social Value"

First National Attraction Has Charm, Strength and Beauty.

Reviewed by J. M. Shellman.

Strength, charm and beauty are the principal ingredients of "Her Social Value," starring Katherine MacDonald, in which Miss MacDonald furnishes the major portion of the beauty. While the theme of this story hangs on the time honored plot concerning the shop girl who marries riches and thereby is supposed to find herself out of her class, ill at ease and uncomfortable, still it is told from a refreshingly new standpoint.

It brings home with a wallop, and several morals; that double dealing is bad business; that men and women marry for better or worse and should stand by; that snobbishness generally rides for a fall and that real love-matches are the best after all.

All the characters are portrayed excellently by the well selected cast. Essentially a drama, the fine points of humor throughout, are skillfully brought out by Director Jerome Storm through Vincent Hamilton, and the station agent and the driver at the station, who played their roles with rare understanding and subtlety. Values in lighting effects are above the average, especially the one representing a cloud passing over the moon, dimming its radiance. The camera work shows that Joseph Brotherton knows his business and the sets are exquisitely designed and arranged.

The production should prove of great box office value, especially because the well told story tells of a girl who overcomes great odds.

The Cast

Marion Hoyte.....Katherine MacDonald
James Lodge.....Roy Stewart
Clifford Trent.....Bertram Grassby
Bertha Harmon.....Betty Ross Clarke
Shipley ..... Winter Hall
Joe Harmon.....Joseph Girard
Gwendolyn Shipley.....Lillian Rich
Leroy Howard.....Vincent Hamilton
Ruth Lodge.....Helen Raymond
Belle ..... Violet Phillips

Story, Scenario and Direction by Jerome Storm.
Length, 5 Reels.

The Story

The salesgirl, Marion Hoyte, has finer instincts than the other members of her family, who are contented with their lowly station in life; so when the society man, James Lodge, proposes marriage, she accepts and they are wed.

But complications ensue and although they love each other, they become divorced. Then one day there is an accident, and the girl and her husband find themselves reunited in an extraordinarily original manner in a Western mining camp, far from the drawing rooms in which they have moved.

Program and Exploitation Catchlines:

Her Husband's Family Tried to Freeze Her Out and So Did Their Friends—But She Put up a Fight, and Won!

Exploitation Angles: Play Miss MacDonald up, and sell her on her personal charm, using the story to back this appeal. In many places you can clean up with an appeal to shop girls, offering a prize to the largest delegation from a single store.

"Be Reasonable"

Watching the rapid progress of this two-reel Sennett comedy reminds the onlooker of the farces from the same producer released in what old-timers would call the good old days. It is replete with bathing beauties, of the particularly Sennett type, and is played by comedians who provide comedy of the rough-and-tumble variety. The former group is especially pleasing to the eye and the latter will make an audience laugh. And they have excellent comedy material to work upon. Laugh follows laugh.—(First National)—F. T.

Newest Reviews and Comments

"The Flower of the North"

Typical James Oliver Curwood Story Is Filmed in Thrilling Style By Vitagraph.

Reviewed by Mary Kelly.

Good results with old material is the effect created by "The Flower of the North" which has had the advantage of receiving very vital directing. Spectacularly, the picture is a success with a skillful use of out-door "shots" to set off thrilling action and strong conflicts. The fact that the cause of all the excitement is not too clearly defined is submerged in the vigor of motion and the oversweeping melodramatic effect. Fundamentally, there is scarcely one original idea, the story interest clinging to a feud among the employees of a fishing company and the unraveling of a mystery regarding the heroine's parentage—circumstances such as have many times been used in creating scenarios, and particularly in the plots of James Oliver Curwood. It is the development of the theme, as accomplished by the director, that furnishes the interest in this case. In the rescue of the canoe on the rapids, the attack of the Indians and the mutinous fights among the fishermen he has achieved what was evidently the purpose of the picture—a big, dramatic, pictorial effect.

The cast is headed by Henry Walthall, who embodies the characteristics, as a man and as an actor, that are necessary for his serious, forceful role. His tendency to be reserved is an improvement over some of his performances in the past. Pauline Starke, too, has been appropriately cast. On the whole she is sincere and pleasing, but detracts from some of the scenes because of her self-consciousness.

The Cast

Philip Whittemore.....Henry B. Walthall
Jeanne D'Arcambal.....Pauline Starke
Thorpe ..... Harry Northrup
Pierre ..... Joe Rickson
Blake ..... Jack Curtis
D'Arcambal ..... Emmett King
MacDougal ..... Walter Rodgers
Cassidy ..... William McCall
Sachigo ..... Vincent Howard

Story by James Oliver Curwood.
Scenario by Bradley J. Smollen.
Directed by David Smith.
Length, 7,130 Feet.

The Story

Jeanne D'Arcambal, known as "The Flower of the North," has never been told a secret concerning her mother. Thorpe, superintendent of a Canadian Fishing Company, tells her one day that he is her real father. She believes him and is about to give up everything, including her sweetheart, for Thorpe, because of the power he holds over her, but she is prevented from this mistake and is the means of saving her sweetheart and half the community from being killed. She then learns the truth about her mother and father.

Program and Exploitation Catchlines:

Another James Oliver Curwood Thriller. Including an Attack by the Indians, a Rescue on the Rapids and a Mountain Girl's Romance.

Exploitation Angles: With Walthall and Curwood, make this a campaign of names and sell on those. It is a play strong enough to get back of and push, but sell the names and they will like the story all the better because they will not have been oversold on that.

"Bright Eyes"

There are two laughs, of the "wow" variety, in "Bright Eyes," the latest Ben Turpin-Sennett Comedy, that would amply repay a spectator sitting through the rest of the two reels even if there was nothing else to laugh at. One is the scene where the comedian, he of the indeterminate eyesight, innocently looks at a huge clock to note the time and the clock stops, illustrating a familiar classification of homeliness. The other is where Turpin sits at a dressing table for the purpose of brushing his hair and the mirror shatters itself to pieces. Like most humorous film scenes, they are not funny in description, but wait until you or your audience sees them.

But these two scenes are by no means the only hilarious moments in "Bright Eyes." There are frequent incidents that are typically Turpinesque, which is saying much in the matter of comedy.—(First National)—F. T.

"Jungle Goddess"

A Hair-Raising Animal Serial State Righted by Export and Import Film Corporation.

Reviewed by Roger Ferri.

When Col. William N. Selig gave exhibitors of the country "The Lost City" the general impression in the trade was that he had reached the pinnacle of serial production. But his current offering of fifteen episodes, "The Jungle Goddess," is far more elaborate in production, more daring in presentation and representative of the investment of considerable money. Picturesque and pretentious, "The Jungle Goddess" establishes a high mark in serials, for in this one there are three villains instead of the usual one, each making his appearance as soon as his predecessor is killed off.

If this serial doesn't make your patrons boost your house nothing else will, for it is one of those episode productions that has a logical story, plenty of human interest and is literally choked with hair-raising, recklessly sensational stunts in which wild beasts play a most important role. There are fights among the animals; in the fact, the audience, in one episode, actually sees a huge elephant crush the life out of a ferocious lion. The serial gets under way from the very beginning of the first episode with a sensational balloon flight. There is a battle in the air that is by far the most fearless and best reflected on the screen. There are enough animals shown to terrorize the entire country if let loose.

For genuine, honest-to-goodness thrills this serial is hard to beat. Once your patrons see one episode they will flock to your house to see the serial through to its finish. The acting is splendid, particularly that of Elinor Field and Truman Van Dyke. The savages took dangerous enough to keep any one from wanting to penetrate the interior of Darkest Africa. But if your patrons like serials or want thrills that will knock them out of their seats you cannot afford to overlook booking this one. The photography is excellent, as is also the direction. If you liked Col. Selig's "The Lost City" or "Miracles of the Jungle," you'll go wild over "The Jungle Goddess."

The Cast

The Jungle Goddess.....Elinor Field
Her Sweetheart.....Truman Van Dyke

Scenario by Agnes Johnston and Frank Dazey.
Directed by James Conway.
Fifteen episodes of two reels each.

The Story

The story concerns the daughter of an English nobleman who is kidnapped and thrown into the basket of a balloon which, freed, drifts for days until it is shot down with a flaming arrow over the jungles of Africa. The little girl is offered as a sacrifice to the lions by the natives, but miraculously escapes and is thereupon adopted by the tribe and grows up as "the jungle goddess." Her playmate of childhood days, grown up now, decides to hunt for the vanished heiress. He finally meets the girl after a series of adventures. Thrilling adventures take the couple across three continents, through Africa, China, India, and other countries, in their effort to reach civilization.

"Anne of Little Smoky"

Story of the Hill Country Portrayed by Fine Cast and Distributed by Playgoers Pictures

Reviewed by C. S. Sewell.

Conflict between enforcement of the game laws and the habits of the natives of a mountainous region, forms the basis of "Anne of Little Smoky," presented by Playgoers' Pictures, through Pathe Exchange, Inc. It is of average interest and is hampered by the fact that it is built on an oft-used theme.

The work of an excellent cast aids this picture materially. Joe King as the Forest Ranger, and Winifred Westover as his sweetheart, the daughter of a poacher whom he arrests, are entirely satisfactory, while excellent performances of the gypsy girl and the head of a mountain clan are given by Dolores Cassinelli and Frank Sheridan, respectively.

The locale is, of course, among the hills, and there are many beautiful shots. The story is not always convincingly told and some of the scenes could be shortened to advantage. Taken as a whole, however, the production should prove satisfactory to the average audience.

The Cast

Anne ..... Winifred Westover
Gita ..... Dolores Cassinelli
Bob Hayne.....Joe King
Ed. Brockton.....Frank Hagney
Tom Brockton.....Ralph Faulkner
Buddy ..... Harold Callahan
Mrs. Brockton.....Alice Chapin
"The" Brockton.....Frank Sheridan
Sam Ward.....Edward Roseman

Story by Edward Connor.
Scenario by Frank Beresford.
Length, 5 Reels.

The Story

Bob, a forest ranger in a mountain country, loves Anne, the daughter of the head of the clan. Bob saves a gypsy girl from unwelcome attentions and she later saves his life. Anne becomes jealous. Bob arrests Anne's father for breaking the game laws, but he is acquitted as by a ruse she has arranged that the evidence is missing. In a row following the trial Bob is trailed with blood hounds as it is believed he has killed Ed. Anne, realizing she loves Bob, dons his clothes and seeks to throw the dogs off the scent, but finally in a storm lands at Bob's cabin where Ed. is found alive. Tom, Anne's brother, who was shell-shocked in France, is restored to health when he saves the gypsy whom he loves from the advances of a renegade Indian, and the picture ends with a double romance.

Program and Exploitation Catchlines:

A Dual Romance of the Hills, of the Conflict Between Federal Law and the Habits of the Natives, Portrayed by a Cast of Four Stars.

Romantic Story of the Mountain Country Presenting Four Stars, Winifred Westover, Joe King, Dolores Cassinelli and Frank Sheridan.

Exploitation Angles: Seek to sell on the locale and the players, letting the story slide. You will get better results with the names.

"Stamboul"

Burton Holmes has offered a subject that will receive exceptional appreciation in this travelogue which is both entertainment and education. In a succession of scenes displaying the beautiful architectural masterpieces of the city, he has caught a certain spirit of romance and awe in featuring some of the characteristic buildings and mosques that will be apt to interest everyone. The number is a good example of the advantage of showing only what is slightly out of the ordinary in a travel picture, and eliminating the more common phases of life. The Turkish types and customs are strikingly different and he has not forgotten to play up the veiled women.—M. K.

Newest Reviews and Comments

"Little Miss Smiles"

Shirley Mason, a Captivating Heroine in Fox Picture of Family Life in the Ghetto District.

Reviewed by Mary Kelly.

With a Ghetto tenement as the background, "Little Miss Smiles" was inspired by the same strata of life in New York as was "Humoresque," and its characters have a similar appeal. Family life under circumstances where the children are many and the pennies few with a strong emphasis on the mother-love theme, gives a chance for the combination of comedy and pathos that makes a picture human. Shirley Mason, in rags and smiles, has a lovable role of certain appeal, and she is supported by a cast of more than average ability.

The story as first conceived, has some very reliable material, some situations such as the mother's going blind, the father having plenty of family love but no ambition, and the young son choosing a prize-fighter's career against his parents' wishes. But it is rather in spite of the manner of directing than because of it, that these points register. The idea is there, the cast is at hand, but the certain inspiring touch of the director that can make a splendid thing out of a good thing, is somehow lacking. Nevertheless, the picture is good entertainment and deserves popularity. Arthur Rankin, as the youthful aspirant to fistic fame, gives a fine performance, and Gaston Glass is a clean, self-confident type, perfectly suited to his part.

The Cast

Esther Aaronson.....Shirley Mason
Dr. Jack Washton.....Gaston Glass
Papa Aaronson.....George Williams
Mama Aaronson.....Martha Franklin
Davie Aaronson.....Arthur Rankin
Louis Aaronson.....Alfred Testa
Leon Aaronson.....Richard Lapan
"The Spider".....Sidney Dalbrook
Baby Aaronson.....Baby Blumfield

Story by Myra Kelly.
Scenario by Dorothy Yost.
Directed by Jack Ford.
Length, 4,884 feet.

The Story

The story concerns the vicissitudes of the Aaronson family, and their joy and sorrow as they realize on one hand that the mother's sight is failing, and on the other hand that the daughter Esther is beloved by a popular young doctor. Then there is the anxiety caused by the ambition of Davie, the eldest boy, to become what Papa Aaronson calls a "box fighter." The boy gets into evil companionship, shoots a gangster who has insulted his sister, and causes dire complications.

Program and Exploitation Catchlines:

There Were Five Children and a Papa Who Didn't Like to Work—So the Dog Was Excess Baggage—Mamma's Eyes Were Failing—It Was Up to Little Miss Smiles to Secure the Family Happiness..

Exploitation Angles: Sell the star and then the title, giving a pair of seats at each performance to the most winning smile, the decision to be made by the audience, and assembling the winners of the preliminary contests for a final test at the last show, if you run more than one day.

"Liquid Gold of Texas"

These pictures are aptly named for they show oil, and the manner in which it is extracted from the earth down in Texas where fortunes are being made over night by lucky prospectors. The "mushroom" towns that spring up around a newly discovered oil field seem almost as romantic as those which used to follow in the wake of a gold strike.

The enormous development of the country which follows the bringing in of a well that is more than a temporary gusher is pictured in the films and an intimation of the vast amount of money that is necessary for machinery and other incidentals necessary to carry on the work after oil has been struck is indicated by the pictures.

Veritable lakes of oil are shown, these being the reservoirs in which the liquid is stored. There are many processes which the oil must go through in being refined for commercial purposes.—T. S. daP.

"The Call of Home"

Familiar Theme Is Dressed Up With Fine Flood Scenes—R-C Release.

Reviewed by Fritz Tidden.

Many times the not unusual feat of giving a new appearance to an over familiar theme has been accomplished by fresh treatment. In the case of "The Call of Home," this refreshment does not come until way along in the fifth of the six reels. It is a group of flood scenes that are as fine as anything of the sort that has been done on the screen before, and provides a most welcome relief, of excitement and rapt wonder as the realistic, mad torrent of water completely flooding a large valley and destroying everything, including the spectators' ennui, in its path. It lifts the picture out of a most serious slough of mediocrity, and gives R-C a one scene picture that will prove popular where audences are not over particular concerning the freshness of the moving picture fare they are served.

Gasnier, the director, has done all it deserves with a hopeless story that does not offer opportunities to spread himself but once. And the first four thousand feet of the feature have the appearance of being the result of no one taking any sincere interest in what they were doing. The picture is miscast and the performers do not help matters to any noticeable degree. The titles are bad attempts at "literature" of a "moral" tone.

The Cast

Alan Wayne.....Leon Bary
Alix Lansing.....Irene Rich
Gerry Lansing.....Ramsey Wallace
Gerry's Mother.....Margaret Mann
Clem.....Jobyna Ralston
Kemp.....Carl Stockdale
Lieber.....Emmett King
Margarita.....Norma Nichols
Priest.....Sidney Franklin
Consul.....Harry Lonsdale

Story by George Agnew Chamberlain.
Scenario by Eve Unsell.
Directed by Gasnier.
Length, 6 Reels.

The Story

Gerry and his wife Alix, owing to a sequence of misunderstandings, become separated, the man going to South America and the wife appearing to run away with another man, but soon returns home, where she waits for the return of her husband. He is in the interior of South America and has married again, as he had heard that his wife had divorced him. A flood takes place, destroying his plantation and killing his present wife. In the meantime the man with whom his first wife had appeared to elope had come to South America to straighten matters out, and tell Gerry that his wife is waiting for him to return home. Which he does and finds that he has become the father of a fine boy.

Program and Exploitation Catchlines:

How Many of You Are Hearing the Call of Home? It Can Be Heard Around the World, Just As This Man Heard "The Call of Home."

Exploitation Angles: Pin this on the title and offer a special rate to families which come in a body, offering a prize for the largest bona fide family of two generations only and perhaps another for the largest number in as many generations.

"Exit the Vamp"

Amusing Paramount Comedy Has Ethel Clayton As Star.

Reviewed by F. V. Armato.

"Exit the Vamp," a Lasky production, is a story that brings a busy young lawyer husband to the sudden realization of his own peril, in becoming a victim to the wiles of a scheming vampire.

The wife's part in combating the charms of the vamp, who skillfully tries to ensnare her unsophisticated husband, shows a marked degree of skillful acting by Ethel Clayton, who adopts the unusual method of herself vamping her husband. The picture is enhanced by many amusing episodes and dramatic situations which occur during the impersonation of the vamp.

The story of this Lasky feature presents a problem of every day life that can be exploited to great advantage. Although there appears to be quite a tame beginning which is altogether pleasing, the vamping of the husband which follows assumes proportions of exceptional interesting moments and holds the undivided attention of the audience.

The Cast

Marion Shipley.....Ethel Clayton
John Shipley.....T. Roy Barnes
Mrs. Willy Strong.....Fontaine La Rue
Old Man Shipley.....Theodore Roberts
Robert Pitts.....William Boyd

Story and Scenario by Clara Beranger.
Directed by Frank Urson.
Length, 5 Reels.

The Story

Marion Shipley is one of those sweet little perfect wives who wait on their husbands with rare devotion, and because of their unselfishness and her own children and those of her sister-in-law, the vamp shows her gratitude by starting a flirtation with Marion's husband. As affairs progress, Shipley guarantees the vamp's account for a diamond necklace. Through the jewelry salesman, who is a friend of hers, Marion discovers this. Taking the young man as an escort, she goes to the cafe where her husband and Mrs. Strong are dining and sees the latter hand him her apartment key.

Instead of provoking a dramatic scene, Marion decides to beat the vamp at her own game. Going to Mrs. Strong's apartment, she makes herself up charmingly, transforming her hair and her gown and borrowing the make-up and perfume of the vamp. Shipley arrives and in the dim light of the room he sees only the back of his wife of whose identity he is ignorant. She proceeds to vamp him so perfectly and completely that she is in his arms when the real vamp arrives. By clever handling of the situation the wife makes the vamp's presence odious to hubby and thus binds a contract that will stand any kind of attack.

Exploitation Angles: Hang this on the story as much as the star, making your appeal to deserted wives with "Are you losing your husband's love? See the cure in 'Exit the Vamp'" and similar appeals. You could make this bring you business even with an unknown star, but with Miss Clayton to help, you should clean up.

"An Idle Roomer"

It has an elaborate start—showing the hero, Harry Sweet, in a Turkish setting. The harem queen's perfume atomizer, however, turns out to be the drippings from a milk bottle when Harry wakes up. The beginning of this comedy, which is a Universay Century, is enough out of the ordinary to get the spectator into a receptive mood at once and what follows is similarly ambitious. The business of making explosive pancakes is new and furnishes many laughs. All of the comedy situations are well planned and succeed in getting the punch at the right moment. (Universal) M. K.

Newest Reviews and Comments

"Man from Lost River"

Lloyd-Goldwyn Picture of North Woods Is Highly Entertaining.

Reviewed by Sumner Smith

That irreconcilable minority which snarls and sneers at motion pictures, scoffing when they are classified as an art, should be forced to see Frank Lloyd's production of "The Man From Lost River," from the story by Katharine Newlin Burt. It would not silence their raucous voices, for theirs is a hopeless malady, but it would test their facility for finding excuses upon which to base their destructive criticisms.

This Goldwyn picture is very skilfully constructed. Denied greatness by the limited scope of its plot, it nevertheless ranks in the vanguard of really worthwhile pictures. The treatment by Lloyd of a not extraordinary story is what raises it above the level of most North Woods stuff. He has seen to it that the film possesses every essential—smooth continuity, good scenic backgrounds, fine photography and excellent acting. Therefore it has realism and force. It seems to be lacking in only one respect—there might have been more comedy relief.

The chief feature is the acting. House Peters shows to great advantage in the role of the lumber camp foreman, a rough-and-ready chap of sterling worth. Allan Forrest is perfectly cast as the selfish, cowardly Easterner. Fritzi Brunette proves an admirable foil for the contrasting of the characters of the two men around whom the action centers. The others make the most of their minor parts.

The Cast

Barnes .....House Peters
Marcia .....Fritzi Brunette
Fosdick .....Allan Forrest
Rossiter .....James Gordon
Mr. Carson.....Monte Collins
Mrs. Carson.....Milla Davenport

Adapted from the story by Katharine Newlin Burt.
Directed by Frank Lloyd.
Photographed by Norbert Brodine.
Length, 5,694 feet.

The Story

Fosdick, a pampered member of New York society, tries to escape the wanderlust by joining a band of lumberjacks in the North Woods. He marries Marcia, a girl in the camp, but tires of the life and abandons her, only returning when oil is discovered on her land. His reappearance is not welcomed by Barnes, the camp foreman, who loves the girl, and the coward is forced by the foreman to care for Marcia when she is taken ill of a contagious disease. After her husband's death, Marcia learns that the rough man she feared is the real man, after all.

Program and Exploitation Catchlines:

A Stirring Story of a Girl Who Married a Coward, and How Real Love Eventually Came to Her.

House Peters and Fritzi Brunette Are Featured in This Gripping Tale of the North Woods, Written by Katharine Newlin Burt.

Exploitation Angles: Don't overboom this, but tell in sincere, convincing words that it is a real picture and worth seeing. Tell them that it is not a "great" picture, but something more rare than that, a good, even production.

"William Cullen Bryant"

William Cullen Bryant is one of Kineto Review pictures in its "Great American Author" series, and this film is enlivened with portions of the poems of this great writer. There are also "shots" of some of his descendants who still live at the grand old estate at Roslyn, Long Island, which the poet inhabited from 1843 until the end of his life.

With each quotation of Bryant's poems displayed on the screen there is a picture which elaborates it and fits the subject.—T. S. daP.

"The Ruse of the Rattler"

A Pathe-Playgoers Western Drama With Lively Star and Action.

Reviewed by Roger Ferri.

J. P. McGowan may not be a William S. Hart, but he most assuredly does know how to reach out and grasp the heartstrings of his audience. McGowan is something more than a screen actor—he is of that rare type known as showman-actor, for his work is a combination of natural acting and keen showmanship. Without the presence of a showman, "The Ruse of the Rattler" would lose much of the appeal it now possesses; in fact, it would probably not have seen the light of day. McGowan is manly, just a regular, every day man—not the superman one usually sees portraying the American cowpuncher.

As an entertainment vehicle, "The Ruse of the Rattler" is an ordinary Western with the usual hoakum to arouse the youngster and refresh the adult's memory of ambitions of yesteryear. The story is peppy, for it calls for plenty of action—and gets it. It is fast-moving with ample adventure and a romance that constitutes the other outstanding feature, the first being the work of McGowan.

If your house is the sort that caters to audiences that delight in the melodramatic in motion pictures, "The Ruse of the Rattler" will satisfy for it is so distinctively Western in action and atmosphere that you are made to feel like hopping out of your comfortable seat and joining the posse in pursuit of the ever doublecrossing villain.

The Cast

The "Rattler".....J. P. McGowan
Henry Morgan.....G. McGregor
Helen Henderson.....Lillian Rich
Bud ..... Jean Perry
Mrs. Bludgeon.....Dorothy Wolbert
"Squint" Smiley.....Stanley Fritz
Tim Bludgeon.....Andrew Waldron

Story by A. W. Coldeway.
Directed by J. P. McGowan.
Length, 5 Reels.

The Story

They called him "the Rattlesnake" because, like the reptile, he never struck before rattling a warning. He is commissioned by Henry Morgan to turn the Sandersons out of their home. The "rattler" takes one look at Helen Sanderson and resigns. And in so doing he exposes Morgan, who vows vengeance. Morgan hires a gang to kill the "rattler," who manages to escape, although Morgan's confederates believe him dead. The "rattler" makes his appearance at the psychological moment and in true western fashion proceeds to administer a wholesale beating to the villainous element. And here the tables turn, for from that moment on the "rattler" finds matters to his liking, defeats the villain and wins a wife.

Program and Exploitation Catchlines:

A western drama of thrills, suspense, action and romance—A daredevil, hard-riding, quick-shooting, bad man. A brave girl. A clever villain. Some hearty chuckles. A real plot that keeps you guessing.

Exploitation Angles: Play up McGowan as a new western star, and sell him hard with the usual melodramatic appeal.

"Battling Torchy"

This two-reel Torchy Comedy released by Educational and featuring Johnny Hines, burlesques the story of a love-smitten youth who seeks a way to "cut out" a pugilist competing for the affections of his sweetheart. It is all nicely "framed" for Torchy's double—a first-class fighter—to knock out the "pug" in a boxing match, when the double is hurt and Torchy finds himself in the ring. How he wins the fight by using a syringe full of ether is amusing.—S. S.

"Reckless Chances"

Thrilling Romance Made By Playgoers Pictures, Starring J. P. McGowan, Released By Pathe.

Reviewed by Mary Kelly.

The railroad track proves a thrilling and romantic setting for action in "Reckless Chances." Most of the old short-cuts to melodramatic climaxes have been used, the hero being the daredevil type, who plunges into each adventure, regardless whether it promises to be his last, the heroine, a girl who keeps up with him, and the high spots of the drama being the derailment and the train robbery.

Obviously, it has the elements of the Western thriller of pioneer days in picture production. But the acting is good and the punch is not lacking, due, to a great extent, to the fact that the enthusiasm of the performers and the director is contagious. J. P. McGowan has a happy-go-lucky personality that seems to justify almost anything he does, and Dorothy Wood is a charming Irish colleen type. The role of Dan Murphy, her father, is delightfully handled by Andrew Waldron.

The Cast

Terry Nolan.....J. P. McGowan
Nora Murphy.....Dorothy Wood
Dan Murphy.....Andrew Waldron
Harry Allen.....Robert Walker

Story by Anthony W. Coldewey.
Directed by J. P. McGowan.
Length, about 5,000 feet.

The Story

The story opens with a runaway, in which horse, carriage and a girl topple over the bank. Then McGowan is accused of robbery and arrested. He makes an escape from the sheriff. Further dangers await the hero when he flirts with the chance of being recaptured, and stays in the vicinity to be near a pretty girl whom he befriended when her automobile crashed into a wagon and she was attacked by the owners, who are the real thieves. Of course, he vindicates himself and wins the girl, in spite of paternal opposition.

Program and Exploitation Catchline:

Working on a Railroad Had Its Thrills and Its Dangers: And if One Happened to Be in Love With the Superintendent's Daughter, Life Was Far From a Bore.

Exploitation Angles: Sell this on thrills and remind your patrons that McGowan was making thrillers before they were invented.

"Dawn to Dusk in Egypt"

Because of its picturesque history, Egypt stirs the imagination as few countries do. Where is the person who has not heard of the Pyramids or the Sphinx or the Nile? There are such people but they are very much in the minority. The very mention of the homeland of Cleopatra and the Pharaohs intrigues the mind. Now Robert C. Bruce has come forth with a one-reel World Wandering for Educational titled, "Dawn to Dusk in Egypt." It is a beautiful thing. He has carefully angled his "shots" of the River Nile with its burden of sailing vessels, and the ancient tombs of rulers, and obtained striking results. It is a short subject that will fit in with any program in any picture house.—S. S.

"False Alarm"

The village fire department has been made to do its duty again as a laugh-factory in this Fox comedy, featuring Chester Conklin. Not altogether unsuccessful in its intent in this case, at the same time it seems that this subject deserves a well-earned rest. One delay after another halts the advance of the fire department to the place of need and the suspense has been built upon this. It is the suspense rather than the comedy that holds the interest during this time. (Fox) M. K.

Newest Reviews and Comments

"Why Announce Your Marriage?"

Delightful Entertainment Provided In Selznick Feature Starring Elaine Hammerstein.

Reviewed by C. S. Sewell.

Fanny Hurst's marital experiment, consisting of separate establishments for man and wife, with consequent freedom of action, has apparently furnished the idea on which is builded the Selznick production, "Why Announce Your Marriage?" starring Elaine Hammerstein.

Those responsible are to be complimented upon having evolved a thoroughly entertaining photoplay on an unhackneyed theme. The subject has been treated humorously with the introduction of farce comedy complications, and some of the scenes while in themselves inclined to be risque are saved by the knowledge of the spectator that the young couple are actually married.

Miss Hammerstein and Niles Welch as the secretly married couple are entirely satisfactory and the remainder of the cast is adequate; particularly true is this of Arthur Housman, who as a "gentleman drunk," gives one of the best and most laughable performances of a society swell that has ever been seen on the screen. You don't get tired of him, although he is in this condition during almost the entire photoplay, and his every appearance brought forth laughter from the spectators at Loew's State Theatre.

There is something doing every minute that will hold your interest and this picture should prove thoroughly entertaining and amusing to the majority of theatre patrons

The Cast

Arline Mayfair.....Elaine Hammerstein
Jimmy Winthrop.....Niles Welsh
David Mayfair.....Frank Currier
Teddy Filbert.....Arthur Housman
Bobby Kingsley.....James Harrison
Widow Gushing.....Florence Billings
Mrs. Jerome.....Marie Burke
Mr. Walton.....Huntley Gordon
Gladys Jerome.....Elizabeth Woodmere

Story by Lewis Allen Browne and Alan Crosland.
Directed by Alan Crosland.
Length, 5 Reels.

The Story

Arline Mayfair, a successful illustrator, is in love with Jimmy Winthrop, but does not wish to marry him as she wishes to establish a reputation as Arline Mayfair and not as Jimmy Winthrop's wife. While aiding another young couple to elope, Arline and Jimmy decide to be married secretly. Complications soon begin to ensue, arising from a visit to Arline's studio where Jimmy's hat, cigars and shoes are discovered. This starts gossip, and the friends of the young couple decide to visit Jimmy and advise him of the situation. They find him at home, much embarrassed, and later discover some feminine lingerie in his room. Arline decides to go away to the country. Finally Jimmy follows her to her cottage. A burglar scare at the nearby hotel results in the burglar taking refuge in Arline's house, where the crowd find Arline and Jim en deshabille. Finally everything is explained satisfactorily when the gentleman drunk, who has chased the burglar, discovers the marriage license.

Program and Exploitation Catchlines:

Delightful Comedy Drama, Starring Elaine Hammerstein, Based on the Question of Secret Marriages.

Exploitation Angles: Play on the title as well as the star, using her to win her fan followers and getting the rest from the snappy situations. Circularizing the engagement and wedding announcements will give you some capital and in small towns you can make a lot of talk by starting a discussion of the incident. "Are you married?" will make good snipe and teaser material.

"Diamond Carlisle"

Clark-Cornelius' Northwest Melodrama Full of Action—State Rights Release.

Reviewed by Roger Ferri.

Clark Cornelius are releasing a series of Northwest melodramas and this is one of the series. It deals with the romantic and adventurous Northwest and the famous Mounted Police and outlaws of that country. It is the old story of a gambler, deserted by a treacherous pal, seeking to make amends. How he does it furnishes the excuse for a series of thrilling fights. But withal, "Diamond Carlisle" is action personified.

While it is scenically picturesque and photographically excellent, there is a sad lacking of good acting. George Cheseboro, who is starred, however, carries himself through the entire five reels with flying colors. But this is not true with the remainder of the cast, which either overacts or fails to take full advantage of the opportunities offered in the respective roles. For instance, Frank Caffray as the weakling overdoes his part and his action in the holdup is one that is farcical—not natural even for a weakling. Iva Brown makes a beautiful Mae Boyd, but she is slow and seems to take things generally for granted.

The climax is a hair-raising affair, a struggle between the two former pals on a lumber slide. The two are shown fighting all the way down the slide and finally one, the villain, of course, is picked up by the hero and cast off some 200 feet below into a valley, dead. Cheseboro does spectacularly realistic work in this scene—so realistic and thrilling that applause seems to just naturally follow his reckless escape and dangerous flight to freedom.

The Cast

"Diamond Carlisle".....George Cheseboro
Lopez ..... Alfred Hewston
"Black" Meyer.....Milburn Morante
Belle ..... Peggy Weightman
Dick Boyd.....Frank Caffray
Mae Boyd.....Iva Brown
Mrs. Boyd.....Mary Hawley
Virginia Boyd.....Virginia Morante

Produced by Milburn Morante.
Length, 5 Reels.

The Story

"Diamond Carlisle" is a gambler, hounded by the Northwest police. His pal, Lorenz, had deserted him in the hour of his greatest need. He vows vengance and seeks freedom in another section of the country, where he is known as Jack Taylor, gambler. He is employed to cheat weaklings out of their money. He succeeds. Among his victims is Dick Boyd, brother of Mae Boyd, with whom "Taylor" falls in love. Later developments disclose the fact that Dick and Mae are being victimized by Jack's employer. Desperate, Dick, in an effort to meet gambling debts, holds up two messengers of "Black" Meyer, the saloon keeper. Dick is recognized and later arrested. Realizing that he had indirectly brought unhappiness on the girl he loves, "Taylor" sets out to make amends. He locates the stolen money and returns it, only to find that Lorenz had reached town. The latter, terrified, seeks to escape, but he is overtaken by "Taylor." The half-breed dives into the lumber slide wherein a fight ensues between the two, "Taylor" winning. At the crucial moment, the Northwest police arrive. "Taylor" exchanges clothes with Lorenz, whom the police believe to be "Diamond Carlisle' and congratulate "Taylor" for his work. "Taylor' now is free to marry Mae Boyd, having cleared her brother and redeemed himself.

Exploitation Angles: Play up the melodramatic action, laying stress upon the fight on the slide and lay off the mounted police. Hang it all on the fight and the general hustling and sell the action for all it is worth, which will get in those most likely to approve the play.

"The Invisible Fear"

Anita Stewart-First National Picture Should Prove Acceptable.

Reviewed by Clarence L. Linz.

"The Invisible Fear," with Anita Stewart, a First National production, is a good program picture. The photography is good and the acting on the whole is good. There is nothing marvelous about the picture, but it will hold the audience and the exhibitor will not lose money on it.

The Cast

Sylvia Langdon.....Anita Stewart
Arthur Comstock.....Walter MacGrail
Bentley Arnold.....Alan Forest
Marshall Arnold.....Hamilton Morse
Mrs. Marshall Arnold.....Estelle Evans
John Randall.....Ogden Crane
Nagi ..... George Kuwa
Butler ..... Edward Hunt

Story by Hampton Del Ruth.
Scenario by Madge Tyrone.
Directed by Edwin Careine.
Length, 4,900 Feet.

The Story

Sylvia Langdon, who in defending herself from the advances of Arthur Comstock, had thrown a candle stick at him and knocked him senseless is haunted after seeing his prostrate form, from the window by the terrible fear that she has killed him. Soon after she is married to Bentley and at a party in their home she is suddenly startled by the appearance of Comstock. She flees to her room in a hysteria. He follows and demands that she open the safe containing the family jewels. An argument follows which reveals that Arthur had killed his uncle, and it was his body which Sylvia had seen prostrated on the unforgettable night.

Exploitation Angles: Give this all to the star and her personality. Let the story slide, but play up the theme of the fear which probably overshadows every man and woman.

"Neighbor Nellie"

Prizma made a good selection when they picked little Madge Evans as the star of this picture. She is an attractive girl, and many fans remember her for her good work as a child actress during recent years. She photographs nicely and shows up particularly well in these pictures in natural color. The picture is adapted from a poem of the same title, depicting the beautiful friendship of an elderly man with grown children, for his little ten-year-old neighbor next door.—C. S. S.

"The Bear and the Bees"

The motto that "Evil gain brings pain" has been deftly used by Paul Terry in this animated cartoon fable, distributed by Pathe. It is well up to the standard of this series, with clever animation and humorous touches. The bear is shown as a merry troubadour who serenades first a squirrel and then a monkey with dire results. He then steals a barrel of cider from a farmer and after an exciting chase finds a hive of bees. Confidently approaching it, he knocks the hive over, and then the bees get busy with poor bruin.—C. S. S.

"Years to Come"

What we may possibly see in years to come when man is subordinated and woman supreme is cleverly and humorously treated in this single reel Pathe Comedy, starring Snub Pollard. There is the tired business woman, the home-loving husband who is pursued by a stage-door-Jennie, and other characters where the sexes are reversed. The women all wear mannish cut clothes, while the men, though retaining their bifurcated garments, nevertheless wear laces and ruffled collars. The main situation occurs when wifey comes home suddenly and finds poor hubby being vamped by a big blonde. —C. S. S.

Newest Reviews and Comments

"The Last Payment"

Pola Negri's Latest Picture a Morbid Tragedy Which Is Crudely Acted and Directed.

Reviewed by J. M. Shellman.

Morbid, gruesome and tragic, and very much on the order of one of Poe's tales is "The Last Payment," starring Pola Negri, produced by U. F. A. and released by Paramount. It is a modern story and so decidedly different from the ordinary run of American films, that it is an innovation, but one which is not liked, judging from the comments of persons who have seen it, both in Washington, where it was reviewed last week, and at the Rialto, New York, where it played to packed houses, owing to the star's popularity.

Although the story is plausible, one keeps thinking throughout, "So this is the German idea of Mexico, South America and Paris." It may be technically correct, but it does not appear convincing.

Pola Negri goes through a lot of stock pantomime acting and appears to be handicapped in her work. Only once—during the time she is crowned queen of folly—does she rise to emotional heights worthy of her ability.

The photography is only fair and the film lacks even capable lighting effects, while the close-ups are crudely done. The sub-titles, which were probably done in the Paramount studios, are well done. Ernest Lubitch's master hand is missing in this production and the acting, as well as the effects the Director George Jacoby strove for, lack vividness because there is too much apparent effort to make them vivid, too exaggerated and overdone.

There are too many eating and drinking scenes which are tiresome and monotonous. The attempts at comedy relief—judging from the good old American idea of humor—are ridiculous, having only the semblance of gayety. The sets—judged from American standards—are very poor, something like producers put out in 1912. Pola Negri's modern costumes are of a frightful style and do not fit her.

The Cast

Lola ..... Pola Negri
Pedro Maurez, South American Cattleman..
.....Leopold von Ledebour
Henri Durand, Cattle King.....Albert Patry
Paul Durand, His Son.....Henry Liedtke
Jules Lambert.....Reinhold Schunzel

Story by John Brennert and George Jacobi.
Directed by George Jacobi.
Length, 5 Reels.

The Story

Paul Durand, a young Frenchman, goes to South America to look after his father's cattle interests and meeting Lola, the beautiful wife of Pedro Maurez, a cattle grower, both fall in love with each other. Pedro is slain by an assassin and the pretty widow accompanies Paul to Paris. Henri Durand, Paul's father, opens his house to Lola with the result that he falls in love with her himself. Complications ensue.

Jules Lambert, Durand's secretary, recognizes Lola as his former wife through whose extravagance he was ruined and sent to prison for crime. He reveals the truth to young Durand who resolves to go to Bombay. Lambert sends for him on the eve of his departure and tells him that his own father intends to marry Lola. Durand sees his father and Lola in a private box at a public resort and blows out his own brains.

Across his son's body, Lola extends her hand to the father, but he spurns her. The crowd call for Lola who is declared "Queen of the Roses." She drinks a toast to love and at the dawn stumbles through a lonely park and collapses on the ties of a railroad. A moment later the train rushes by and Lola has made her last payment.

Exploitation Angles: Make all your appeal on the fact that in this Pola Negri is seen in her first modern dress story.

"The Scrapper"

Universal Offers Modern Irish Romance Staring Herbert Rawlinson.

Reviewed by C. S. Sewell.

Particularly interesting to those of Irish extraction is the newest Universal attraction, "The Scrapper," starring Herbert Rawlinson. Practically all of the characters portray Irish roles, the whole picture is permeated with the influence of this race and the sub-titles are in Irish-English dialect. It is not, however, propaganda or a historical picture, but a modern romance.

The average spectator will probably feel that the Irish atmosphere has been somewhat overdone, particularly in the sub-titles of which there is a very large number, those during the love scenes being filled with the blarneyest kind of blarney. There is a good fight near the end, but the earlier reels are lacking in action, with a consequent excess of footage.

Herbert Rawlinson as a young Irish contractor is inclined to overact his role and is not always convincing, and is not the ideal type for a character of this kind. As the young Irish girl, Gertrude Olmstead is well cast and attractive to look at. Little Frankie Lee makes the role of the office boy stand out sharply. The remainder of the cast are for the most part well cast. The picture is well photographed and there are some particularly attractive romantic scenes.

The Cast

Malloy ..... Herbert Rawlinson
Eileen McCarthy.....Gertrude Olmstead
Dan McCarthy.....William Welsh
The Kid.....Frankie Lee
Oleson ..... Fred Kohler
Riley ..... Edward Jobson
Sims ..... Al McQuarrie
Rapport ..... Walter Perry

Story by R. G. Kirk.
Scenario by E. T. Lowe, Jr.
Photographed by Virgil Miller.
Directed by Hobart Henley.
Length, 4,491 Feet.

The Story

Malloy, a young Irish construction engineer, is assigned to a rush project and falls in love with the contractor's daughter. The contractor's secretary is his rival and puts a Swede on the job to hamper the work. Malloy works all the harder, both at love making and building, and finally in a fist fight beats the Swede. The girl does not prove so easy, so Malloy kidnaps her and takes her to the priest. She fights hard at first, but before they reach the priest everything is alright and she is perfectly willing to marry Malloy.

Program and Exploitation Catchlines:

Charming Romantic Irish Story of Today, With Herbert Rawlinson and Gertrude Olmstead in the Leading Roles.

A Picture You Will Like; It Breathes the Atmosphere of Erin and Though Thoroughly Modern It Is Filled With the Poetry of This People.

Exploitation Angles: Make your chief appeal to the Irish, but do nothing to give the suggestion that this will appeal only to that race. Tell that it is a red blooded love story with a cave man hero.

"A Rambling Romeo"

Uniformly entertaining as two-reel Christie Comedies are, this one featuring Neal Burns, Earl Rodney and Helen Darling, is above the standard set by its predecessors. Given a good story, directors and players nowadays can usually produce a good picture, and this comedy proves it. The "hero," in endeavoring to help a bashful friend, becomes engaged to his friend's sweetheart just after he has consummated an engagement with his "best girl." As the two girls live in the same apartment building, complications naturally ensue.—S. S.

"Whispering Women"

A Clark-Cornelius Melodrama With Great Wolf Fight.

Reviewed by Roger Ferri.

Containing a story, which, although done many times on the screen in various ways, is replete with human interest and with a romance that involves two well-meaning grown-ups and two lovable children of the backwoods country, "Whispering Women" will entertain and cause motion picture enthusiasts to talk favorably because interwoven in the interesting tale is a desperate battle between a dog and a pack of wolves. This fight is the outstanding feature of the photoplay, which is well directed and destined to entertain patrons of theatres featuring the intensely melodramatic productions. As the spectator looks on the screen before him there appears this realistic fight to death between dog and wolf, in which the former obtains a deadly grip on the latter's throat and tightens it until the very life of the beast is choked out of him. This scene should make your patrons sit back in amazement for it is the genuine article that is reflected on the silver sheet.

As entertainment it will hold its own. Its characters are human and are portrayed by actors and actresses who live the parts. But particularly notable is the work of little Clara Heller and Everett Moran as the two youthful lovers. Theirs is a piece of acting that promises a happy future for both. The little girl is called upon to do some emotional acting of a most difficult nature, but in spite of her few years she behaves in veteran fashion and seems to step off the screen and grip the heart of the looker-on, so realistic is her work. Perhaps, if the older players had taken a hint from these juvenile workers the production would be worth a place at the top of a program at the best first-run houses in the country.

The Cast

David Hartley.....Walter Davis
Florence Hartley.....Esther Welty
Dolly ..... Clara Heller
Bobby ..... Everett Moran
"Blackie" Devoe.....George C. Welsh
A Fourth Hartley.....Brindle

Produced by James Keane.
Length, 4,800 Feet.

The Story

Dave Hartley operates the largest lumber camp in his section of the Northwest. He has a loveable wife and charming little daughter who is loved by little Bobbie. Dave is called to his camp. While at camp a mysterious stranger visits the community and the babbling tongues of idle gossipers charge Mrs. Hartley with undue intimacy with him. This gossip reaches Hartley, who sets out to learn of his wife's disloyalty for himself. Hartley is exhausted in the dense woods and is forced to hide. The wolf pack arrives. Meanwhile little Bobbie and Dolly are lost in the forest and spy Hartley. Dolly's faithful dog, Brindle, sensing danger, sets out to find the girl and arrives in the nick of time, just as the wolves are about to make a final plunge for the three. He fights off the wolves, killing one. Later Hartley learns that his wife had not been disloyal, that she had been the victim of idle village gossip and that the mysterious stranger, was none other than her brother who, having committed a crime, comes to his sister, Mrs. Hartley, for help.

Exploitation Angles: Just for a change of pace, try this 114th chapter from the Koran for a teaser: "I fly for refuge unto the Lord of men, the king of men, the God of men, that he may deliver me from the mischief of the whisperer, who slily withdraweth, who whisperest evil suggestions into the breast of men; from genii and men." Run this without comment, and explain to the editor, if he is curious that this is regarded by the Muslims as a talisman against all harm. Then break into your regular advertising with stress upon the wolf fight.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus of reviews appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. Unless otherwise specified, all subjects are five-reel dramas. For pictures previously released refer to Index in last issues for February, April, June, August, October and December.

ARROW

Features

The Star Reporter.
The Stranger in Canyon Valley.
Dangerous Paths (Neva Gerber). R-948.
The Yankee Go-Getter (Neva Gerber).
God's Country and the Law (Curwood Productions).
Screenart Series.
The Broken Spur (Jack Hoxie). R-321.
Five Westerns starring Roy Stewart and Marjorie Daw.
Six Jack Hoxie Features.
Five Society Dramas starring Neva Gerber.
Nan of the North (Ann Little).
Fifty-two Two-Reel Comedies.
Love, Hate and a Woman (Grace Davison). R-587. Dec. 3.
The Girl from Porcupine (Six Reels). R-712. Dec. 10. (C-849. Dec. 17).
Dead or Alive (Jack Hoxie). (C-1120. Dec. 31).
Ten Nights in a Barroom (R-312. Jan. 21).

Serials

The Blue Fox (Anna Little). R-539.
Thunderbolt Jack (Jack Hoxie).

Comedies

Eighteen Single Reel Spotlights (Violet Joy and Billy Fletcher).
Fourteen Two-Reel Broadway (Eddie Barry, Harry Gribbon, Helen Darling).
Twelve Two-Reel Crueiywed (Lillie Leslie, Paul Wiegel).
Twelve Two-Reel Speed (Neely Edwards, Charlotte Merriam).
Fourteen Two-Reel Mirthquakes (Bobby Burns).

ASSO. EXHIBITORS

FEATURES

The Devil (George Arliss).
What Women Will Do (Anna Q. Nilsson).
The Rider of King Log (Special). C-495.
The Road to London (Bryant Washburn). R-642; C-47.

HAROLD LLOYD COMEDIES
(Two Reels Each)

Now or Never.
Among Those Present.
Never Weaken. R-946.
A Sailor Made Man. R-590. Dec. 3. C-705. Dec. 10.

PLAYGOERS' PICTURES

Women Who Wait.
They Shall Pay. R-208.
Home-Keeping Hearts. R-693; C-1023.
The Family Closet.
Discontented Wives.

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).
Battle of Jutland (Three Reels). R-586. Dec. 3.

Selig-Rork
(Two Reels Each)

The Ne'er to Return Road. R-808.
The White Mouse. R-96.

Christie Comedies
(Two Reels)

Kiss and Make Up.
No Parking (R-853. Dec. 17).
One Stormy Knight (R-205. Jan. 14).

Torchy Comedies

Torchy's Frame-up. R-335.
Torchy Takes a Chance. (R-115. Jan. 7).

Mermaid Comedies

Free and Easy.
Rolling Stones. R-1126. Dec. 31).

Vanity Comedies

Eat and Be Happy.
Paying Patients.

Robert C. Bruce Series

As Old as the Hills (R-853. Dec. 17).
Unknown Switzerland (R-1129. Dec. 31).
Bonnets of Aunergne (R-112. Jan. 7).

Chester Outing Scenics

Save Your Carfare.
No More Gasoline.

Gayety Comedies

Oh! Brother.
Say Uncle.

Chester Screenics

From Dear to Dam.
Buzz-z-.
New Wine in Old Bottles.
Old Moose Trails.

Miscellaneous.

The Crater of Mt. Katmai.
Could Columbus Discover An American.

Punch

Country Chickens. (R-115. Jan. 7).
A Rural Cindareiia. R-217.

Chester Comedies

Snooky's Fresh Heir.
The Last Hops.

Sketchografs

Eve's Leaves.
Seeing Greenwich Village.
What's the Limit? (One Reel).

Cinal (Slow Speed)

Annette Kellerman in High Diving.
The Manly Art of Self Defense.

Campbell Comedies

The Stork's Mistake.
Stolen Glory.
Assorted Heroes (R-853. Dec. 17).

Toonerville Comedies

The Skipper's Last Resort (Two Reels).

World Wanderings

Let's Go—to the South Seas (One Reel).

FAMOUS PLAYERS-LASKY

October

Footlights (Elsie Ferguson). 7,078 Ft. R-808; C-895.
Cappy Ricks (Thomas Meighan). R-96; C-163. 5,926 Ft.
The Great Impersonation (George Melford Production). 6,658 Ft. R-693; C-759.
Experience (George Fitzmaurice Production). 6,560 Ft. R-827; C-49.
After the Show (Wm. DeMille Production). 5,884 Ft. R-810; C-895.
Beyond (Ethel Clayton). 5,248 Ft. R-219; C-397.
Three Word Brand (W. S. Hart). 6,638 Ft. R-694; C-759.
Peter Ibbetson (Wallace Reid and Elsie Ferguson). R-1074; C-159.

November

Ladies Must Live (Tucker Production). 7,482 Ft. R-714. Dec. 10. C-849. Dec. 17).
The Bonnie Brier Bush (Crisp Production). 4,622 Ft.
The Sheik (Melford Production). 6,579 Ft. R-336. Vol. 53, P. 397.
The Call of the North (Jack Holt). 4,823 Ft. R-715. Dec. 10. (C-849. Dec. 17).
Enchantment (Marion Davies). 6,982 Ft. R-219; C-289.

December

Exit—the Vamp (Ethel Clayton). 4,545 Ft.
Get-Rich-Quick Wallingford (Cosmopolitan Production. 7,381 Ft. (R-855. Dec. 17.) (C-108. Jan. 7).
Don't Tell Everything (Reid-Swanson-Dexter). 4,939 Ft. (R-981. Dec. 24). C-1120. Dec. 31).
Just Around the Corner (Cosmopolitan Production). R-206. Jan. 14. (C-312. Jan. 21).
White Oak (Wm. S. Hart). R-1,077; C-289. 6,208 Ft.
The Little Minister (Betty Compson). R-112. Jan. 7. C-202. Jan. 14.
Under the Lash (Gloria Swanson). R-218; C-289. 5,675 Ft.
The Bonnie Brier Bush (Donald Crisp Production). R-714. Dec. 10. (C-849. Dec. 17).
Fool's Paradise (DeMille Production). R-982. Dec. 24. (C-1120. Dec. 31).
Three Live Ghosts (Fitzmaurice Production). R-207. Jan. 14. (C-312. Jan. 21).
The Bride's Play (Marion Davies). R-330. Jan. 21.

January

Rent Free (Wallace Reid). R-116, Jan. 7. C-202, Jan. 14. 4661 feet.
Miss Lula Bett (Wm. De Mille, prod.). 5,904 feet. R-1126, Dec. 21. C-108, Jan. 7.
Back Pay (Cosmopolitan prod.). 6460 feet.
A Prince There Was (Thomas Meighan). 5,533 feet. R-587. C-705, Dec. 10.
The Lane That Had No Turning (Agnes Ayres). 4,892 feet. R-318, Jan. 21.
The Bride's Play (Cosmopolitan, Marion Davies. 6,476 feet. R-321, Jan. 21.
Three Live Ghosts (Fitzmaurice prod.). 5,784 feet. R-217, Jan. 14.

BURTON HOLMES
(One Reel Each)

Rural Java.
Santa Fe—the City Different.
Seeing San Marino.
Watching the Wayands. R-1128. Dec. 31).
In Old Granada.
A Fairy Foreland. R-320. Jan. 21.

MACK SENNETT

Watch Your Neighbor (Two Reels).
It Pays to Advertise (Two Reels).

PARAMOUNT MAGAZINE

Issued Weekly (One Reel Each—Contains Magazine Subjects and Cartoon).

REALART PICTURES

The Land of Hope (Alice Brady). R-114; R-236.
Such a Little Queen (Constance Binney). C-589.
Moonlight and Honeysuckle (Mary Miles Minter). R-830; C-885.
Don't Call Me Little Girl (Mary Miles Minter). R-113; C-291.
A Private Scandal (May McAvoy). R-847; C-291.
The March Hare (Bebe Daniels). R-538; C-695.
A Heart to Let (Justine Johnston). R-636; C-695.
Little Italy (Alice Brady). R-539; C-695.
Her Sturdy Oak (Wanda Hawley). R-828; C-885.
One Wild Week (Bebe Daniels). R-451.
The Land of Hope (Alice Brady). R-114. C-695.

SEASON 1921-1922

Room and Board (Constance Binney). R-319; C-273.
Her Winning Way (Mary Miles Minter). R-576; C-649.
Everything for Sale (May McAvoy). R-945; C-1023.
Dawn of the East (Alice Brady). R-945; C-1023.
The Case of Becky (Constance Binney). R-947; C-1023.
The Speed Girl (Bebe Daniels). R-457. Nov. 26. C-581. Dec. 3.
Morals (May McAvoy). R-114. Jan. 7.
First Love (Constance Binney). R-204. Jan. 14.
The Love Charm (Wanda Hawley). R-205. Jan. 14.
Too Much Wife (Wanda Hawley). R-317. Jan. 21.
Hush Money (Alice Brady). R-319. Jan. 21.
Too Much Wife (Wanda Hawley). 4,227 feet. R-317, Jan. 21.
Hush Money (Alice Brady). R-319, Jan. 21.
Nancy From Nowhere (Bebe Daniels).
Tillie (Mary Miles Minter).

FEDERATED EXCHANGES

Screen Snapshots.
Joe Rock Comedies (1 reel).

SPECIALS

Dangerous Toys. R; Vol. 49, P. 989.
Good-Bad Wife.
Heidi of the Alps. (Prizma).

MONTE BANKS COMEDIES

Squirrel Food. R-692.
Fresh Air. R-811.
Cleaned and Dry. R-219.

HALLROOM COMEDIES
(Two Reels)

Beach Nuts.
At Your Service.
Matinee Idols.

SERIAL

Miracles of the Jungle.

CHESTER COMEDIES

Snooky's Twin Troubles (Two Reels). R-330.
Snooky's Labor Lost. (Two Reels).

FIRST NATIONAL

Toonerville's Fire Brigade (Two Reels). R-880.
Wedding Bells (Constance Talmadge. R-930; C-397.
Serenade (R. A. Walsh Production). R-320; C-397.
Wife Against Wife (Whitman Bennett Production).
One Arabian Night (Pola Negri). R-574; C-759.

Note—Refer to top of page for explanation of reference marks

CURRENT FILM RELEASE DATES

Bits of Life (Marshall Neilan Special). C-1076; C-47.
The Idle Class (Two Reels—Chaplin). R-574; C-895.
The Child Thou Gavest Me (Stahl Production). 6,091 Ft. R-943.
Woman's Place (Constance Talmadge). 5,645 Ft. R-1075; C-47.
Two Minutes to Go (Charles Ray). R-96; C-159.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P. 392; C-R, P. 668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P. 390; C-R, P. 668; Ex. Vol. 49, P. 55, 155, 158.
The Wonderful Thing (Norma Talmadge). R-458. Nov. 26. C-581. Dec. 3.
Tol'able David (Richard Bathelmess). R-589. Dec. 3. (C-849. Dec. 17).
Stranger Than Fiction (Katherine MacDonald). R-705. Dec. 10. C-976. Dec. 24.
The Lotus Eater (John Barrymore). R-715. Dec. 10. (C-849. Dec. 17).
All for a Woman (Foreign Film). R-855, Dec. 17. C-1120. Dec. 31. C-202. Jan. 14.
Love Never Dies. R-854. Dec. 17. C-976. Dec. 24.
R. S. V. P. (Charles Ray). R-982. Dec. 24. C-1120. Dec. 31.
Stardust (Hope Hampton). R-1126. Dec. 31. C-108. Jan. 7.
My Boy (Jackie Coogan). R-112. Jan. 7. C-202. Jan. 14.
Playthings of Destiny (Anita Stewart). C-202. Jan. 14.
The Invisible Fear (Anita Stewart).
Her Social Value (Katherine MacDonald).
My Lady Friends (Mr. and Mrs. Carter DeHaven).
Alf's Button (Special).
Polly of the Follies (Constance Talmadge).
Her Mad Bargain (Anita Stewart).
Woman's Side (Katherine MacDonald).
Love's Redemption (Norma Talmadge). R-321. Jan. 21.
The Beautiful Liar (Katherine MacDonald).
The Song of Life (Stahl Production).
Kindred of the Dust (Walsh Production).
The Rosary (Selig-Rork).
The Barnstormer (Charles Ray).

ASSOCIATED PRODUCERS
RELEASED THROUGH FIRST NATIONAL

Blind Hearts (Hobart Bosworth). R-1076; C-159.
The Silent Call. R-549. Nov. 26. C-531. Dec. 3.
The Sea Lion (Bosworth). R-317. Jan. 21.

THOMAS H. INCE PRODUCTIONS

Mother O' Mine. R-747; C-47.
Cup of Life. R-318; C-397.
Hail the Woman (R-203. Jan. 14), (C-312. Jan. 21).

J. PARKER READ, JR.

I Am Guilty (Louise Glaum). R-85; C-149.
Greater Than Love. R-829; C-885.

ALLAN DWAN PRODUCTIONS

A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
A Broken Doll. R-751.
The Sin of Martha Queed (Six Reels). R-710. Dec. 10. (C-1120. Dec. 31).

MAURICE TOURNEUR PRODUCTIONS

The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons. R-114; C-189.

MACK SENNETT PRODUCTIONS

Love's Outcast (Two Reels—Ben Turpin). R-729.
Molly O (Mabel Normand). R-587. Dec. 3. C-705. Dec. 10.
By Heck. R-322. Jan. 21.

J. L. FROTHINGHAM

The Ten Dollar Raise. R-323; C-387.
Pilgrims of the Night. R-831; C-385.
Shattered Idols.

FOX FILM CORP.

SPECIAL

Over the Hill. 10,700 Ft. R; Vol. 46, P-623.
A Connecticut Yankee in King Arthur's Court. 7,600 Ft. R; Vol. 48, P-805; C; Vol. 49, P-135.
Shame. 8,200 Ft. R-789; C-885.
Perjury. 7,400 Ft. R-932; C-273.
Footballs (Tyrone Power). R-448; C-649.
The Last Trail.
The Queen of Sheba. 9,559 Ft. Vol. 49. R-879; C-947.

WILLIAM FARNUM

His Greatest Sacrifice. R-205; C-267. 6,500 Ft.

PEARL WHITE

Beyond Price. R-826.

TOM MIX

Trailin'. (R-113. Jan. 7. C-202. Jan. 14).
The Rough Diamond. R-217; C-289.
Sky High (R-1126. Dec. 31. C-108. Jan. 7).

DUSTIN FARNUM

The Primal Law. R-575; C-759.
The Devil Within. 5,997 Ft. R-583. Dec. 3. C-705. Dec. 10.

BUCK JONES

Bar Nothing. 4,311 Ft. R-809.
Riding With Death. R-456. Nov. 26. C-581. Dec. 3.

WILLIAM RUSSELL

Singing River. R-731; C-163.
The Lady from Longacre.
The Roof Tree (R-113. Jan. 7. C-202. Jan. 14).
Desert Blossoms (R-116. Jan. 7. C-202. Jan. 14.

SHIRLEY MASON

Queenie. 5,174 Ft. R-693; C-759.
Jackie. (R-1128. Dec. 31. C-202. Jan. 14).

TWENTIETH CENTURY BRAND

While the Devil Laughs. C-273.
Cinderella of the Hills (Barbara Bedford). R-95; C-159.
Bucking the Line (Maurice Flynn). R-836; C-397. Nov. 26.
The Jolt (Murphy-Walker). R-456. Nov. 26. (C-1120. Dec. 31).
Whatever She Wants (Eileen Percy). R-981. Dec. 24. (C-1120. Dec. 31).
Gleam O' Dawn (Barbara Bedford). R-206. Jan. 14.
Winning With Wits (Barbara Bedford). R-318. Jan. 21.

SERIALS

Fantomas (Twenty Episodes). R; Vol. 48, P-215.

CLYDE COOK
(Two Reels Each)

The Sailor.
The Toreador. R-446.
The Chauffeur. (R-115. Jan. 7).

AL ST. JOHN SERIES
(Two Reels Each)

Small Town Stuff.
The Happy Pest.
The Indian.
Fool Days. (R-930. Dec. 24.)

MUTT AND JEFF CARTOONS
(One Reel Each)

Fast Freight.
The Stolen Snooze.
Getting Ahead.
Bony Parts.

SUNSHINE COMEDIES
(Two Reels Each)

One Moment, Please.
A Perfect Villain.
Love and War.
The Big Mystery.
Long Live the King.
Pardon Me. (R-116. Jan. 7).
Try and Get It. R-318. Jan. 21.

GOLDWYN

A Tale of Two Worlds (Gouverneur Morris Production). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Ft. Vol. 49; C-R, 323.
Snowblind (All Star). R-542.
Made in Heaven (Tom Moore). R; Vol. 49, P-995; C-149.
Wet Gold (Williamson Production). R-437; R-439.
Head Over Heels (Mabel Normand).
Boys Will Be Boys (Will Rogers). R-208.
An Unwilling Hero (Will Rogers). C-739; R-440.
Beating the Game (Tom Moore). 5,053 Ft. R-448; C-529.
The Man from Lost River.

SEASON 1921-1922

Theodora (Italian Spectacle). 10,000 Ft. R-1073. R-47.
All's Fair in Love. 4,979 Ft. (C-397. Nov. 26.)
Ace of Hearts. 5,884 Ft. (R-94; C-705. Dec. 10).
For Those We Love. 5,752 Ft. (R-853. Dec. 17. C-976. Dec. 24).
Invisible Power (6,613 Ft.). R-694; C-759.
Dangerous Curve Ahead (5,551 Ft.). R-810; C-895.
The Old Nest (7,899 Ft.).
From the Ground Up (Tom Moore). R-948; C-47.
Doubling for Romeo (Will Rogers). R-95; C-159.
Pardon My French (Vivian Martin). 5,620 Ft. R-113. Jan. 7. C-202. Jan. 14.
The Grim Comedian (Rita Weiwam). 5,509 Ft.
Poverty of Riches (Leroy Scott). 5,641 Ft. (R-589. Dec. 3. C-849. Dec. 17).
The Man from Lost River (Katherine N. Burt). 5,693 Ft.
A Poor Relation (Will Rogers). 4,609 Ft.
From the Ground Up (Tom Moore). 4,495 Ft.
The Night Rose (Leroy Scott). 5,630 Ft.
Be My Wife (Max Linder). 4,470 Ft. R-750; C-163.
The Sin Flood (Special). R-317. Jan. 21.

W·W·HODKINSON

WARD LASCELLE

Rip Van Winkle (Thomas Jefferson). R-1074. C-397. Nov. 26.

WINNIPEG PRODUCTIONS

God's Crucible (All Star). R-319; C-529.
Cameron of the Royal Mounted. R-321. Jan. 21.

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.
A Certain Rich Man. R-809; C-895.

ZANE GREY PICTURES, INC.

The Man of the Forest. R-434; C-603.
The Mysterious Rider. R-1075; C-47.

J. PARKER READ, JR., PRODUCTIONS

Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47; C-R, P-852.

ROBERT BRUNTON PRODUCTIONS

The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

IRVIN V. WILLAT PRODUCTIONS

The Face of the World. R-538; C-539.
Fifty Candles. (R-930. Dec. 24. C-202. Jan. 14).

J. L. FROTHINGHAM PRODUCTIONS

The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

ROCKETT FILM CORPORATION

The Truant Husband.
Keeping Up With Lizzie (Enid Bennett). R-324; C-387.

HUGO BALLIN

The Journey's End. R-113; C-589.
Jane Eyre. R-948; C-47.

RENCO FILM CORPORATION

Lavender and Old Lace. R-92; C-149.

TRIART PRODUCTIONS

The Beggar Maid (Mary Astor—Two Reels).
The Bashful Suitor (R-1127. Dec. 31).

DIAL FILM CORPORATION

The Light in the Clearing. 7,000 Ft. (C-715. Dec. 10. C-849. Dec. 17).

METRO

The Man Who (Bert Lytell). R-438; C-589.
Life's Darn Funny (Viola Dana). R-634; C-695.
Big Game (May Allison—Six Reels). R-829; C-49.
A Trip to Paradise (Bert Lytell—Six Reels). R-92.
The Match Breaker (Viola Dana). R-92; C-163.
The Infamous Miss Revell (Alice Lake). R-209; C-529.
There Are No Villains (Viola Dana). R-94; C-163.
Alias Ladyfingers (Bert Lytell). R-944; C-1023.
The Hole in the Wall (Alice Lake). R-588. Dec. 3. C-849. Dec. 17.
The Idle Rich (Bert Lytell).
Fightin' Mad (Six Reels). R-588. Dec. 3. C-705. Dec. 10.
The Fourteenth Lover (Viola Dana). C-705. Dec. 10.
The Golden Gift (Alice Lake). R-711. Dec. 10. C-1120. Dec. 31).
Glass Houses (Viola Dana).
The Right That Failed (Bert Lytell). R-854. Dec. 17. C-976. Dec. 24.

NAZIMOVA PRODUCTIONS

Camille. R-446; C-539.

S-L PRODUCTIONS

Garments of Truth (Gareth Hughes—Six Reels). R-209; C-397.
The Hunch (Gareth Hughes—Six Reels). R-944; C-1023.
Little Eva Ascends (Gareth Hughes). R-713. Dec. 10. C-849. Dec. 17.
Stay Home (Gareth Hughes).

REX INGRAM PRODUCTIONS

The Conquering Power. R-339; C-493.
Turn to the Right. R-322. Jan. 21.
The Prisoner of Zenda.

TIFFANY PRODUCTIONS

Peacock Alley (Mae Murray). R-714. Dec. 3. C-849. Dec. 17.

Note—Refer to page 432 for explanation of reference marks

CURRENT FILM RELEASE DATES

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison is star of "Hurricane Hutch." Ruth Roland is star of "The White Eagle."

The Power Within (W. H. Tooker). R-322. Jan. 21.

Week of December 11

No. 12 of Hurricane Hutch (Red Courage).
Trapping the Weasel (Bob and Bill—One Reel). R-715. Dec. 10.
Look Pleasant, Please (Lloyd Reissue—One Reel). R-710. Dec. 10.
Sink or Swim (Snub Pollard—One Reel).
The Conceited Donkey (2/3 Reel Cartoon Fable). R-715. Dec. 10.

Week of December 18

No. 13 of Hurricane Hutch (Neck and Neck).
Two Gun Gussie (Lloyd Reissue—One Reel). R-856. Dec. 17.
The Wolf and the Kid (2/3 Reel Cartoon Fable). R-855. Dec. 17.
Shake 'Em Up (Pollard—One-Reel Comedy). R-856. Dec. 17.
Stick Around (Truex—Two-Reel Comedy). R-856. Dec. 17.
The Power Within (Six-Reel Drama).

Week of December 25

No. 14 of Hurricane Hutch (The Secret in the Flame).
Fireman Save My Child (Lloyd—One Reel—Reissue).
The Wayward Dog (2/3 Reel Cartoon Fable). R-980. Dec. 24.
The Corner Pocket (One Reel—Pollard Comedy). R-980. Dec. 24.

Week of January 1, 1922

No. 15 of Hurricane Hutch (The Last Duel).
No. 1 of The White Eagle.
Try, Try Again (One-Reel Comedy). R-202. Jan. 14.
The Cat and the Mice (2/3 Reel Cartoon Comedy).
Beauty Contest (Two-Reel All Negro Comedy). R-203. Jan. 14.
Before Breakfast (One-Reel Lloyd Reissue).

Week of January 8

No. 2 of White Eagle (The Red Men's Menace).
The Dog and the Mosquito (2/3 Reel Cartoon Fable).
Lose No Time (Pollard—One-Reel Comedy). R-202. Jan. 14.
The Canadian Lynx (Bob and Bill Series—One Reel).
Take a Chance (Lloyd—One-Reel Reissue).

Week of January 15

No. 3 of The White Eagle (A Strange Message).
The Dog and the Flea (2/3 Reel Cartoon Fable). R-320. Jan. 21.
Loose Change (One-Reel Parrott Comedy). R-322. Jan. 21.
The Bashful Lover (Truex — Two-Reel Comedy). R-319. Jan. 21.
The Non-Stop Kid (One-Reel Lloyd Reissue).

Week of January 22

No. 4 of The White Eagle (The Lost Trail).
Call the Witness (Pollard — One-Reel Comedy).
The Bear and the Bees (2/3 Reel Cartoon Fable).
That's Him (Lloyd—One-Reel Re-issue).

Week of January 29

No. 5 of White Eagle (The Clash of the Clans).
Years to Come (Pollard—1-reel comedy).
The Miller and the Donkey (2/3 reel Cartoon Fable).
The Midnight Stage (Reissue—3-reel drama).
She Loves Me Not (Lloyd—1-reel, Reissue).

PIONEER FILM CORP.

A Western Adventurer (William Fairbanks). R-540.
The Mystery Mind (Fifteen Episode Serial).
Oh, Mary, Be Careful! (Madge Kennedy). R-321; C-759.
The Forgotten Woman (Pauline Stark).
A Millionaire for a Day (Arthur Guy Empey).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-Reelers).
His Brother's Keeper (Martha Mansfield).

R-C-PICTURES

Live and Let Live (Cabanne Production—Six Reels). R-537; C-47.
The Greater Profit (Edith Storey). R-115; C-695.
When Lights Are Low (Six Parts—Sessue Hayakawa). R-236; C-789.
The Sting of the Lash (Pauline Frederick—Six Reels). R-931; C-397.
Shams of Society (Walsh-Fielding Production—Six Parts). R-115. Jan. 7. C-202. Jan. 14.
A Wife's Awakening (Gasiner Production—Six Parts). R-94; C-397.
The Swamp (Sessue Hayakawa—Six Reels). R-94; C-159.
The Barricade (Cabanne Production—Six Reels). R-807; C-159.
The Foolish Age (Doris May). R-1073; C-47.
Possession. R-218; C-397. Nov. 26.
The Lure of Jade (Pauline Frederick). R-335; C-397. Nov. 26. (Six Reels).
Silent Years (Six Reels.) R-586. Dec. 3. C-705. Dec. 10.
The Duke of Chimney Butte (Fred Stone—Six Reels).
At the Stage Door (Cabanne Production—Six Reels). R-981. Dec. 24. C-1120. Dec. 31.
Eden and Return (Doris May—Six Reels). R-1127. Dec. 31. C-202. Jan. 14.
Five Days to Live (Sessue Hayakawa). R-319. Jan. 21.

SELZNICK

ELAINE HAMMERSTEIN STAR SERIES

Remoresless Love. R-827; C-49.
Handcuffs or Kisses. R-944; C-1023.
The Way of a Maid.

EUGENE O'BRIEN STAR SERIES

Is Life Worth Living? R-541; C-49.
Clay Dollars.
Chivalorus Charles (R-1127. Dec. 31).

OWEN MOORE STAR SERIES

The Chicken in the Case. L-5,261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience. R-639; C-163.

CONWAY TEARLE STAR SERIES

After Midnight. R-575; C-895.
The Man of Stone. (R-457. Nov. 26. C-849. Dec. 17).
Shadows of the Sea (R-205. Jan. 14).

SPECIAL PRODUCTIONS

Who Am I? R-440; C-49.
Conceit (All Star). R-856. Dec. 17. C-1120. Dec. 31.
A Man's Home (All Star). R-649; C-759.
The Greatest Love (Vera Gordon.

REPUBLIC

Man's Plaything (Grace Davidson and Montague Love).
Mountain Madness (Ed Coxen and Ora Carew).
The Gift Supreme (Bernard Burning).
Children of Destiny (Edith Hallor.

SHORT SUBJECTS

William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

REVIVALS

Scandal (Constance Talmadge).
The Lone Wolf (Hazel Dawn and Bert Lytell).
The Iron Trail (Rex Beach Production). C-397. Nov. 26.

UNITED ARTISTS

Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.
Carnival (Harley Knoles Production). 6,000 Ft. R-113; C-395.
The Three Musketeers (Douglas Fairbanks). R-211; C-397.
Disraeli (George Arliss). R-96; C-163.
Little Lord Fauntleroy (Mary Pickford). 9,984 Ft. R-573; C-649.
The Iron Trail (Rex Beach Production). C-397. Nov. 26.

UNIVERSAL

JEWELS

Outside the Law (Six Reels—Priscilla Dean). R; Vol. 48-465.
Reputation (Eight Reels—Priscilla Dean). R-205; C-267.
No Woman Knows (Seven Reels). R-447; C-529.
Conflict (Priscilla Dean). R-95; C-159.
The Fox (Harry Carey). R-590. Dec. 3. C-705. Dec. 10. (Seven Reels).
The Leather Pushers (Series of Two-Reelers).
Foolish Wives (Erich Von Stroheim). R-316. Jan. 21.

JEWEL COMEDIES

A Monkey Movie Star (Joe Martin).
Robinson's Trouseau (Lee Moran).
P. D. Q. (Lee Moran).
The Monkey Schoolmaster (Joe Martin).

SPECIAL ATTRACTIONS

The Millionaire (Herbert Rawlinson). R-217; C-289.
Sure Fire (Hoot Gibson). R-93; C-159.
False Kisses (Miss Du Pont). R-457. Nov. 26. C-581. Dec. 3.
Dr. Jim (Frank Mayo). R-458. Nov. 26. C-581. Dec. 3.
A Parisian Scandal (Marie Prevost). 4,739 Ft. R-586. Dec. 3. C-705. Dec. 10.
Cheated Hearts (Herbert Rawlinson). 4,415 Ft R-712. Dec. 10. C-849. Dec. 17.
Shattered Dreams (Miss Du Pont). R-353. Dec. 17. C-1120. Dec. 31.
Playing With Fire (R-982. Dec. 24. C-1120. Dec. 31.
The Fire Eater (Hoot Gibson). R-1129. Dec. 31. C-108. Jan. 7.
The Guttersnipe (Gladys Walton). R-116. Jan. 7. C-202. Jan. 14.
Across the Deadline (Frank Mayo). R-204. Jan. 14.
Don't Get Personal (Marie Prevost). R-206. Jan. 14.

SERIALS

The Terror Trail (Eileen Sedgwick).
Winners of the West (Art Acord). R-575; C-649.
The Secret Four (Eddie Polo).
With Stanley in Africa (George Walsh and Louise Lorraine).

WESTERN DRAMAS
(Two Reels Each)

Old Dynamite.
The Brand of Courage.
The Dream Girl.
Ned of the News (Percy Pemroke).
A Battle of Wits (Eileen Sedgwick).
The Deputy's Double Cross (Laura LaPlante and Lee Shumway).
The Night Attack (Eileen Sedgwick).
Captain's Kidd's Finish (Mack Wright).
The Phantom Terror (Jack Perrin).
The Ranger's Reward (Art Acord).

CENTURY COMEDIES
(Two Reels Each)

Teddy's Goat (Teddy, the Dog). R-854. Dec. 17.
Get Rich Quick Peggy (Baby Peggy).
A Family Affair (Charles Dorety).
The Dumb-Bell (Harry Sweet). R-114. Jan. 7.
Chums (Baby Peggie and Brownie). R-113. Jan. 7.
Shipwrecked Among the Animals (Harry Sweet). R-206. Jan. 14.
The Straphanger.
An Idle Roomer.
The Touchdown (Lee Moran).
Circus Clowns (Brownie).

STAR COMEDIES
(One Reel Each)

Ice Box Pirates.
Heart Breakers.
Show Me Your Samples.
Fur Coats and Pants. R-203. Jan. 14).
Oh Nursie!
Westward Whoa. (R-205. Jan. 14).
Almost a Rancher.
Penny Ante.
The News Maker.
The Fake Quake.

SERIES

The Return of Cyclone Smith (Two Reels Each).

VITAGRAPH

SPECIAL PRODUCTIONS

The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.
The Son of Wallingford. R-943; C-47.
The Flower of the North.

ALICE JOYCE

The Scarab Ring.
The Inner Chamber (Six Parts). R-94; C-273.

CORRINE GRIFFITH

Moral Fibre. R-945; C-159.
Received Payment. R-320. Jan. 21.

EARLE WILLIAMS

Bring Him In. R-1074; C-289.
It Can Be Done.
Lucky Carson. R-318. Jan. 21.

ANTONIO MORENO PRODUCTIONS

Three Sevens. R; Vol. 49, P-991; C-49.
The Secret of the Hills.

ALICE CALHOUN'S PRODUCTIONS

The Rainbow.
The Matrimonial Web. R-220; C-289.
The Little Minister. (R-1129. Dec. 31. C-202. Jan. 14).

WILLIAM DUNCAN

Steelheart. R-450; C-529.
No Defense.

Note—Refer to page 432 for explanation of reference marks

CURRENT FILM RELEASE DATES

LARRY SEMON COMEDIES
The Bell Hop.
The Sawmill.
JIMMY AUBREY COMEDIES
The Mysterious Stranger.
The Messenger (R-113. Jan. 7).
SERIAL
Breaking Through (Carmel Myers and Wallace McDonald).

WID GUNNING, INC.

The Blot (Lois Weber Production). 7,121 Ft. R-930; C-163.
Quo Vadis (Reissue—Six Reels). 5,884 Ft. F-95; C-397.
Good and Evil (Lucy Doraine). 4,951 Ft. R-447; C-649.
Girl from God's Country (Nell Shipman). 6,957 Ft. R-448; C-529.
The Old Oaken Bucket. 5,098 Ft. (R-217; C-1120. Dec. 31).
Moongold (Will Bradley). 3,175 Ft.
Post Nature Pictures (Twenty-six Single Reels).
What Do Men Want? R-459. Nov. 26. (6,141 Ft.).
Our Mutual Friend (English Production—Six Reels). R-712. Dec. 10. C-976. Dec. 24. (7,698 Ft.).
White Hands (Hobart Bosworth). 5,654 Ft.
Bear, Boy and Dog. (2,053 Ft.).
Puppy Days. (959 Ft.).
Robinson Crusoe Hours. (966 Ft.).

STATE RIGHT RELEASES

ADVENTURES OF TARZAN
Adventures of Tarzan (Serial—Fifteen Episodes) (Elmo Lincoln-Star).

AFFILIATED DISTRIBUTORS
The Lonely Heart (Kay Laurell).

ALEXANDER FILM CORP.
Sherlock Holmes (Two-Reelers). R-203. Jan. 14.

ASSOCIATED PHOTOPLAYS
Ghost City (Helen Holmes).
Crossing Trails (Pete Morrison).
Too Much Married (Mary Anderson).

AYWON FILM CORP.
The Shadow of Lightning Ridge (Snowy Baker). R-451; C-397. Nov. 26.
The Better Man (Snowy Baker). R-459. Nov. 26. (C-1120. Dec. 31).
Western Firebrands (Big Boy Williams). R-458. Nov. 26.
Fidelity (All-Star Cast).
Lure of the Orient (Jack Conway-Frances Nelson).

C. C. BURR
Burn 'Em Up Barnes (Johnny Hines). R-211.

DU MAHAUT-KLEIN
Monty Works the Wires (Monty—A Dog). R-713. Dec. 10.

EQUITY PICTURES
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Where Is My Wandering Boy?
Heedless Moths (Audrey Munson). R-748.
What No Man Knows (Clara Kimball Young). R-1077. (C-108. Jan. 7.)

EXPORT AND IMPORT
Wild Animal Serial (15 Episodes—Selig Productions).
The Jungle Goddess (Elinor Field and Truman Van Dyke)). Fifteen Episode Selig Serial.

CLARK-CORNELIUS
Living Lies. R-322. Jan. 21.

C. B. C.
Dangerous Love.
The Victim.
Captivating Mary Carstairs.
Star Ranch Westerns (Two-reels, bi-monthly).

GEORGE H. DAVIS
The Heart of the North (Roy Stewart). R-208; C-649.

THE FILM MARKET
The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

PHIL GOLDSTONE
The Unknown (Dick Talmadge). (R-1128. Dec. 31).

GRAPHIC
Mother Eternal (Vivian Martin — Seven Reels). R; Vol. 49, P-990; C-45.
Fountain of Youth. R-321. Jan. 21.

HOWELL SALES CO.
Vendetta (Pola Negri). (R-1125. Dec. 24). (C-108. Jan. 7.)

JANS' PICTURES
Man and Woman. R-447; C-529.
The Amazing Lovers. R-946.

J. W. FILM CORP.
Road to Arcady. (R-1129. Dec. 31).

GEORGE KLEINE
In the Fog (R-115. Jan. 7).

L. & H. ENTERPRISES
Daughter of the Night (R-114. Jan 7).

LEE-BRADFORD
The Unconquered Woman (Rubye DeRemer).
Determination. R-319. Jan. 21.

PACIFIC FILM COMPANY
The Able Minded Lady (H. B. Walthall).
The Call from the Wild. R-323.
The Fatal Thirty.
The Impossible Boy.
Folly Comedies (George Ovey—Single Reels).
Folly Comedies (Vernon Dent—Single Reels).

PHOTOCRAFT PRODUCTIONS
Oh, Mable Behave (Four Stars) (R-855. Dec. 17).

PRODUCERS' SECURITY
Diane of Star Hollow. R-880; C-47.
Mr. Bingle (Daddy Dumplins).
The Soul of Man (Six Reels).
Mr. Potter of Texas.
Cissy Fitzgerald Comedies (Two Reels).
The Right Way. R-218; C-397. Nov 26.
Squire Phinn.
Welcome to Our City.
Trail of the Law.
The Man Who Paid.
Irving Cummings Series (Two Reels).

RIALTO PRODUCTIONS
Holy Smoke (Funnyface). R-810.
Funny Face Comedies.
Windsor McCay Animated Drawings.
Tony Sarg Almanac.
Charley Cartoons.
Lee Kid Comedies.
Four Eileen Sedgwick Features.
Body and Soul. (Anna Luther).
Silks and Saddles.
Power of the Borgias.
Six Clara Kimball Young Reissues.

RAINBOW FILM CORPORATION
A Girl's Decision. R-93; C-397.

RUSSELL PRODUCTIONS
Shadows of Conscience (Russel Simpson). 7 Reels. R-1075; C-47.

TONY SARG
The Original Golfer. (R-116. Jan. 7.)

STOREY PICTURES, INC.
Shadowland Screen Review (Every two weeks).
Burlesque Photoplays (Elsie Davenport) (Once a Month.) (2 Reels Each.)

WILLIAM STEINER
Tangler Trails (Neal Hart). R-980. Dec. 24. (C-1120. Dec. 31.)

SWEDISH BIOGRAPH
Sir Arnes Treasure. 6,500 Ft. R-711. Dec. 10. C-976. Dec. 24.

TEXAS GUINAN PRODUCTIONS
Texas of the Mounted. R-1073.
Code of the West. R-94.
Across the Border (2 Reels). R-590. Dec. 3.
The Spitfire (2 Reels). R-590. Dec. 3.

WESTERN PICTURES' EXPLOITATION
A Dangerous Pastime.
That Something. R-758.
Scattergood Stories (Two Reel Comedies).
The Masked Avenger (Lester Cuneo).
Making the Grade (David Butler). R-207. Jan. 14.
Blue Blazes (Lester Cuner). R-320. Jan. 21.

WESTERN PICTURES' CORP.
Partners of the Sunset (Allene Ray).
Lady Luck (Allene Ray).

WORLD FILM CORPORATION
Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757; C-49.

WESTERN FEATURES' PRODUCTIONS, INC.
(Featuring "Bill" Fairbanks)
Go Get Him.
A Western Demon (William Fairbanks). R-96.
Hell's Border.
Fighting Heart.
Daredevil of the Range.

WARNER BROS.
Why Girls Leave Home (Anna Q. Nilsson). R-210; C-273.
Parted Curtains (H. B. Walthall and Mary Alden). R-94; C-397. Nov. 26.
School Days (Wesley Barry) (R-856. Dec. 17). C-976. Dec. 24.
Ashamed of Parents. (R-1128. Dec. 31.)

WESTERN CLASSIC SALES
(Two-Reel Dramas)
Bullets and Justice.
The Heart of Texas Pat.
The Unbroken Trail.

MISCELLANEOUS

AMERICAN FILM COMPANY
Quick Action (William Russell).
Sally Shows the Way (Mary Miles Minter).
The Moonshine Menace (Helen Holmes).
High-Gear Jeffrey (William Russell).
Youth's Melting Pot (Mary Miles Minter).
A Crook's Romance (Helen Holmes).
A Rough-shod Fighter (William Russell).
The Loggers of Hell-Roarin's Mountain (Helen Holmes).
Silent Shelby (Frank Borzage).

ASTA FILMS, INC.
Hamlet (Asta Neilson). R-336.

HENRY BALLMAR
Once Upon a Time. (R-207. Jan. 14).

CAPITAL FILM COMPANY
Fritzi Ridgeway Serles (Two Reel Westerns).
Neal Hart Series (Two Reel Westerns).
Helen Gibson Series (Two Reel Westerns).
Al Jennings Series (Two Reel Westerns).
Capital Two Reel Comedies.
Witches Lure (All Star Cast).

EMERSON-LOOS
Red Hot Romance. R-713. Dec. 10.

D. W. GRIFFITH
Orphans of the Storm. (R-1125. Dec. 31). (C-312. Jan. 21)).

FEDERATION PRODUCERS' SERVICE
The New Disciple. (R-1127. Dec. 31. C-202. Jan. 14.

KINETO COMPANY OF AMERICA, INC.
The Four Seasons (4 Reels). R-694; C-159.
Kineto Reviews
(Released Through National Exchanges, Inc.)
(One Reel)
(Third Series)
Hiking the Alps With the Boy Scouts.
Manhattan Life.
Eccentricities of the Wasp and Bee.
Fur and Feathers.
My Adirondacks Outing.
The Chemistry of Combustion.
The Victory Pageants.
The Delta of the Nile.
A Glimpse of the Animal Kingdom.
Better Milk. R-587. Dec. 3.
Permanent Peace. R-586. Dec. 3.
Urban's Movie Chats
(Released Through State Rights Exchanges)
First Series from No. 1 to 26, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

EXCEPTIONAL PICTURES' CORP.
January—Martin Johnson's "Jungle Adventures." R-449; C-649.
January—His Nibs (Chic Sale). R-947; C-1023.

W. KURTZ & CO.
Shattered (Foreign Film). R-460. Nov. 26.

NATIONAL EXCHANGES, INC.
Shadows of the West (Hedda Nova).
The Lotus Blossom. R-809; C-159.
Charles Ray two-reel re-issues.
Kineto Reviews (One-Reel Educational).
Rainbow Comedies (Edna Shipman and John Junior) (Two Reels Each).

WILL ROGERS
The Ropin' Fool (Two Reels). R-335.

ROMAYNE SUPERFILM CO.
The Toreador (3,600 Feet).
Rigoletto (6,000 Feet).

SACRED FILMS
The Bible. R-219.

Note—Refer to page 432 for explanation of reference marks

PROJECTION

By F. H. RICHARDSON

A Model Installation

From H. M. Ransome, projectionist, Algoma Theatre, Sault Ste. Marie, Ontario, come three photographs of the projection room and equipment of the Algoma, which set a record of projection room photographs received by this department to date. I say this, not because there are no faults in the equipment, though but very few are in evidence, but because of the completeness of the photographs, the completeness and orderliness of the accessories, and the care with which the arrangements for photographs were made, even to the placing of cards designating various sections of the room for reference in the text of the letter.

My compliments to Brother Ransome. These are the sort of things which I like to publish, because it shows to other projectionists what can be done by enterprising, energetic men. Could you even imagine a mere mechanism "operator" being able to show such a room as this?

Brother Ransome says:

I am not going to confine myself to just one new year resolution, but my very firstly first for that g-r-r-rand and glorious 1922 (long may she wave) is "A little closer to your (our) department." In this I believe I have been your inseparable (though unseen and unheard of) companion quite entirely long enough to realize what the resolution means.

My first debut will be by way of the photographs with which this letter is inclosed, the same being illustrative of another creation of the Canadian Players Canadian Corporation, Ltd.

With a few exceptions the photographs are self explanatory. I will, however, enlighten you on the points which cannot be shown photographically.

The construction is of steel, concrete and hollow tile. The plant occupies about 3,600 cubic feet, as follows: 300 square feet floor space with a twelve foot ceiling.

The floor is covered with cork linoleum. The room is well ventilated. There is an electric fan at the ceiling. The observation ports are of ample dimensions. They are conveniently located. In section 3 you will notice that the illumination is not the only thing. Notice the rigid bench for general revising.

Entrance may be had either through the theatre, or through a private entrance which does not communicate with the auditorium. The equipment does not call for much comment, except to say that the projectors are placed fully two feet from the wall, and the Transverter is in a separate room, as shown in section 2.

Likes the Transverter

I like this equipment. I have in fact adopted it, not because it is perfect, but by reason of the fact that it, like the room itself, is builded upon a solid foundation—a foundation which affords opportunities to build.

The foregoing covers the main points, and our Supervisor of Projection, C. A. Dentlebeck, ought to be as proud of the high grade service he is rendering to the company, as we, the projectionists, are of them high grade photoplay reproductions we are able to place before our public because of the wisdom he has shown in providing us with the things and the conditions necessary to high grade screen results.

After the opening of this theatre a year ago, Mr. Dentlebeck, before departing for the East, remarked: "You are in charge. There will be 500 miles between us, and you must depend upon your own knowledge and initiative. I wish you success, but don't forget to always fire a bit above the mark you expect to hit."

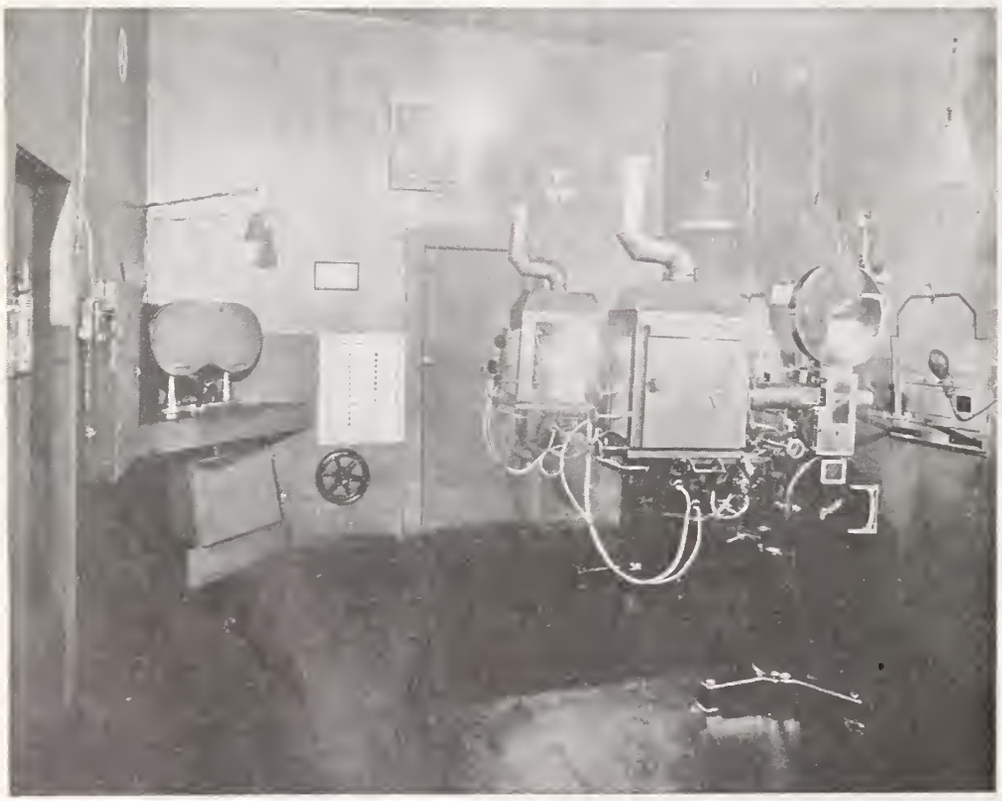

ILLUSTRATION ONE

Of the projection room, Algoma Theatre, Sault Ste. Marie, Ontario

Arrangement May Appear Odd

The arrangement of the projection room may appear a bit odd to you. The walls are of two colors, green and grey—the first named above. The revising room, section 3, is all cream color. All conduits are black, with a few minor gold trimmings. All exposed lights are out during projection. Total darkness in projection room is unnecessary when using special shades. They cost little to make, and may be made to distribute light wherever it is needed. Lamphouses are equipped with incandescent lights, controlled by an automatic switch. They have worked perfectly since their installation. Piping of lamphouse vents to ceiling will come under 1922 improvements. I'm using both lamps for stereopticon purposes, but you may be assured the job will be done right.

Lens ports are stopped down to the minimum permissible, as you may see in Figure 1; I also observe a special slide which is opened when projecting stereopticon pictures. Plate glass in all observation ports renders the projection ports very nearly sound proof. The spot is projected through glass.

The "trombone dissolver" is no longer a joke in this theatre. Motor driven, inclosed rewinder was originally located in section 2, which proved to be inconvenient, as well as unbalanced. When opportunity afforded I secured material (thanks be to a warped stage floor, which was torn up) and built with rewinder table you see in Figure 1. At the same time the aforesaid W. S. F. supplied enough lumber for the shelves in section 3. They are put up right, and no warping will cause their wrecking.

The One-Legged Table

The one-legged table in section 2, is the combination of a music stand and spot lamp. Can be transformed into either in just a few moments, meanwhile serving the purpose shown. It is a great friend, because it is portable and can be raised or lowered, and set and locked at any angle. When making repairs it is a very great convenience. The fire shutter item is too important, and too big a subject to be treated here. I will make it the subject of a separate letter, later. Pictures and charts, neatly framed, serve an excellent purpose in our projecting room. The ladder in section 2 leads to a 5 H. P. electric fan.

Since these photographs were taken I have completed a support for any length shutter shaft for Simplex projectors. It works successfully and can be installed on any projector in fifteen minutes. This will also add to the list of 1922 improvements.

One More Thing

This letter of introduction will soon close, but before that there is one thing more, viz: In a recent issue of the department you remarked that the members of Local Union 173 had not been as progressive as they might have been I trust that assertion by you will serve to refresh their ambition, to the end that the good work go on.

The photographs are all time exposures, and you will note that the image representing my 'umble self, section 3 has moved just enough to deceive you as to my homeliness.

I take great interest in the Moving Picture World, giving especial attention to the Projection Department, and am proud that I am able to present to you the fruits of what has been accomplished in so short a time. I wish you the compliments of the Christmas and New Year season.

As to your installation: Taking section 3, the revising room, first; the light color on walls seems to me to be excellent, and the pictures surely do add class—especially the lady clothed for the most part in your very excellent Canadian atmosphere. The revolving shutter blades on the wall prove that you have done considerable experimenting, presumably in an endeavor to get the best possible results.

ILLUSTRATIONS TWO AND THREE
Of Algoma projection room as photographed by H. M. Ransome, projectionist

And will some of those tight-wad, alleged managers who give their projectionist sometimes as many as six whole carbons all at one time, after he has signed a receipt therefor, take a good rubber at the upper shelf in section 3, though if I were in your place, Brother Ransome, I would try an experiment, as follows: I would make a wire basket, or get a letter file wire basket large enough to hold at least fifty carbons, and suspend it from the ceiling about two feet above and immediately over one of the lamphouse vent pipes in Figure 1.

And when the 1922 improvement of connecting those pipes to the open air, or the projection room vent pipe is done, I would have an arrangement made so that at least one bundle of positive and one bundle of negatives could be laid right on or against the pipes. The point is that I am pretty well convinced that nine out of ten projectionists are using carbons containing more or less moisture. Only recently I visited a large theatre in New York City where the projectionist had trouble with a piece of the Silver Tip negative, tip breaking off soon after the arc was struck.

I placed a few of the carbons in the bottom of his lamphouse, told him to let them alone for at least three days and then try them out. Have not had his report yet, but I am pretty certain the trouble was with moisture in the carbon. Anyhow it is not going to hurt to have carbons very thoroughly dried out, and that takes time. Moisture cannot be expelled from a carbon very rapidly.

At first I was going to call you down for allowing so many films to be exposed. And it is bad practice, too, even though it is not in the projection room proper. Small chance of their catching fire—yes, but things just do happen sometimes, and it would be no great expense to have a metal container made which would protect the films at least reasonably well. And that is my chief criticism of your plant—that and that apparently you have not geared down your rewinder to a seven-or-eight-minute-to-the-1,000-feet speed, though maybe you have, too.

Notice to All!

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through the department, remit one dollar.

Much to Commend

But there is much to commend. Here I find no evidence of cheapness. The Famous Players Canadian Corporation evidently does not demand of you 100 per cent. results and supply you 25 per cent. equipment and conditions.

Just look at the Hawkins and other book on the shelf, the Handbook beside typewriter and the lens charts on the wall.

Observe the spare parts beside the typewriter and rubber at the typewriter itself. Evidently Friend Ransome's first act upon entering his projection room to go to work is not a mental counting of the hours and minutes which must expire before he will again get the thrice blessed relief from the grind of perfectly horrible WORK.

We might even conceive that Ransome enters upon his daily duties with some degree of real pleasure, or at least that he thinks as much about his task as he does about how glorious it will be when he can again close the door from the outside.

Section 2 (Figure 2), is a view looking into the room shown in Figure 3. The camera which took Figure 3 stood beside the transverter.

The special lamp shades mentioned are, I presume, the cone-shape shades seen in Figures 1 and 2. They are almost identical with those on page 401 of the second and page 638 of the third edition of the Handbook. They are the shades I recommend for general auditorium lighting, and I do still believe they cannot be much improved upon for low ceiling theatres, such as store room theatres or theatres of that general type. What Brother Ransome says concerning their application to projection room lighting is, I believe, quite true.

As to C. A. Dentlebeck, why he is the one man, to date, who has given ample proof, in a big way, of the value of a Supervisor of Projection.

BOSTON PHILADELPHIA CINCINNATI KANSAS CITY, MO. CLEVELAND
NEW YORK PITTSBURGH DETROIT OMAHA CHICAGO
MINNEAPOLIS OKLAHOMA CITY ST. LOUIS

U-T-E Hallberg Electric Speed Indicator and Recorder

A NECESSARY ACCESSORY TO EXPENSIVE ORGANS AND PROJECTION EQUIPMENT.

HARMONIZES the MUSIC with the ACTION of the picture.

Affords the manager a wonderful means of checking his shows.

UNITED THEATRE EQUIPMENT CORPORATION

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Better Equipment

Conducted by E. T. KEYSER

New York's Six Hundred Seat Cameo Is a Jewel of a House

IN the issue of January 21, we illustrated and described a small house in Portland, Oregon, John Hamrick's nine hundred and ninety-four seat Blue Mouse.

Now, we are going to tell of a still smaller picture theatre which has been opened right here in New York—the six hundred seat Cameo, which has been built in and adjoining the Bush Terminal Building, 130 West Forty-second street.

The Cameo, which is under the direction of B. S. Moss, is unique among picture theatres in its exclusive intimacy, artistic luxury, and rich perfection of appointments.

The Cameo is revolutionary in many ways. Occupying one of the finest sites in New York and built, decorated and furnished regardless of expense, it seats but 600 patrons on a single floor, the first and only consideration having been the maximum of comfort, beauty and efficiency regardless of capacity.

The Results of Experience

The wide aisles, the unusual space between seat rows so that patrons can walk comfortably to their seats without stumbling over earlier arrivals, the faultless taste of the decorations and furnishings, scientific illumination, ventilation, heating and cooling, the correct pitch of floor and aisles, the admirable sight lines of the Cameo represent the results of many years' experience with motion picture presentment by Mr. Moss and his painstaking study of the many problems involved.

The usual marquee extends across the front, the vestibule has a high base of black and gold marble and a paneled wainscot of Botticino marble running up to the underside of the cornice. The cornice and ceiling are of ornamental plaster in the decoration of which the tones of the marble wainscoting have been recalled. Glazed doors give entrance to the lobby where the cold tones of the vestibule have been changed for slightly warmer ones. The marble base here is of Rosato with pilasters and panels of Sienna marble in which a creamy color predominates and above this is a cornice and a vaulted ceiling with penetrations over the panels. The body color of the ceiling is of the same general tone of the Sienna, though somewhat cooler.

EXIT OF CAMEO
The beautiful bronze door cost $5,000

A Seventy Foot Lobby

The lobby is seventy feet long and in eleven panels on either side wall are set alternately gold display frames and mirrors nine feet high. The ornamentation is in polychrome and gold leaf. The blue in the cornice is of a shade which occurs again over the display frame in combination with gold.

At the ticket office window is set a specially designed bronze grille. The lighting fixtures are of crystal, consisting of both chandeliers and brackets.

The foyer is quite subdued after the brilliancy of the lobby and prepares one for the transition from the outside world to the theatre.

Above a marble base, a paneled wainscot of black walnut runs up to the top of the doors, surmounted by a heavy capping. The inner filet of the moulding in the panels is striped in dull gold. There is a coffered ceiling, the beams and cornice are of walnut with the plaster ornamentations in the panels of polychrome—an antiqued green forming the background in general with some orange and with dull gold for the high lights in both ceiling and cornice.

Paneled Wall Space

The wall space between wainscoting and cornice is paneled and of a warm stone color. The foyer is fifteen by twenty-three feet and its floor is covered with a handsome rug, just showing a margin of the marble floor around the edges.

A handsome chandelier and concealed lights in a cove around the walls furnish the lighting. The lobby is embellished with antique furniture, comprising a console table with marble top and mirror over it, an old Italian table and several chairs.

The ticket taker's box is also a piece of antique furniture which has been adapted to this purpose.

The auditorium is about forty-five feet wide by eighty-five feet long and has a seating capacity of 600.

A Simplexized Projection Room

The projection room, located on the mezzanine floor is twelve feet long by eight feet wide. It was laid out and equipped under the supervision of J. F. Robin, which is an ample guarantee of the convenience of the room and the efficiency of its apparatus.

The projection equipment consists of two Type "S" motor driven Simplexes, Snap-lite lenses, and equipped with Fulco arc controls, Robin speed indicators, switchboard panels on which volt meters and ammeters are mounted.

Film not in use is stored in a Safe-T-First enclosed film cabinet.

Two one hundred ampere rheostats are also part of the equipment.

A nine by twelve picture is projected eighty feet to a screen painted on a plaster wall.

The projection room is approached by means of a short flight of stairs, from the head of which the process of projection may be viewed through a glass door.

Lighting Controlled from Projection Room

The entire lighting system of the theatre is controlled by Cutler-Hammer dimmers, operated from the projection room. J. J. Kieley is chief, and Cecil Woods, Jr. and Charles Bryfogal, assistant projectionists.

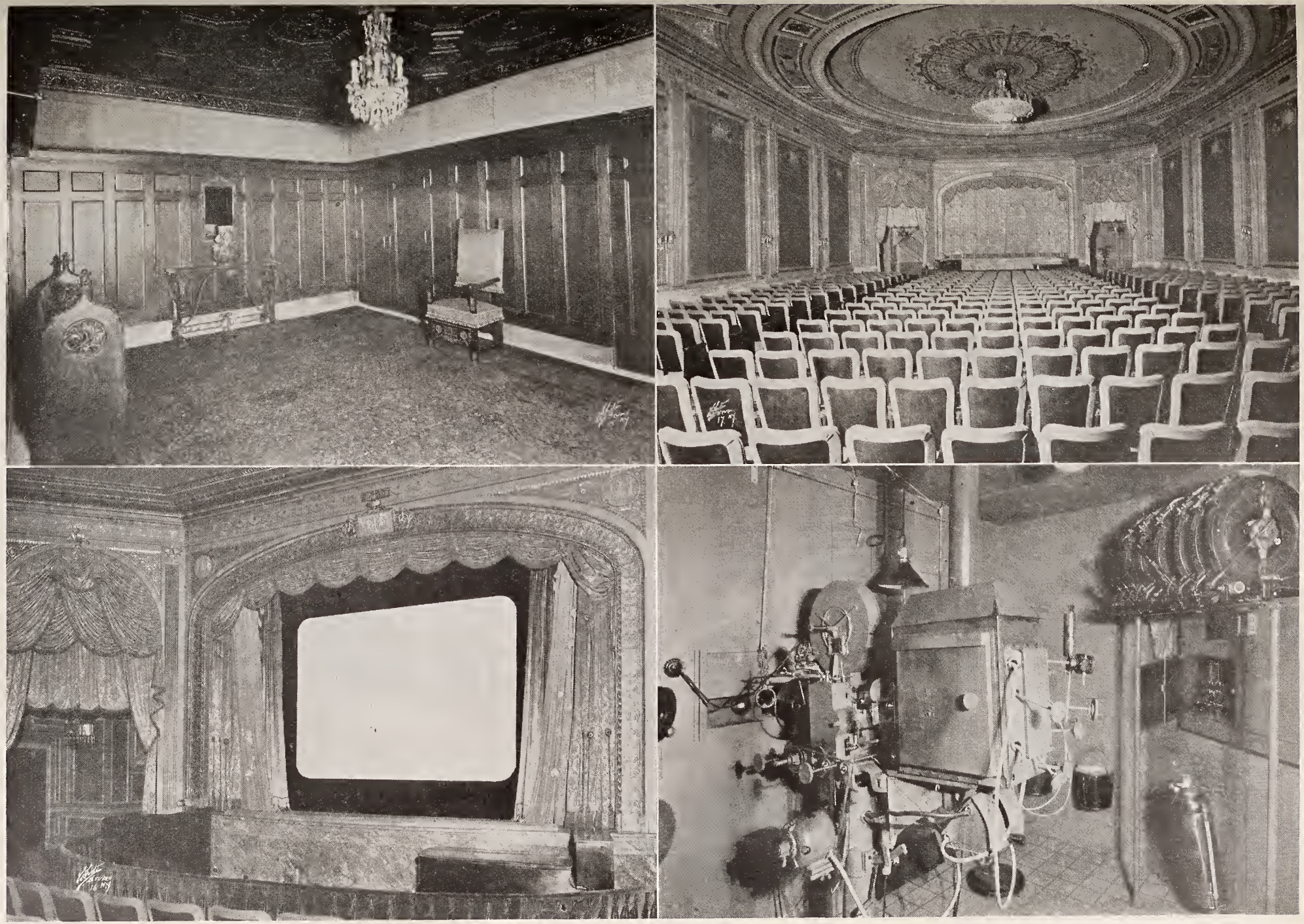
The central feature of the auditorium ceiling is a large dome elaborately decorated, with the surface elsewhere divided into panels in which is set plaster ornamentation with bands of ornament enclosing these and the whole richly designed in the Adams style. The standing rail at the rear of the house is of Sienna marble and a Sienna marble wainscot about three and one-half feet high runs around the walls, and above this, twin pilasters occur at intervals supporting the cornice. There are large moulded panels in the broad surfaces between the pairs of pilasters and small panels between the pilasters themselves.

Auditorium in Cafe-au-Lait

The treatment of the auditorium is mainly cafe-au lait and gold. The stiles and rails of these wall panels are of a cool gray to contrast with the warm tones of the panels and the cream of the pilasters. All of the ornamentations of the ceiling, side walls and the cornice, together with the panel mouldings are of gold, except the small panels between the pilasters which are in polychrome.

The front of the platform where the soloists

IN THE LADIES' REST ROOM
Of the New York Cameo Theatre



INTERIOR VIEWS OF NEW YORK'S SIX-HUNDRED-SEAT CAMEO THEATRE

Above, at left, the foyer; at right, auditorium as seen from back of house. Below, at left, the wall screen and settings; at right, the projection room, showing one of the battery of Simplexes

appear is of marble and there is a proscenium arch with a gold decorated frame around it, and a silk damask curtain of old rose trimmed with gold fringe and tassels filling the opening. This same material is used to drape two large openings at either side of the stage which serve as exits to a lobby leading to Forty-first street.

The auditorium which is lighted by a large crystal chandelier suspended from the dome, and twelve crystal side wall brackets, is carpeted. The chairs are upholstered in old rose.

A four manual organ has been installed and an adequate space has been provided for the orchestra. A staircase at the rear of the auditorium leads up to a mezzanine, and the ladies' and gentlemen's retiring rooms with appointments in keeping with the rest of the house.

Did you read "Warning" on Page 379?

Sun-Light Arc Corporation Will Equip Huge New Italian Studio

A LARGE film studio, organized by Frank Elliott, vice president of the Sun-Light Arc Corporation, and to be equipped by that concern, is now in course of construction in Rome. The plant, which is to be operated on the same lines as the Robert Brunton Studios in Hollywood, California, now known as the United Studios, is nearing completion.

It is to be run on a rental basis, and will offer to the American producer the same technical facilities to which he is accustomed to at home. It will make a special appeal to the American director who seeks fresh fields and pastures new and it is expected that the release in the near future of the huge production made by J. Gordon Edwards for the Fox Company, also the new George Fitzmaurice production, both made in Italy, will create great interest in Italy as a producing ground for certain pictures.

The studio company, which is imperatively a nominally Italian one, is capitalized for ten millions of lire. It will be Sun-Light Arc equipped, and will offer the American producer the same technical facilities he can obtain here in the United States. This is the first serious effort to attract the American producer to a European studio, and it has been up to an American concern in the shape of the very successful Sun-Light Arc Corporation, through one of its officers, to secure for the visiting American director the technical facilities, without which it is impossible to make pictures to sell to the American public.

Will Have First Class Laboratory

In addition to a first class laboratory, a very difficult thing to find in Italy, the concern will offer all the usual facilities in regard to casting, locations, construction of sets and up-to-date lighting equipment. This will be the first studio in Italy to have its own electrical generator for direct current.

The company will further act as chaperone to visiting companies and assure them of protection in many ways, giving them the financial protection to enable them to secure the best results at the minimum of cost.

A communication from Frank Elliott, who has been in Rome and on the ground for some time, states that despite Italy's wonderfully picturesque and historical attractions for the producer, and the fact that the Italian producer is anxious to make every effort to enter the American market, the Italian director is not familiar with even the rudimentary technical facilities for picture making, according to the ideas of the up-to-date American manufacturers and the demands of the American exhibitor.

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Certainly NOT.

Of course, you wouldn't. You know the business you'd lose that way would be a good deal more than it costs for warmth and comfort.

Now, why doesn't that same argument hold good in summer? It's the sameproposition exactly.

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Think it over—but not too long. Hot weather is coming along fast. Get ready for it.

Install Monsoons This Spring

Monsoon Cooling System, Inc.

1476 Broadway New York, N. Y.

Last week we published the Forestry Warning with a concrete suggestion. Did you act or did you "Let George Do It." The chances are George didn't. That's the H—— of it. Again, Page 379.

LA CINEMATOGRAFIA ITALIANA ED ESTERA

Official Organ of the Italian Cinematograph Union

Published on the 15th and 30th of Each Month

Foreign Subscription: $7.00 or 85 francs Per Annum

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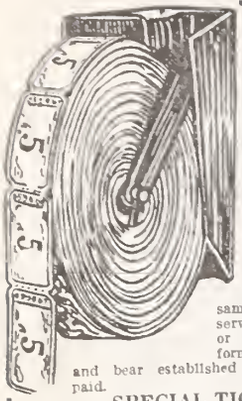

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Herbert Griffin Becomes the General Sales Manager of Nicholas Power Co.

HERBERT GRIFFIN, since August, 1920, technical engineer of the Nicholas Power Company, has been appointed sales manager of that organization.

In making the announcement, to a World representative, of Mr. Griffin's promotion, Edward Earl, president of the Nicholas Power Company, said: "When upon his return from war work in Russia, about two years ago, Mr. Griffin was made technical engineer of this company, we simply were obliged to create a new position to cover the special work to be performed by him.

"Of course, we have maintained an experimental department for many years, but we have so much research and development work that we found it necessary to appoint Mr. Griffin to take special charge of this particular phase of our business. In addition to the ideas developed in our own factory, we are constantly in receipt of suggestions and inventions which must be given the most rigid practical tests before they can be adopted.

"What is sometimes theoretically feasible is not always thoroughly practical. Something that may be satisfactory for a few projectionists may be unsatisfactory to the great majority of those who operate the machines.

"In Mr. Griffin we have found an ideal combination of long and thoroughly practical technical training with an exceptionally wide experience in the sales end of our business.

Practical Understanding Necessary

"Since Will C. Smith resigned from this company last July, we have been without anyone in a high executive position who possessed the necessary technical knowledge. Experience has taught us that the executive supervising sales should have a thorough and practical understanding of projection. How can a man make our factory understand the requirements of exhibitors, managers and projectionists, unless he has the technical training which enables him to properly translate their demands?

"Herbert Griffin, in addition to looking after sales, will also have the important responsibility of seeing that our factory meets the exacting demands of the exhibitor who realizes that better projection pays. He is a trained electrical engineer, and this knowledge, together with that acquired while he was projectionist, supplemented with the experience he has secured in the nine years he has been with this company, enables Mr. Griffin to thoroughly understand requirements of the progressive projectionist.

"Herbert Griffin began as an operator fifteen years ago, and has been connected with the motion picture industry ever since. He has been connected with the sales department of this company for nine years, and was a road representative for a considerable part of that period. He has therefore a wide and intimate personal acquaintanceship with our distributors and exhibitors throughout the country. He is a sincere believer in the policy of this company with regard to selling through authorized representatives.

"The distributor renders a service to the exhibitor, particularly in emergencies, which makes him indispensable. The manufacturer must support him, for if the distributor does not prosper, he is compelled to discontinue branches and in some instances, to close up altogether. With his elimination, the manufacturer finds it difficult to give satisfactory service, and in the end the exhibitor suffers."

In conclusion, Mr. Earl said "Mr. Griffin is thoroughly likeable and obliging. He is fortunate in having the will to help others, and what is so often lacking, the ability to know how to be helpful."

Fifteen Years in the Industry

Herbert Griffin has been actively connected with the motion picture industry for fifteen years, and is already well known to our World readers through articles and items which we have published regarding him. In October, 1919, we carried an illustrated article describing his experiences while serving with the Y. M. C. A. in Siberia. He was one of the first Y. M. C. A. secretaries to enter Russia, and for seventeen months was in charge of motion pictures for that organization in Siberia and portion of Russia.

It was through Mr. Griffin's efforts that the population in many parts of Siberia viewed motion pictures for the first time, and his experiences were unique, interesting and valuable. Mr. Griffin believes that there is a great opportunity for motion pictures in Russia, and that road shows should be successful there.

Two years ago he found fifty or sixty Siberian theatres in operation, but they were about fifteen years behind the times. He thinks that there is a gold mine there for American capital when political conditions are more stable than they are at the present time.

Among the Power's improvements which have been made while Mr. Griffin has been technical engineer are the Type "E" lamphouse, the roller pin intermittent movement, the governor

PRESIDENT EARL BREAKING THE NEWS TO GRIFFIN
That the latter has been promoted to the general sales managership of the Nicholas Power Company

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POSITION AS MANAGER solicited, pictures preferred, gilt edge references. Last position ten years; best reasons for change. Active, ambitious, executive knowledge. Offers invited. I. X. L., Moving Picture World, New York.

A-1 MOTION PICTURE Manager or Assistant of several years experience. Competent, reliable, expert exploitation; will furnish gilt-edge references. Nothing but exclusive picture house considered. Address Motion Picture Manager, McGhee Hotel, Huntsville, Ala.

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WANTED—ASSISTANT ORGANIST for relief hours. Man who understands repair work preferred. Box 244, Moving Picture World, New York City.

THEATRES WANTED

WANTED TO LEASE — Moving picture theatre, fully equipped; must pass state inspection. Tell all particulars first letter. Box 237, Moving Picture World, New York City.

THEATRES FOR SALE

NEW FIREPROOF 500-seat picture theatre, stores and lodge room for sale in town of 7,000. Write B. M. & S. R. Ogden, Elizabeth, N. J.

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WANTED — Portable lights; prefer Wohlite in trunks, De Vry projector, No. 6-4-2 duplex cables, Kliegel Box, stage connections and anything for lighting. Must be in good condition and cheap, for cash. 8926 Lorain Avenue, Cleveland, Ohio.

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FOR SALE—Two Power's 6A motor-driven, 110-volt, A. C. 60-cycle moving picture machines; in good condition; $148.00 each. A bargain. Webster Electric Company, 719 9th Street, N. W., Washington, D. C.

FOR SALE—One Simplex complete; motor-driven; condition guaranteed; 110-volt, A. C. 60-cycle; a bargain at $245.00. Webster Electric Company, 719 9th Street, N. W., Washington, D. C.

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FEATURES and shorts; Model D heads or parts; complete equipment. All details first letter. Library. Care Billboard, Chicago, Ill.

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FOR SALE—"Adventures of Jimmy Dale" (32); "Secret Kingdom" (32); "Scarlet Runner" (24); "The Liberator" (24); also "Idle Wives" (6); "Painted Doll" (6); "Sporting Duchess" (5); "The Climbers" (5), and largest selection of other Serials, Special Productions, Comedies, Educations, Travelogues, etc. Guaranty Pictures Co., 126 West 46th St., New York.

FOR SALE—FIVE-REEL FEATURES, two-reel Westerns, one and two-reel comedies. Posters on all. Central Film Company, 729 Seventh Avenue, New York.

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NEW (2) manual organ; 30 stops; well-known make; available at once. Particulars, write H. M. G., care Moving Picture World, New York City.

type mechanical speed control and the Power's G. E. high intensity arc lamp.

Working in conjunction with the General Electric Company, Mr. Griffin's knowledge of projection has been particularly useful to that company which has freely availed itself of the fund of information which he has acquired in the fifteen years he has been a part of the motion picture industry.

The demand today is for better projection. The exhibitor is realizing that it pays, and it is through such men as Mr. Griffin, who have had experience in the technical, as well as the selling end of the business, that the requirements of the exhibitor, manager and projectionist, are given the proper attention.

Member of I. A. T. S. E.

Herbert Griffin was a member of one of the first operators' organizations, and has been a member of the I. A. T. S. E. since the unit to which he belonged was absorbed by the latter organization. He has frequently spoken before projectionists' societies, and has always been an enthusiastic supporter of every movement which helped to make the projectionist more efficient.

He is an old friend of F. H. Richardson, and has always been glad to co-operate with the former in his efforts to widen the knowledge of the projectionist, as he believes that only in this way can the present high standard machines be maintained among those who operate motion pictures.

More Proctors Installed

L. W. Atwater, director of sales, of the U-T-E Proctor Automatic projector, who visited Abbott Oliver, of the Philadelphia branch, last week, reports installations of two Proctor machines in Gernet and Stuckert's Strand Theatre, Allentown, Pa.

Changes in Management

CONWAY, ARK.—C. R. Guin, of Little Rock, has purchased Little Theatre.

DURANGO, COLO.—Edwin Bluck has taken over Gem Theatre.

COLUMBUS, GA.—Lynch interest announce change in the management of Rialto and Grand Theatres. Cecil Grimes has been transferred to Tuscaloosa, Ala., and C. M. Watson has been advanced from an assistant to full managership.

BOONE, IA.—Robert Worl is new manager, Rialto Theatre.

LA PORTE, IA.—B. G. Tyler, proprietor, Garrison Pastime Theatre, has purchased another moving picture house.

ROCKFORD, IA.—A. E. Wills is now manager, Palace Theatre.

BALTIMORE, MD.—Meyer Davitz and Henry Lindenbaum have taken over new Gem (moving picture) Theatre.

CHARLOTTE, MICH.—C. H. Snobble, Detroit, and James B. Gunder, Grand Lodge, have purchased moving picture house on Lawrence avenue, formerly known as Temple Theatre.

NEW YORK, N. Y.—B. L. & R. Realty Company, recently capitalized at $150,000, has purchased new moving picture theatre at northwest corner Third avenue and 112th street.

RALEIGH, N. C.—R. G. Allen, who owned and operated the Superba Theatre since it was opened in September, 1915, has sold the property to J. H. Hightower and H. H. Massey, president and cashier, respectively, of the Central Bank & Trust Company. New management took charge December 5.

COSHOCTON, O.—I. S. Russell is new owner Sixth Street Theatre. Large pipe organ will be installed.

NEW PHILADELPHIA, O.—A. V. Abel has leased Lone Star Theatre.

ALVA, OKLA.—A. C. Hill is new manager, Majestic Theatre.

PHILADELPHIA, PA.—G. Borowsky has purchased one-story moving picture theatre at northeast corner Oxford street and Ridge avenue. Property is assessed at $14,000.

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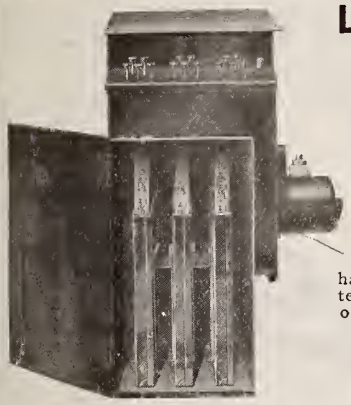

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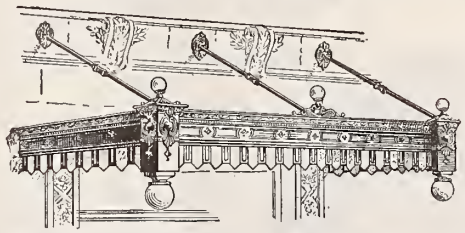

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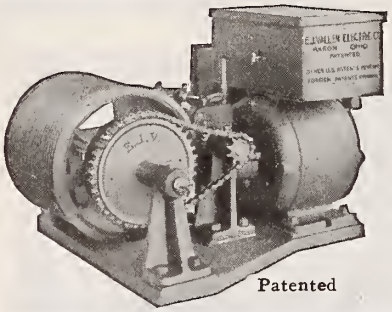

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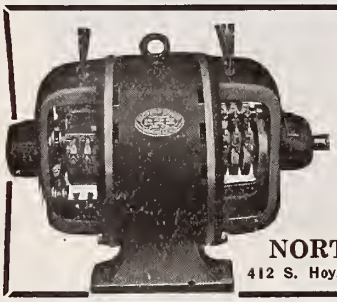

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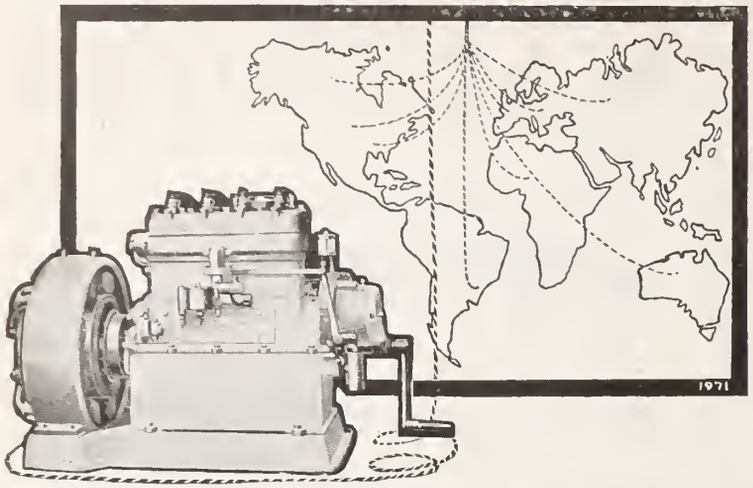

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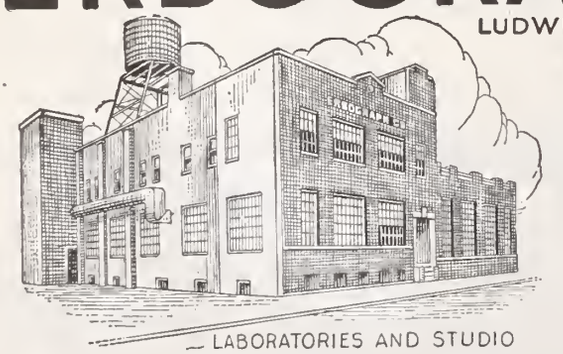

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January 4th, 1922.

NICHOLAS POWER CO., INC.,
90 Gold Street, New York.
Attention of Mr. Herbert Griffin.

My dear Mr. Griffin:—

Your letter to Mr. Al Trezona of December 20th has been handed to me and I wish to thank you very kindly for the condition that our two Power machines were returned to the New Palace Theatre.

I assure you it is the greatest piece of work I have ever seen and that we are now boosters of the Power's institution.

Wishing you a Happy New Year, although rather late, I beg to remain,

Very truly yours,

J. O. Hooley

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Adolph Zukor
presents
Betty Compson
in
"The Law and the Woman"
Adapted from the Clyde Fitch play "The Woman in the Case"
A Penrhyn Stanlaws Production
Scenario by Albert S. LeVino
"Has a compelling dramatic intensity that grows more gripping with each foot of film. All the force of the spoken drama."—N. Y. Mail.
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516 FIFTH AVENUE, NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

Vol. 54. No. 5 FEBRUARY 4, 1922 Price 25 Cents

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Winifred Westover
(Mrs. William S. Hart)

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Joe King Frank Sheridan
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Distributed by Playgoers Pictures thru Pathé Exchange, Inc.
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Marion Davies in "The Bride's Play"

A Shepherd Production

Marion Davies

A Cosmopolitan Production

This is a Picture You Must Play — and Why?

MARION DAVIES
in "The Bride's Play"

In seven days at the Rialto Theatre, New York, the box office receipts were

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This means that thousands crowded into this house to see this masterpiece —a picture that reaches the highest peak in photoplay production.

Marion Davies portrays two wonderful characters—the modern young bride and the bride of the early ages.

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"THE BRIDE'S PLAY" has a tremendous, feminine appeal. It pictures two great bridal scenes—the first, in the days of knights and armor when men often took their wives from rival suitors at the point of the sword or the lance—the second, a wedding of today, with all the romantic, picturesque marriage rites, that have been handed down from time immemorial.

Story by
Donn Byrne

Directed by
George W. Terwilliger

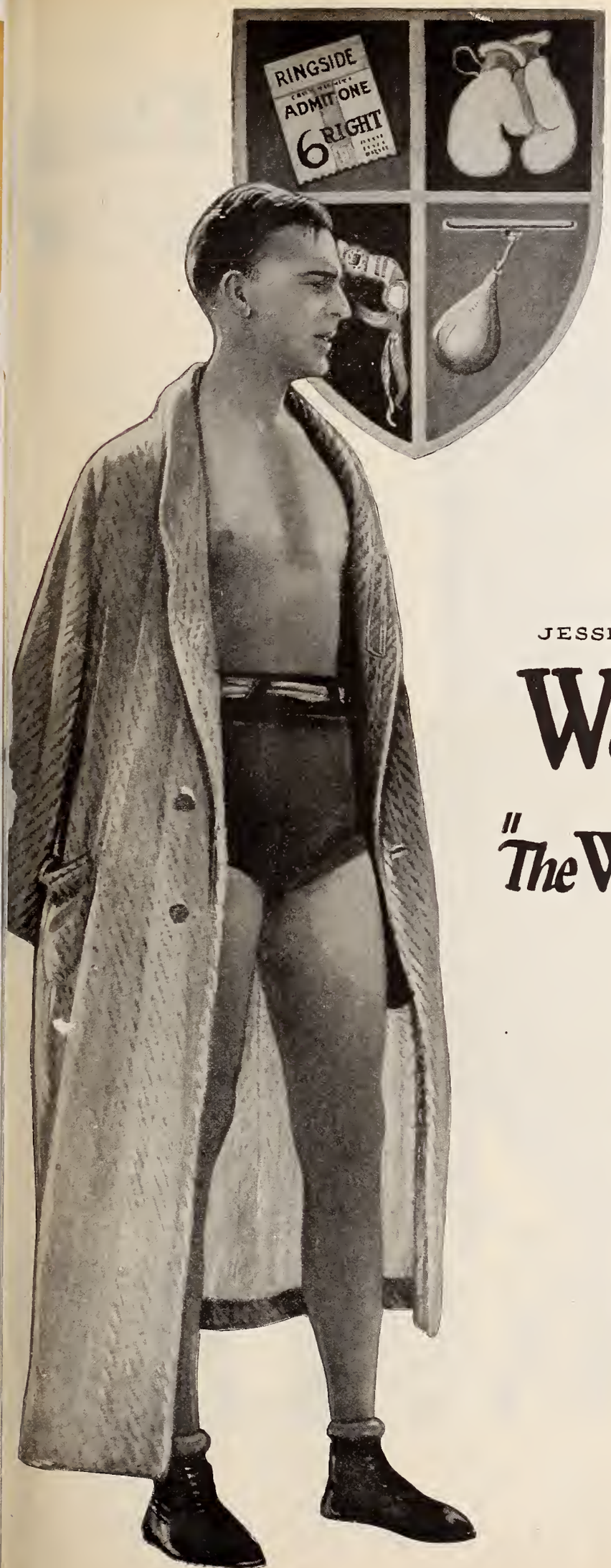
Settings by
Joseph Urban

MARION DAVIES *in "The Bride's Play"*

Presented by Famous Players Lasky Corporation

A Paramount Picture

A Cosmopolitan Production



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On the stage the play was the outstanding hit of the season. And Wallie has never had a role with more comedy, more drama, and more punch!

Punch is right! Wait till your audiences see that boxing match!

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By A. E. Thomas and Thomas Louden
Scenario by J. E. Nash
Directed by Philip E. Rosen
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Wallace Reid

IN

"The World's Champion"

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

with
COLLEEN
MOORE

GOLDWYN
presents

The WALL

A GOLDWYN PICTURE

While Others Danced She Decorated the Wall

A weed in a garden of roses, is Idalene Nobbin, a wistful figure, awkward and pigeon-toed.

We laugh at her sad attempts at the toddle, but we are moved at the cruelty of youth which makes her the butt of practical joking. Young love and the sensitiveness of the wall flower is the theme of Rupert Hughes' latest original photoplay, a mirth-making pantomime, treated, however, with gentle sympathy.

Mr. Hughes says of it, "The world is full of girls who are crushed with lack of encouragement at home and who need only to be flooded with sunshine and praise and taught a little grace and self-confidence. The Wall Flower is the story of such a homely thing and of her swift blooming when her desperation threw her by chance among strangers who were kind to her. It is a love story, of course, but of more than one kind of love."

Colleen Moore gives a splendid performance in this exceptional picture, which the author chose to direct himself.

FLOWER

written and directed by

RUPERT HUGHES

NEW YORK'S VERDICT:

"'The Ruling Passion' is an answer to the question of what kind of films does the public want. There simply isn't any one who can do the things that Mr. Arliss does with the same touch of perfection. He is in a class by himself. * * * Certainly it is not like the things he has done before, yet he brings to the role the same matchless playing and magnetic personality."—NEW YORK EVENING MAIL.

"The Ruling Passion" is a comedy with a new and delightful plot. It is George Arliss' newest and most surprising achievement. The setting and photography leaving nothing to be desired. It is a winning feature film."—NEW YORK MORNING TELEGRAPH.

"'The Ruling Passion' tells a lively story, in which comedy and more serious drama are happily blended."—NEW YORK EVENING TELEGRAM.

"This adaptation of Earl Derr Biggers' story, 'Idle Hands,' is an engaging comedy, lighter of touch than that of any of Arliss's preceding vehicles."—NEW YORK EVENING SUN.

"'The Ruling Passion' is the best of George Arliss's pictures. Here is a film with an excellent story, which holds the interest, appeals to one's sympathy and amuses, and is acted by a cast which ably supports the expert Mr. Arliss. The role which Mr. Arliss undertakes is unlike those in which he is familiarly known, and is something of a lark for him, as it will be for those wise enough to see him in it."—NEW YORK EVENING GLOBE.

"It's an entertaining comedy, with George Arliss in a role that reveals an unsuspected flair for humor."—NEW YORK EVENING JOURNAL.

"The sinister George Arliss of 'The Devil' and the keenly contriving George Arliss of 'Disraeli' give way to the more genial and simply human George Arliss of 'The Ruling Passion.' It's a human story and humanly done by Mr. Arliss."—NEW YORK TIMES.

"George Arliss's acting in the screen play, 'The Ruling Passion,' is of a high order. It is distinctive and finely drawn, in a photoplay of real human quality. As a comedian Mr. Arliss is a delight."—NEW YORK MORNING WORLD.

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Scenario by Forrest Halsey
Directed by Harmon Weight

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Scenario by
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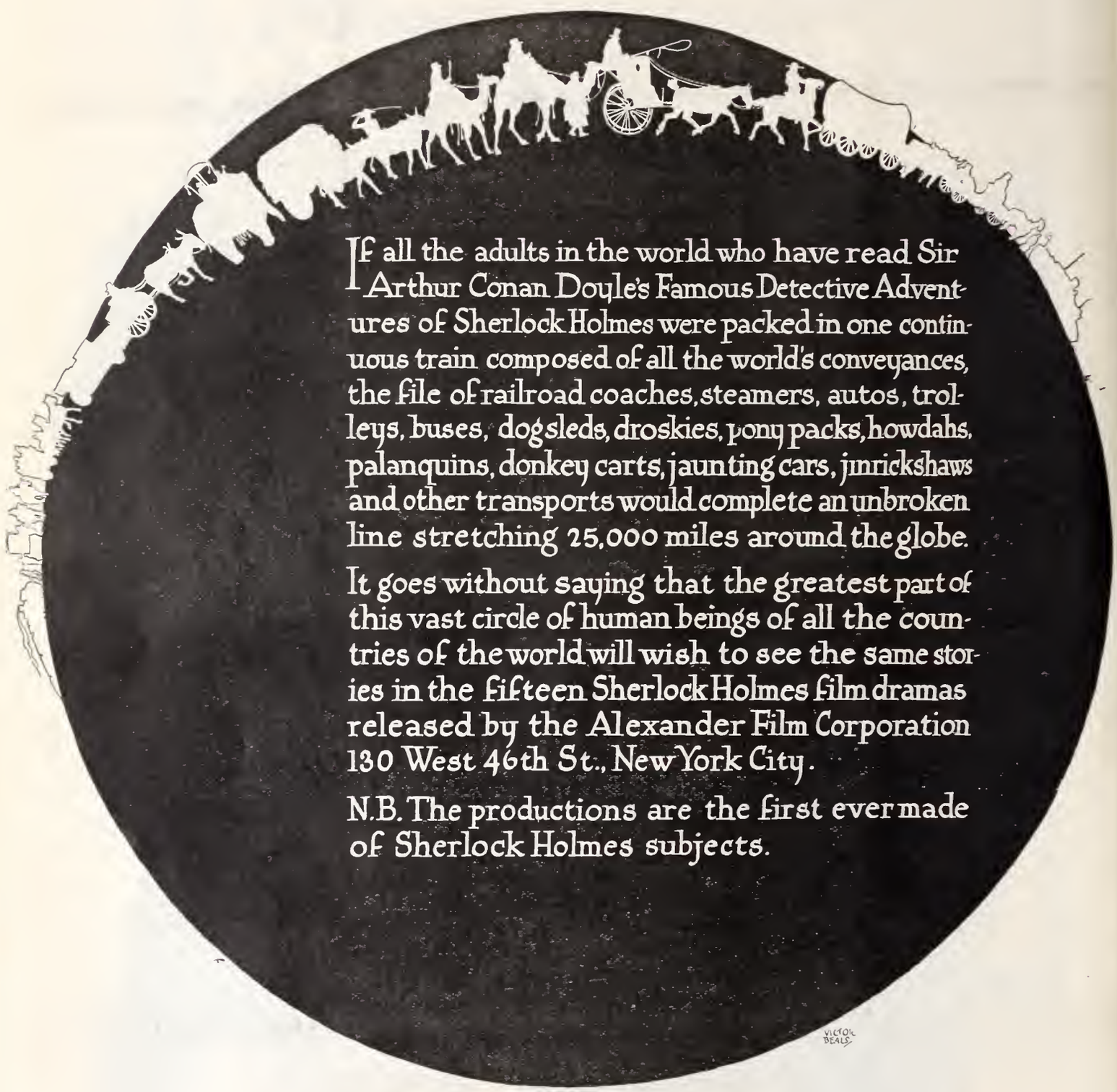
If all the adults in the world who have read Sir Arthur Conan Doyle's Famous Detective Adventures of Sherlock Holmes were packed in one continuous train composed of all the world's conveyances, the file of railroad coaches, steamers, autos, trolleys, buses, dog sleds, droskies, pony packs, howdahs, palanquins, donkey carts, jaunting cars, jinrickshaws and other transports would complete an unbroken line stretching 25,000 miles around the globe.
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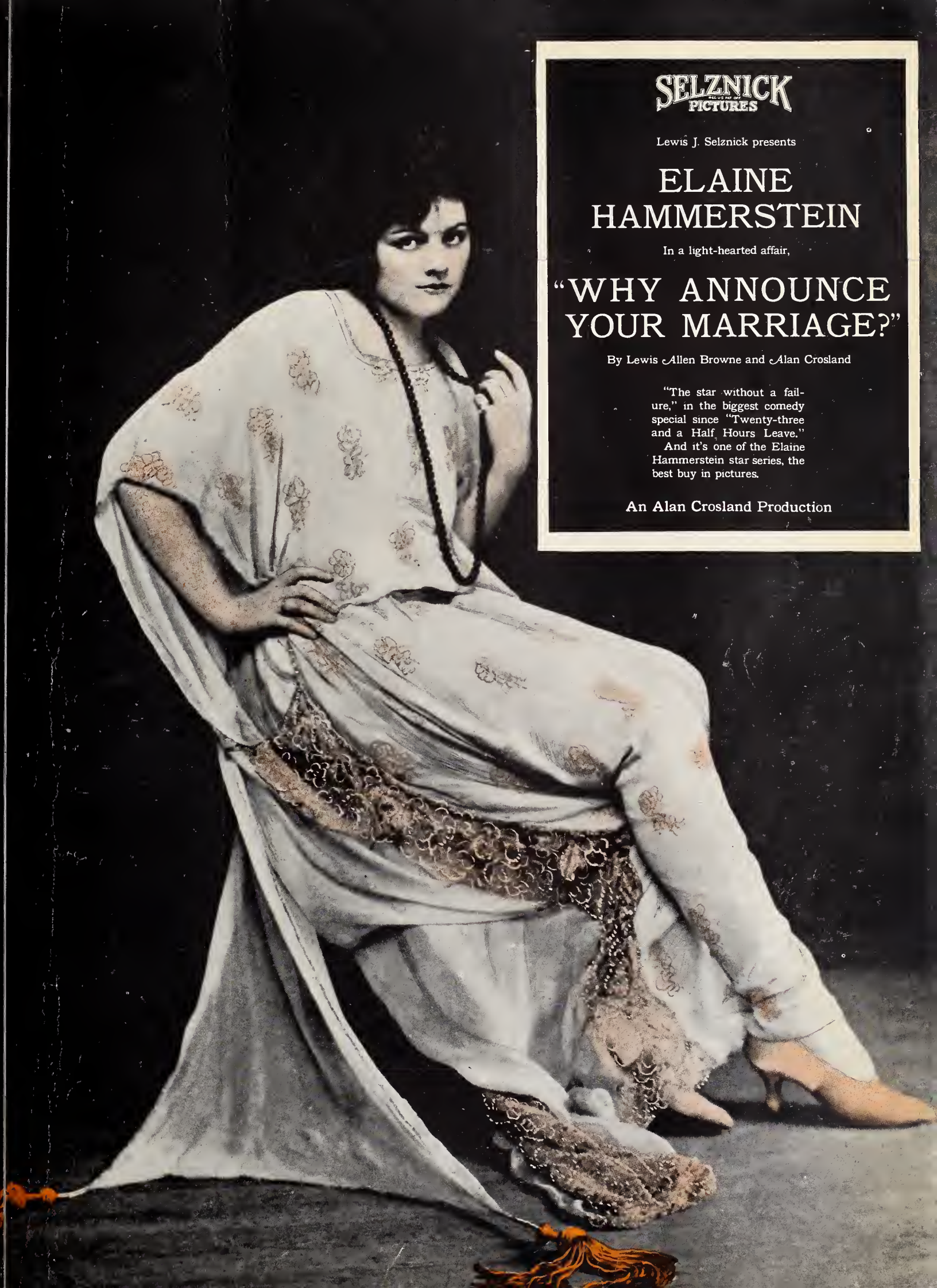

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The Century Theatre

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Lexington and Charles Streets

New York Office
Broadway Theatre Bldg.

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January 14th, 1922.

Mr. H. J. Shepard,
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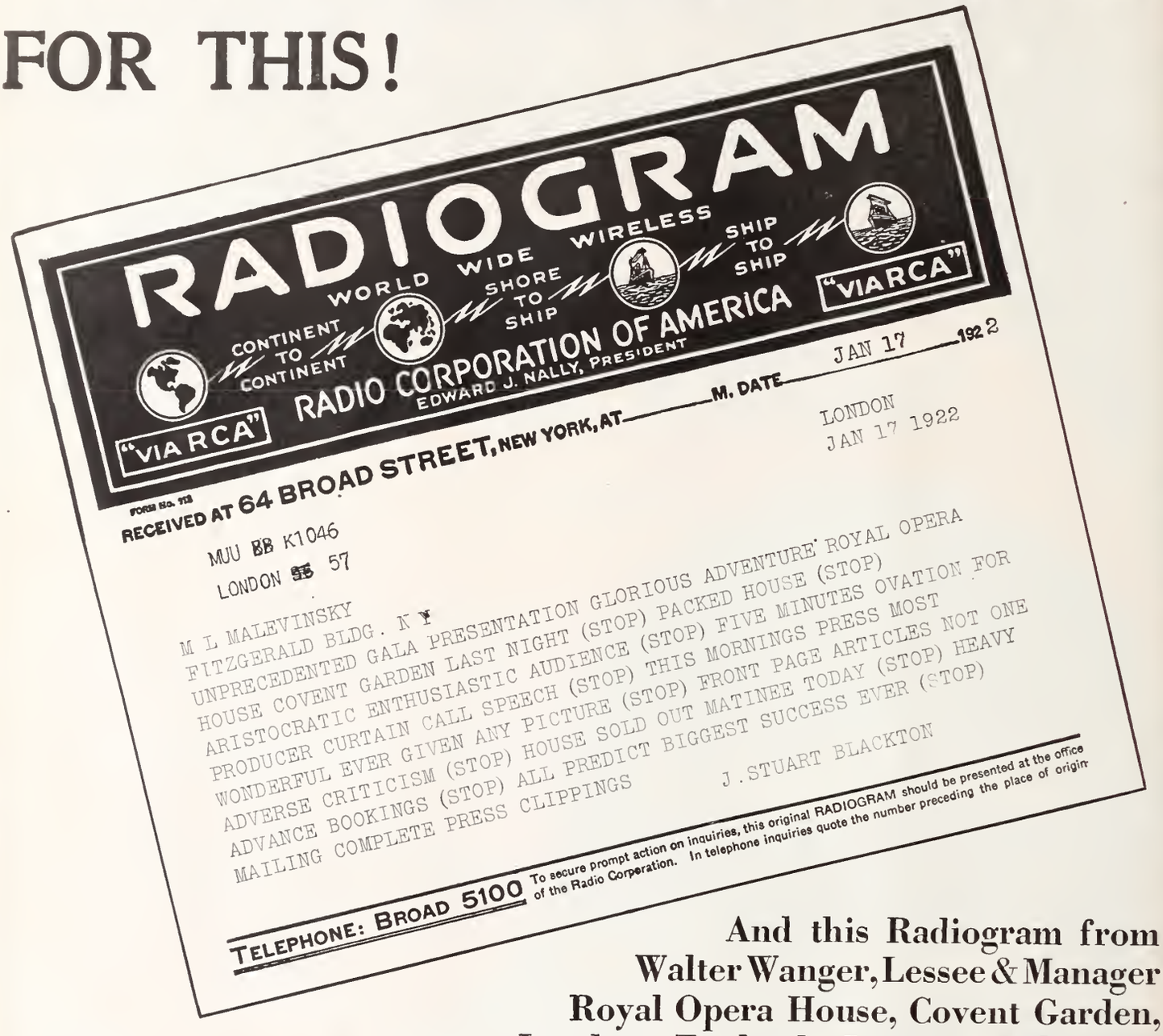
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And this Radiogram from
Walter Wanger, Lessee & Manager
Royal Opera House, Covent Garden,
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M. L. Malevinsky, Fitzgerald Bldg., N. Y.

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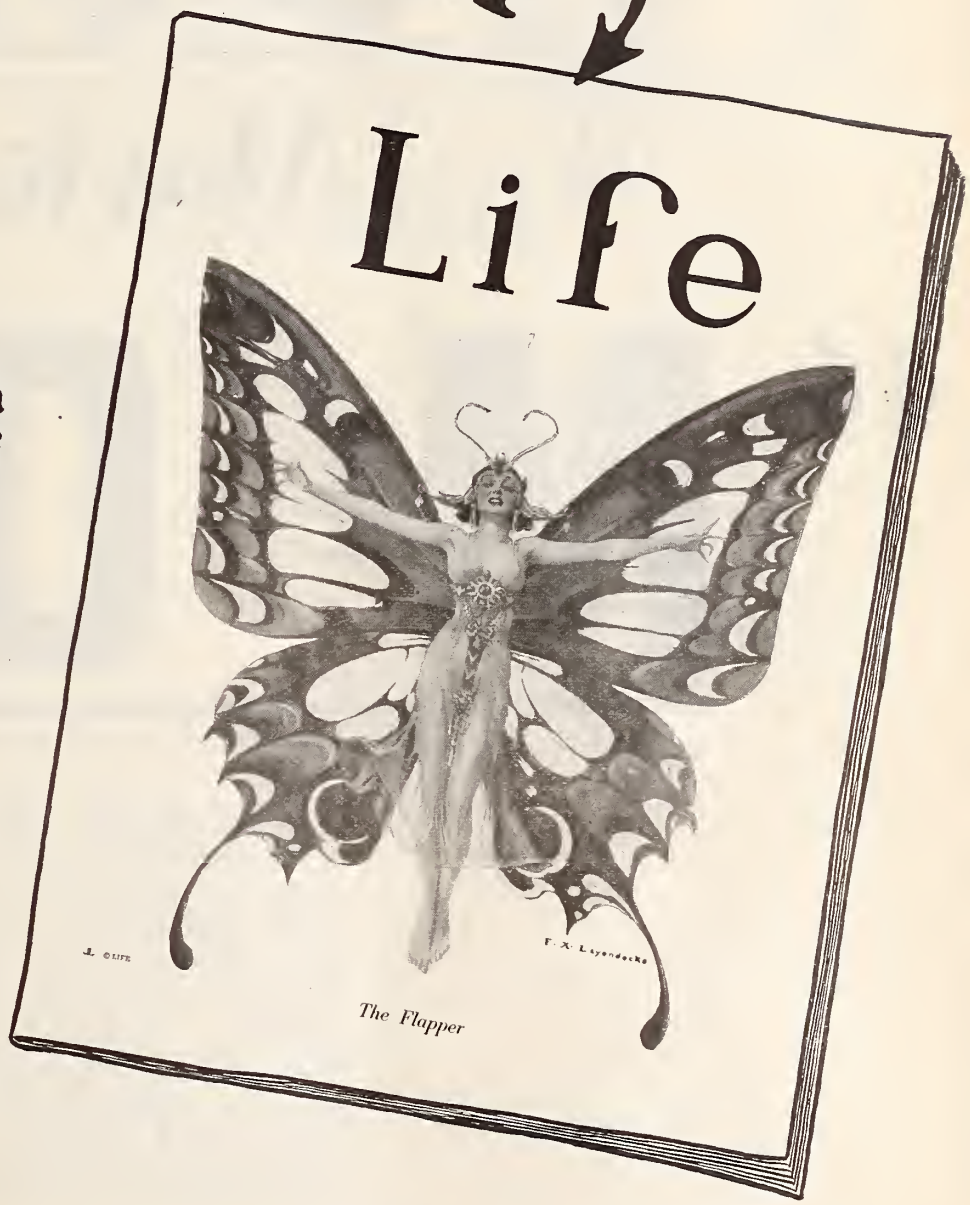

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Dallas	1913 Commerce St.	2024 Third Ave.	Seattle
Denver	1714 Broadway	3617 Washington Ave.	St. Louis
Detroit	143 East Elizabeth St.	525 Thirteenth St., N. W.	Washington

SALES-SERVICE EXPLOITATION
Wid GUNNING INC.
CO-OPERATION

WEST COAST PRODUCTION HEADQUARTERS, 6411 HOLLYWOOD BOULEVARD, LOS ANGELES

OPEN

Mack Sennett's

presentation of

"M O L

It is not necessary to contrac
in order to secure the pictur
for. "Molly O" is availabl
his affiliation. You can boo

Read these telegrams:

WACO, TEXAS,
JANUARY 5, 1922

ASSOCIATED FIRST NAT. PIC., INC.
6-8 West 48th Street,
New York City.

Just closed most profitable week's engagement since opening of our Strand Theatre, which has been about a year ago. I want to truthfully state that "MOLLY O" did the work against two of the biggest pictures of the year—"WAY DOWN EAST" and "QUEEN OF SHEBA."

ABE LEVY,
Strand Theatre.

YOUNGSTOWN, OHIO.
JANUARY 9, 1922.

H. A. BANDY,
First National Exhibitors Co.
Film Exchange Bldg.
Cleveland, Ohio.

If I had my week's seating capacity at my disposal yesterday, I am sure there would not have been an empty seat. That tells how many were eager to attend the "MOLLY O" opening.

J. W. TRUNK,
Dome Theatre.

We Told You "Molly O" Was Greater

Distributed Through Associated First National Pictures, Inc.

MARKET

Mabel Normand

Directed by F. Richard Janes

L Y O"

or any group of productions
hat you have all been waiting
o any exhibitor regardless of
his picture singly and alone!

Read these telegrams:

EAST ST. LOUIS,
JANUARY 18, 1922.

MACK SENNETT PRODUCTIONS,
Capitol Theatre, New York, N. Y.

Few pictures stir an audience to a pitch of enthusiasm. Mack Sennett has produced such a picture—human, wholesome, entertaining—"MOLLY O" is just what the public wants, just what they will gladly pay the price for and leave the theatre with more kindly feelings toward both exhibitor and producer. May you send us many more as good. A huge success at the Majestic.

H. G. REDMAN,
Majestic Theatre.

KANSAS CITY, MO.
JANUARY 10, 1922.

Mr. E. M. ASHER,
Capitol Theatre Bldg.,
New York, N. Y.

"MOLLY O" opened Sunday at Liberty to phenomenal business in spite of depression in Kansas City. Pictures like this are life savers to the exhibitors, and despite depression "MOLLY O" will make money for exhibitors in large or small communities. CONGRATULATIONS.

SAM HARDING,
Liberty Theatre.

Than "Mickey"—Now We've Proved It!

Released on the Open Market—Available to All Exhibitors

THE BIG SHOW

Free Advertising Accessories

As soon as you have booked First National Week apply for free accessories at your nearest exchange.

WEEK'S COMING

A Solid Week of First Nationals Will Put You on the Map for a Year!

Join in the Grand National Exhibition—Great Stars Finest Photoplays

HERE'S A LIST TO PLAY:

Norma Talmadge in "Smilin' Through"

Constance Talmadge in "Polly of the Follies"

John M. Stahl's "The Song of Life"

Jackie Coogan in "My Boy"

Selig-Rork's "The Rosary"

J. L. Frothingham's "Shattered Idols"

Marshall Neilan's "Penrod" with Freckles Barry

Richard Barthelmess in "The Seventh Day"

John Emerson-Anita Loos' "Red Hot Romance"

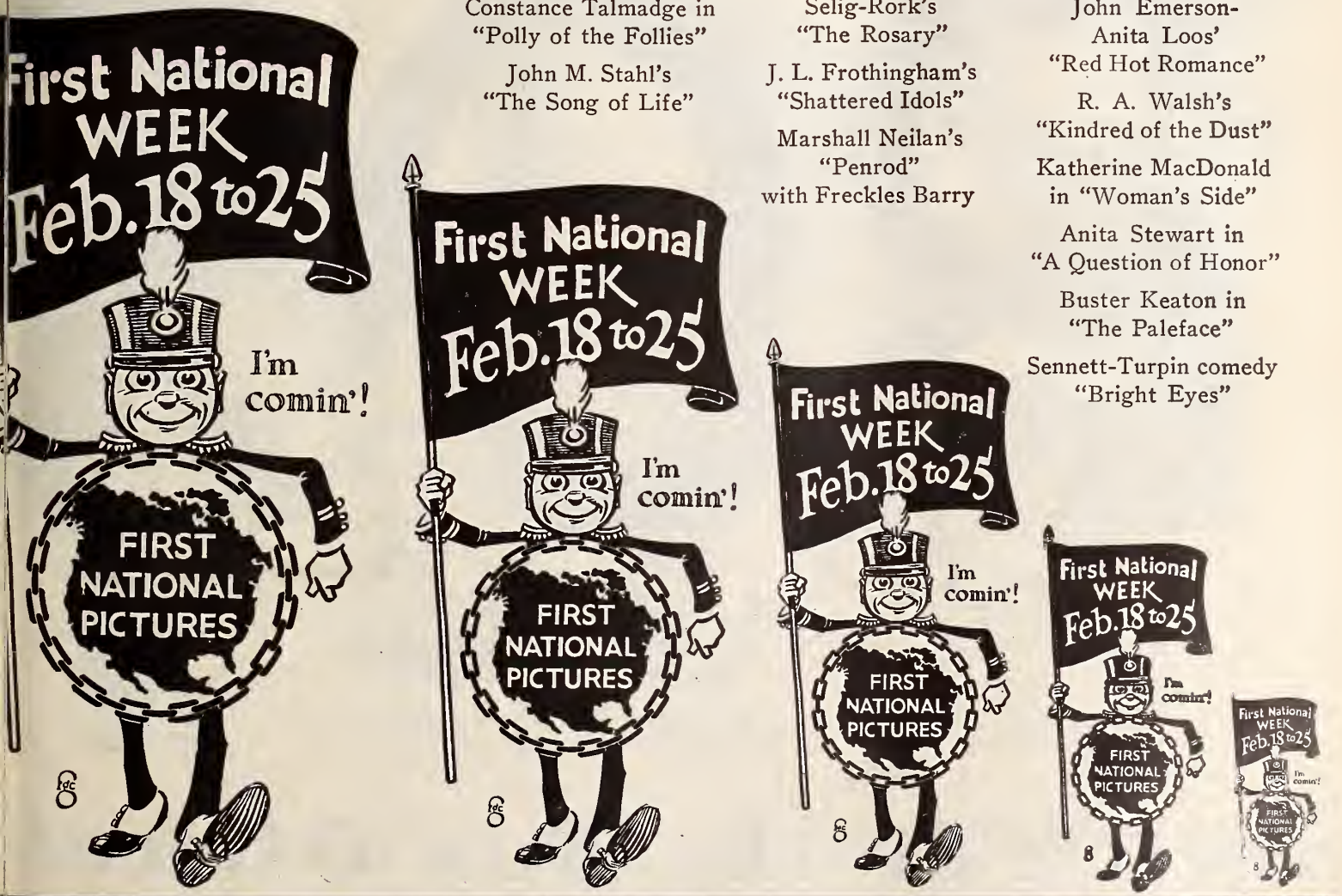
R. A. Walsh's "Kindred of the Dust"

Katherine MacDonald in "Woman's Side"

Anita Stewart in "A Question of Honor"

Buster Keaton in "The Paleface"

Sennett-Turpin comedy "Bright Eyes"


First National WEEK Feb. 18 to 25
I'm comin'!
FIRST NATIONAL PICTURES
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I'm comin'!
FIRST NATIONAL PICTURES
First National WEEK Feb. 18 to 25
I'm comin'!
FIRST NATIONAL PICTURES

It's a Truly Great

Another Big One

The kind that makes your box office happy.

The kind that sends your patrons away satisfied.

The kind that brings them back to your theatre again.

The kind that builds up permanent patronage.

The kind that spells real money.

Selig-Rork present

Jane Novak
as the girl who sacrifices love.

Rober Gorden
as the boy who will not understand.

Dore Davidson
who loves mankind more than money.

Bert Woodruff
as Cap'n Mather, the grand old man.

Built For the Box Office!

A First National Attraction

Audience Picture!

Love—Pathos—Thrills

FINE CAST—FINE PRODUCTION

With all the elements that give it the same world-wide appeal as the song and play.

Original story by Bernard McConville

Inspired by theme of the play by Edward E. Rose; Directed by Jerome Storm; Photographed by Edward Linden; Technical Director Gabe Pollock.

Eugenie Besserer as the widow who learns to kiss the cross.

Lewis S. Stone as Father Brian Kelly.

Mildred June as the foolish sister.

Wallace Beery as the coward.

Watch It At First Runs!

There'll be a Franchise everywhere

Franchise Holders—You can strengthen your local standing by driving home the fact that your franchise gives absolute ownership in your community of a steady supply of the finest pictures from the greatest stars. A SOLID WEEK OF FIRST NATIONAL WILL DO IT!

Jackie Wins Every Heart!

Read the Papers:

WINS EVERY HEART

"Jackie's best role. His art is an art alone. There could not be another actor of that superb genius. He holds a place in the heart of the world no living being can equal."—*Chicago American.*

YOU MUST SEE IT

"See 'My Boy.' Get into the theatre quick, and you're lucky if you get a seat."—*Chicago Tribune.*

JACKIE'S BEST PICTURE

"It's a bright and original creation. Jackie's best picture."—*Chicago News.*

ONE OF YEAR'S BEST

"Show me another boy—or man—who can for six reels keep your attention glued to his every move. There ain't no such animal. The picture will sit in the seats of the mighty in 1922."—*Chicago Herald Examiner.*

TOUCHES THE HEART

"Adorable little Jackie Coogan touches human heart strings in an extremely sympathetic role—a vibrant heart drama. Jackie was never more lovable."—*Los Angeles Herald.*

A REAL STAR

"Jackie proves he has climbed the heights to stardom. He carries an audience with tears and laughter through the entire picture. Lovable and striking characterization. Nothing has been done by a child actor that can approach it. Jackie achieves a triumphant progression through every reel."—*Los Angeles Examiner.*

DON'T MISS IT

"If your sweetheart doesn't like Jackie in 'My Boy,' send back his ring. There's something wrong. Jackie is lovable, irresistible. His registering of joy, pathos and humor is faultless. A play no one should miss."—*Los Angeles Record.*

JACKIE IS DELIGHTFUL

"Some kid! Jackie is delightful. He displays a remarkable precision in depicting emotions."—*Los Angeles Express.*

Speaking of

Sol. Lesser's presentation of

Jackie Coogan

In "MY BOY"

Directed by Victor Heerman and Albert Austin

A FIRST NATIONAL ATTRACTION

ARTHUR JAMES
Editor-in-Chief

MOVING PICTURE World

FEBRUARY 4
1 9 2 2

Organized Gloom

WE met a man the other day who was sporting a new diamond in his five dollar necktie. It was a neat stone and its sparkles drew our attention. "Fine," we observed, "has your lodge made you a present or did you get it for Christmas from the wife and kiddies?"

"Oh, no," said the man, "I bought it yesterday. Just picked it up because I took a fancy to it."

"You're lucky," said we, "business must be improving."

He looked at us and winked good naturedly. "You're on, aren't you?" he ventured, "you're not paying attention to this gloom stuff, are you? Oh, we had a falling off in the Spring and Summer, but, good Lord, the bank roll is still pretty fat and things are coming fine!"

"But you have been saying right along that business was so bad that you'd have to close down!"

"Sure! I don't want the other fellow to think I'm getting too much, or it'll make a difference in prices. I want to be the poor guy who is starving to death and thereby kid the other guy. You're wise, aren't you?"

We confessed that we laid no claim to great wisdom but we were glad to be told.

After we parted, each on his own way, we felt like calling for a showdown all along the line and asking each man who showed the gloom sign to prove his claim of approaching bankruptcy or stop making a poor mouth.

Figures secured from official reports, facts obtained personally by our own men in all sections of the country show that business is far better than any one business had a right to expect owing to the general readjustments following the greatest war in the history of the world. Investigation has shown another thing. Our business is on the rise and this goes for all but a few exceptional cases where special conditions are responsible.

Based on information in hand we predicted some time ago that the season beginning after the holidays would not only return to the peak but would ride to new records because of the large number of really great box office attractions that are now available.

By this we did not and do not mean that all the producers are going to get fat with money because all of them are not. Those that have good pictures and are not afraid to advertise them will make money. Those who have poor pictures were never so bad off as now because of the competition of show quality.

We didn't mean either that all exhibitors in the land would grow corpulent in the box office because they won't. But those who use show judgment in picture selection and give their exclusive attention to their business, will prosper and prosper handsomely. The day of the gloom spreader is over. The day of the enthusiast who has the courage to step out and go after business success is here. In fact it has never really been away.

Arthur James

High Spots in the Week's News

STATE rights companies are threatened with bankruptcy as the result of an Internal Revenue Commission decision that sales may be taxed at the rate of 5 per cent. The commission has granted a thirty-day delay to the Christie Company, against whom it made complaint as a test case, so that a defense may be entered. The I. P. D. A. will spare no effort to convince the commission that the collection of such a tax would be unconstitutional and illegal, and the N. A. M. P. I. is expected to co-operate. Every independent is reported as ready to spend his last cent in the fight.

* * *

All is ready for Will H. Hays to assume command of the new producers and distributors organization, with one detail missing—the organization. A tentative body has Mr. Hays under contract for a period of three years, but additional signatures await the formal launching of the association. Pathe, Vitagraph, W. W. Hodkinson, Arthur S. Kane and Associated First National had not signed at the hour of going to press.

* * *

The attempt of Canon Chase, of Brooklyn, to convince a Senate committee that the film industry should be investigated meets with about as much success as the remembered attempt of a canine friend of boyhood days to masticate fresh maple syrup cooled in the snow. Rover's jaws got all stuck up so that he couldn't even bark.

* * *

A good looking woman may be all **dolled** up by the best modistes on Fifth avenue, but if there isn't much gray matter under her bobbed auburn locks she won't rate up with the class in the field, tired business men to the contrary. Following the same line of thought, William deMille declares that the story should not be subordinated to the spectacular in films. It's a case of brains and story versus clothes and scenery.

* * *

Here's a pertinent question: Why **don't the** "depravities" of the films affect the morals of censors? That's what Rupert Hughes wants to know. How can censors, says he sarcastically, remain pure and virtuous watching these terrible movies they say are being made? Well!

* * *

By the arrest in Portland, Me., of one Leon Gorman, described as a distributor's agent, the N. A. M. P. I.'s Film Theft Committee claims to have cleared up the theft of a large quantity of film, mostly of Metro origin. It is estimated that the distribution of the film would have cost the industry $500,000. William Pearson, of Chicago, has been given three to seven years at hard labor in connection with another theft.

* * *

Motion picture players are anxiously awaiting a response from Sarah Bernhardt to their invitation that she be guest of honor in a national celebration of the tenth anniversary of the first big feature picture featuring a stage star. The "Divine Sarah" appeared in this film.

* * *

T. Hayes Hunter is denied his application to restrain Hodkinson from distributing "The Light in the Clearing," on which he claims a legal lien. The New York Supreme Court ruled that Hodkinson bought the picture in good faith, and that Hunter can collect damages through another source.

The important C. G. Binderup suit vs. Omaha Film Board of Trade et al. over an alleged refusal to supply him with films after the board found him guilty of bicycling, is still awaiting a decision in the St. Louis United States Circuit Court of Appeals. One may not be made for several weeks.

* * *

The time draws near. New York State exhibitors are on the qui vive. Again we say that the Albany convention promises to be a great affair both in a business and a social way. And in attendance.

* * *

The Realart studio in Los Angeles is no more. Now it's the Wilshire studio, Jesse L. Lasky having renamed it. Directors George Fitzmaurice and John S. Robertson are coming from London to produce there.

* * *

The distributing division of the N. A. M. P. I. has decided to inaugurate Film Boards of Trade and the Hoy Reporting Service in nineteen distribution centers of the Eastern and Central states.

* * *

The exact language of a quotation about "There's nothing new under the sun" is evading the old bean. But you get the idea. Innovation and unique are two much misused words. However, Selznick is entitled to its claim of something new in connection with new style subtitles for its news reel. They look like clippings out of newspapers.

* * *

Once more the hum of motion picture machinery will be heard in the recently vacated Realart offices at 469 Fifth avenue. W. W. Hodkinson has rented them for the corporation which bears his name, as it's been growing so rapidly that the present headquarters in the Harriman National Bank building aren't nearly big enough.

* * *

These sour-faced pessimists who pay $3.30 for a theatre ticket, complain about the H. C. of L. and cry bad business; these guys who are color blind when a cloud gets a bit silvery around the edges—well, these folk are going to get a shock when they read First National's announcement this week about a multitude of films just completed, in production or planned for early "shooting." J. D. Williams, it appears, started examining the cloud's lining some time ago.

To the Man Who Books the Show

ROTOGRAVURE section of eight pages weekly giving in pictures what the new and coming productions are.

The pictures tell the story in the way you want it told—they tell you the facts.

It's about to break in Moving Picture World and it will be a weekly service to the man who uses his own judgment in booking the shows for the theatre.

Wait for it!

Watch for it!

You won't want to miss it!

Hays Ship Ready All But the Crew

Signatures of Several Important Companies Will Await Formal Organization —Salary Isn't $150,000

ALL is ready for Will H. Hays to assume command of the new producers and distributors organization with one detail missing. This detail is the organization. A tentative body has Mr. Hays under contract, for a period of three years, but additional signatures await the formal organizing and launching of the association.

Incidentally Mr. Hays isn't to receive a salary of $150,000. It is less than that, but it is in keeping with the size of the job he has before him. The only reason for mentioning money in the matter is to bring out the fact that newspaper exaggeration has figured in building up the grand total to an amount considerably larger than it really is. There is no question in the minds of the gentlemen who signed the contract, and of those who didn't, that Mr. Hays will be more than worth his salary as he has all the qualifications for the captaincy of the producers' and distributors' ship. The only delay now is in the matter of the crew.

There are several slants to the problem which are not being publicly discussed because the producers and distributors have shown an ability for silence that could be compared to genius if it wasn't a trifle short sighted.

To date the only ones permitted to discuss the situation have been the daily newspapers and they have given their imaginations full rein and free. For instance, the New York Evening World set forth during the week that Mr. Hays had been chosen for his job for the following reasons:

FIRST—To save the investment of millions of dollars which Wall Street financial interests have made in the most important producing concerns in the combination.

SECOND—To pull the motion picture industry out of a hole into which it has been plunged by mismanagement, jealousy, cut-throat trade methods, recklessness in expenditure, star exploitation and disregard of business methods.

THIRD—To prevent the establishment by Congress of a Federal motion picture censorship.

FOURTH—To use the motion picture industry in propaganda to further the election of a Republican Congress next November, when the entire membership of the House of Representatives and one-third of the membership of the Senate will be chosen by the voters.

The last article of the World's declaration is possibly the most absurd. A case in point is Mr. William Fox, who is one of the prime movers in the Hays movement and a signer of the contract, is a Democrat and so far as history records always has been. He has been an active Democrat and once was mentioned as a possible contender for the Democratic nomination for Governor of New York. Possibly, the Evening World was inspired to the conclusion by the fact that Mr. Hearst, its business rival, has editorially approved of Mr. Hays. Again it will be noted that Mr. Hearst never has been accused of being Republican or of lending himself to Republican propaganda.

No Maxim silencer appears to have been attached to Mr. Joseph M. Schenck, who from Los Angeles described Mr. Hays as a sort of "traffic cop" for the industry. W. W. Hodkinson, who was not a party to the movement, came out against it. Up to the hour of speeding to press Pathe, Vitagraph and Associated First National Exhibitors, Arthur S. Kane and others were not signatories of the contract, but there is reason to believe that these will join the association when it is actually and formally organized. In order not to gum up the wheels of progress they all maintained silence and referred all interrogators to one spokesman who spoke not a darn bit.

Between now and March 5 the actual work of perfecting and incorporating the new body, as well as giving it a formal name, will have to be brought to pass. It possibly is just as well that such differences as may exist be threshed out and settled before the new body gets under way.

Another element in the problem is the National Association. If it is to be scrapped, a new body will have to be organized to take care of the various interests in moving pictures which would be left without official representation. The raw stock, projection and accessory men need an organization as well as other branches, and if they are left out on the doorstep they will form their own.

William A. Brady is to date without official word of the new body and is doing the only thing he can do under the circumstances—sawing wood. He has many times expressed his desire to be relieved of the presidency of the N. A. M. P. I. and is willing now, but lacking official information his hands are tied.

In the meantime the National Association is proceeding as usual with a busy program of activity and its valuable work is not being interrupted.

Harold Lloyd Signs Long Term Contract with Pathe; Brunet Frames Agreement

HAROLD LLOYD has signed a new long term contract with Pathe. The new agreement between Lloyd and Pathe, under whose banner the comedian has become established in the front rank of motion picture stars, was framed by Paul Brunet, who conducted all the negotiations for Pathe.

Hal Roach, who has made all the comedies in which Lloyd has appeared for Pathe, of course continues as producer.

It is explained that the matter of the length of the Lloyd comedies under the new arrangement will be strictly governed by the character and quality of the material evolved in the production development of each subject—which means that the Lloyd standard of excellence is to be maintained first of all; a given story that turns out to be adequately filmed in two reels will be confined to two reels, and so released. This is a principle cherished by Lloyd himself, and naturally met with no opposition from Pathe.

Conferences on the subject of the new contract occurred almost daily during the two weeks' visit of Harold Lloyd and Hal Roach to New York. Past and present conditions in the motion picture industry with promises held by the future, leading problems of production and distribution, evidences of the advancing status of Lloyd comedies both artistically and commercially—every detail of the situation was canvassed frankly and thoroughly.

All these matters were thrashed out, it is declared, in an atmosphere of such complete mutual understanding that the actual signing of the new contract was a mere formality, postponed for ceremonial purposes to the last day prior to the departure of Lloyd and his producer for the Pacific Coast.

Following the completion of the new long term contract with Harold Lloyd, Paul Brunet said:

"Harold Lloyd has established the reputation and earning power of a motion picture star of the first magnitude. On that basis his productions will be handled by Pathe. The wide-spread attitude of exhibitors toward all of the Lloyd comedies released within the past year, irrespective of our own judgment regarding their quality and commercial value, would justify this policy. Few pictures in the ordinary feature classification released during that period have served to attract larger or more profitable audiences.

"Harold Lloyd's comedy creations crystallize a fundamental quality lacking which no motion picture or other creation designed for public entertainment can hope to make a convincing appeal. Reviewers are wont to refer to this as 'the human touch.' More and more, they are going on record with the statement that 'Harold Lloyd has the human touch.'

"Neither public adulation nor steadily advancing rewards have caused Harold Lloyd to relax in the slightest degree either his remarkable industry or adherence to the high standards he set for himself. He is now barely reaching his prime, and the great success he has won is certain of still further increase."

PAUL BRUNET, PRESIDENT OF PATHE, AFFIXING HIS NAME TO NEW CONTRACT WITH HAROLD LLOYD

Standing behind them are: Herbert Goudge, Lloyd's legal representative; Bernhard Benson, vice-president of Pathe; John Humm, assistant general manager; Lewis Innerarity, secretary; Elmer Pearson, general manager, and Hal Roach, producer of the Lloyd Comedies

Film Boards of Trade and Hoy Service Put in Nineteen Distribution Centers

THREE matters of importance to film distributors received the attention of the distributing division of the N. A M. P. I. at a meeting on Jan. 20, presided over by P. L. Walters, chairman of the division. The first concerned was the inauguration of Film Boards of Trade in nineteen distribution centers of the east and central states, and the establishment of the Hoy Reporting Service in each of these centers.

Eleven companies entered into the agreements necessary to nationalize the Hoy Service. They were Educational Film Exchanges, Inc., Famous Players-Lasky, Fox Film, Goldwyn, Metro, Pathe Exchanges, Inc., Pioneer, R-C, Selznick, Universal and W. W. Hodkinson. Other companies are expected to join the movement shortly.

The second matter was the exchange housing situation in Washington, D. C. The District of Columbia commissioners have given the owners of exchange buildings until March 3 to comply with existing fire prevention regulations. The owner of the Mather Building, in which are many of the exchanges has agreed to comply with the regulations so that some of the distributors are renewing their leases. The exchanges which occupy separate buildings will also comply immediately with the requirements.

The third subject was the requirement of the District of Columbia commissioners that film containers be corrugated on top and bottom, and that the metal be at least 25 U. S. gauge. The original requirement was that they be fibre-lined. However the latter requirement has been recinded, thereby saving the industry at least $40,000 a year. Under the amended requirement all containers in use in Washington, which are of 25 gauge metal, can be utilized to meet the requirements by having the tops and bottoms corrugated. This can be done with a metal die or stamp.

Hunter Is Sales Manager of American Releasing Co.

John L. Hunter, one of the best known of the younger executives in the industry, is sales manager of American Releasing Corporation, and Frederic Gaige is assistant sales manager, according to an announcement from Walter E. Greene and F. B. Warren, the operating executives of this recently formed national distributing organization.

Mr. Hunter was from the date of its formation general manager of Associated Producers, Ltd., the Canadian corporation of the American "A. P.," and prior to that was for several years one of the sales executives of Associated First National at the home office in New York. Mr. Gaige was a sales executive of Famous Players-Lasky under Mr. Greene as vice-president in charge of distribution, and comes to American Releasing from the United Artists, with which he has been connected for the past year.

Bubb Joins American

Benjamin C. Bubb, well known in film circles, due to his original advertising designs applied to many of the big screen attractions of the past, has joined forces with the American Releasing Corporation, and will be the advertising art manager of that company.

Canon Chase's Attack on Films Fizzles Under Examination by Senate Committee

Senators Shortridge and Ashurst Criticise Brooklyn Clergyman's Declaration. He Wants Regulation Rather Than Censorship of Pictures—Industry to Oppose Investigation at Later Hearing

By CLARENCE L. LINZ

SENATOR SAMUEL M. SHORTRIDGE (Republican), of California, and Senator F. Ashurst (Democrat), of Arizona, forming the subcommittee of the Senate Judiciary Committee appointed to consider the advisability of making a probe of the film industry, did not seem much impressed with the testimony offered by the Rev. William Sheafe Chase, chairman, motion picture committee of the Society for the Prevention of Crime; W. H. Field, who claimed to be representing the American Legion, or even Senator Henry L. Myers (Democrat), of Montana, author of the investigating resolution.

Canon Chase presented a copy of his "Catechism on Motion Pictures in Interstate Commerce," on which he made his case. He declared that he was not seeking censorship but rather regulation. Senator Ashurst declared himself against both censorship and regulation, but said he would vote for any bill that would put in jail any man which a jury declared to be guilty of putting out a picture actually detrimental to public morals. He was willing to leave that to a jury, but not to put in the hands of two or three men the power to say what should and what should not be displayed on the screen. He was not willing to give such power to anyone; he expressed the belief that such power would be abused, and, further, censorship and regulation as proposed was but a further encroachment on the rights of the people.

Ashurst an Intent Listener

Senator Ashurst was greatly interested in the activity of Canon Chase. He listened intently to all the clergyman said and questioned him at some length on various phases of the testimony. He declared that what was sought in the way of censorship and regulation was too much like that censorship which prevailed in England 250 years ago, in the days of the Stuarts when there were star chamber proceedings that deprived men and women of life and liberty .

In opening his testimony Canon Chase referred to the hearings by the House Committee on Education in 1915, when, he said, the entire committee reported in favor of the censorship bill then pending before it, but which was not advanced by the House; to the action of that committee during the succeeding Congress when eleven members were for and five members against the censorship bill; the cinema investigation carried on by the National Council of Public Morals of Great Britain in 1917, and in the same year, the investigation made by the New York Legislature's joint investigating committee, resulting in legislation vetoed by Governor Whitman; and to the Chicago investigation, a report on which was made in 1920 recommending a censorship ordinance for Chicago.

Registers Most Impressions

"These investigations have not been thorough enough, I feel, to meet all the needs," declared the witness. "There is a very great feeling of need of more efficient regulations of the morality of the motion picture. It has been brought out that 87 per cent. of our impressions come through the eye, that 7 per cent. come through the ear, 2 from the touch and 1 per cent. from the smell; 87 per cent. of our education comes through the eye."

He stated that the commissioner of education, in a public speech, said that a larger factor of education of our people is the motion picture. The witness contested this on the ground that 20,000,000 people attend picture exhibitions every day, but there are 17,000,000 children and youths in the day schools and colleges of the nation. He added that experiments have been made by persons interested in visual education, and that it was shown that among classes of people of equal intelligence, one thought by a teacher orally, the other taught by motion pictures, the latter, when both were subjected to a written examination, made the better showing.

Quotes Brady's "Threat"

The witness called attention to the following statement contained in his self-styled catechism:

"Mr. William A. Brady, president of the National Association of Motion Picture Industry, issued the following threat to the Chicago Motion Picture Commission, which, appointed September, 1918, issued its report in September, 1920, favoring a city censorship ordinance.

" 'The reason you will not attempt this thing with the newspapers is because you are afraid of them. Up to date the motion picture business of the United States has had no religion and no politics and I will issue to you now a warning from the motion picture industry of the United States that they propose to use the wonderful power in their hands and they are going into politics and perhaps you will pay a little heed to them after they get into politics.' "

Senator Shortridge inquired if that statement was not made before Postmaster General Hays was secured to serve the industry.

Dr. Chase declared that the "New York Motion Picture Industry" engaged Fiorello G. LaGuardia to conduct a political campaign before the primary on September 13 and the fall election, for the repeal of the New York control law. "They promise to use their screens to assist the election of all candidates for the Assembly who will promise to vote for the repeal and threaten to defeat all who refuse to do so," he said.

An Alleged Conversation

The witness related a conversation which he said he had with Mr. Brady concerning the passage of the Massachusetts law. " 'We do not want a law,' said Mr. Brady, ' we want a gentleman's agreement. We promise to put on good pictures and we will put them on provided the governor will veto this bill,' and he was asking me to back this gentleman's agreement, and he said, ' I have just been through the West. I have visited six legislatures. I have said to them that if they would defeat this censorship law or fail to pass it, if we did not give them good pictures within a year I would go there myself and advocate motion picture censorship,' and he said that with a view to getting my consent for a gentleman's agreement.

"I replied to him something like this," and Canon Chase retold a discussion he had with a representative of the liquor interests on the question of prohibition where, he said, a similar request has been made, and where the maker of the promise to make the saloons better was unable to do so. The witness declared that it is not possible to make the regulation regulate.

The senators were told that when the film men appeared before Governor Miller at a hearing, asking for a veto of the New York bill, they made an official statement showing the control of the industry which, in itself, in his opinion, would justify the subcommittee in making a report in favor of an investigation. It was the statement of Harris D. H. Connick of Famous-Players, stating that if Messrs. Fox and Loew and the Famous Players were to withdraw their support

(*Continued on page* 486)

Sarah Bernhardt Invited to Be Guest of Honor at Anniversary Celebration of First Feature

LEADING stars, directors and authors, representing the entire film profession in Hollywood, have cabled Sarah Bernhardt in Paris, inviting her to come here as guest of honor in a national celebration of the tenth anniversary of the first big feature picture featuring a stage star.

The cablegram, which was addressed to the famous actress at the Sarah Bernhardt Theatre, Paris, follows:

"We as representatives of American motion picture art invite you to visit America to be honor guest in nation-wide celebration of tenth anniversary of feature motion picture. This invitation is in recognition of fact that you were first, as you have been greatest artist, to lend your genius to establish motion pictures as art. Your example ten years ago in creating 'Queen Elizabeth,' first feature picture, gave this new art impetus which has carried it to its position as most important entertainment of world. Your appearance on speaking stage always has been inspiration to drama."

The invitation was signed by the following: William de Mille, chairman; Rex Ingram, Wallace Reid, Mary Pickford, Gloria Swanson, Anita Stewart, George Melford, Douglas Fairbanks, Agnes Ayres, Guy Bates Post, William S. Hart, Penrhyn Stanlaws, Maurice Tourneur, Elinor Glyn, Betty Compson, Norma Talmadge, Dorothy Dalton, William D. Taylor, Constance Talmadge, Jack Holt, Theodore Kosloff, Douglas MacLean, Clayton Hamilton, Mary Miles Minter, Clara Beranger, Bebe Daniels, Buster Keaton, May McAvoy, Constance Binney, Pauline Frederick, Theodore Roberts, John M. Stahl, Thomas Meighan, Charles Chaplin, Rudolf Valentino, Richard Walton Tully and June Mathis.

Bill to Amend Law

A bill was introduced in the New York State Assembly this week to amend the New York State Motion Picture censorship law by making mandatory, instead of permissive, as at present, the issuance of a permit by the motion picture commission, for pictures intended solely for educational, charitable or religious purposes.

Celebrates Anniversary

The first anniversary of the Stanley Theatre, a magnificent $2,000,000 edifice erected by the Stanley Company of America at 19th and Market streets, Philadelphia, will be celebrated the week of Jan. 30.

Would Ban All Sunday Shows

Backed by the Lord's Day Alliance, a bill was introduced in the New York State Assembly at Albany this week, which, if passed and signed by the governor, would end all Sunday picture shows. The bill was introduced by Assemblyman Clarence W. Hausner, of Schuyler county, a Republican. It provides that no picture shows shall be held on Sunday if an admission price is charged. Any person aiding in such exhibitions by posters or advertisements, or any person owning or leasing a building in which such a show is held, would be guilty of a misdemeanor.

In addition to all the rest, every such exhibition would, of itself, annul any license which might previously have been obtained.

There is slim chance, however, of the bill getting anywhere, for Speaker H. Edmond Machold, of the Assembly, has said that such bills would not be considered during this session.

Awaits Decision in C. G. Binderup Suit Against the Omaha Film Board of Trade

A DECISION in the $720,153 damage suit of Charles G. Binderup, Minden, Neb., theatre owner against Pathe Exchange, Inc., and other members of the Omaha Film Board of Trade is not anticipated for several weeks Attorneys argued the matter before the United State Circuit Court of Appeals in St. Louis January 17 and 18, Judges Sanborn, Garland and Trieber being on the bench.

The case, which is perhaps the most important ever tried so far as the system of renting moving picture films is concerned, resulted when the Omaha Film Board of Trade sought to punish Binderup for a stated violation of the rules of the organization, it being alleged he bicycled film. In addition to owning theatres in Minden, Blue Hill, Alma, Bloomington and Upland, Neb., it is said he furnished film service to other theatres under the name of the Binderup Circuit.

Binderup, in filing suit for $240,051 in the United States District court at Omaha, alleged that he was found guilty of "trumped up" charges by the film board, and that the action of the organization ruined his business. As his action was brought under the anti-trust statutes, judgment would have been for thrice the amount prayed, or $720,153. On June 11 last the district judge instructed the jury to find for the defendants. Binderup immediately appealed.

Albert Reinheb Heads Motion Picture Salesmen

The Motion Picture Salesmen, Inc., held its semi-annual election Tuesday afternoon at the Hotel Astor, and elected the following officers:

Albert Reinheb, Metro, president; L. Lawrence Baren, Pioneer, first vice-president; Mathias Kahn, Warner, second vice-president; Richard Gledhill, Famous Players, recording secretary; E. C. Bullwinkle, Metro, financial secretary; Louis Weinberg, Selznick, treasurer; L. Lawrence Baren, Pioneer, historian and publicity; Joseph Lee, Famous Players, sergeant-at-arms. Trustees, Ben Roman, Goldwyn; Jesse Levine, Famous Players. Directors, Herman Kram, Arrow; Richard Gledhill, Famous Players; Meyer Soloman, Selznick; Ben Roman, Goldwyn; Ben Rapaport, Pioneer.

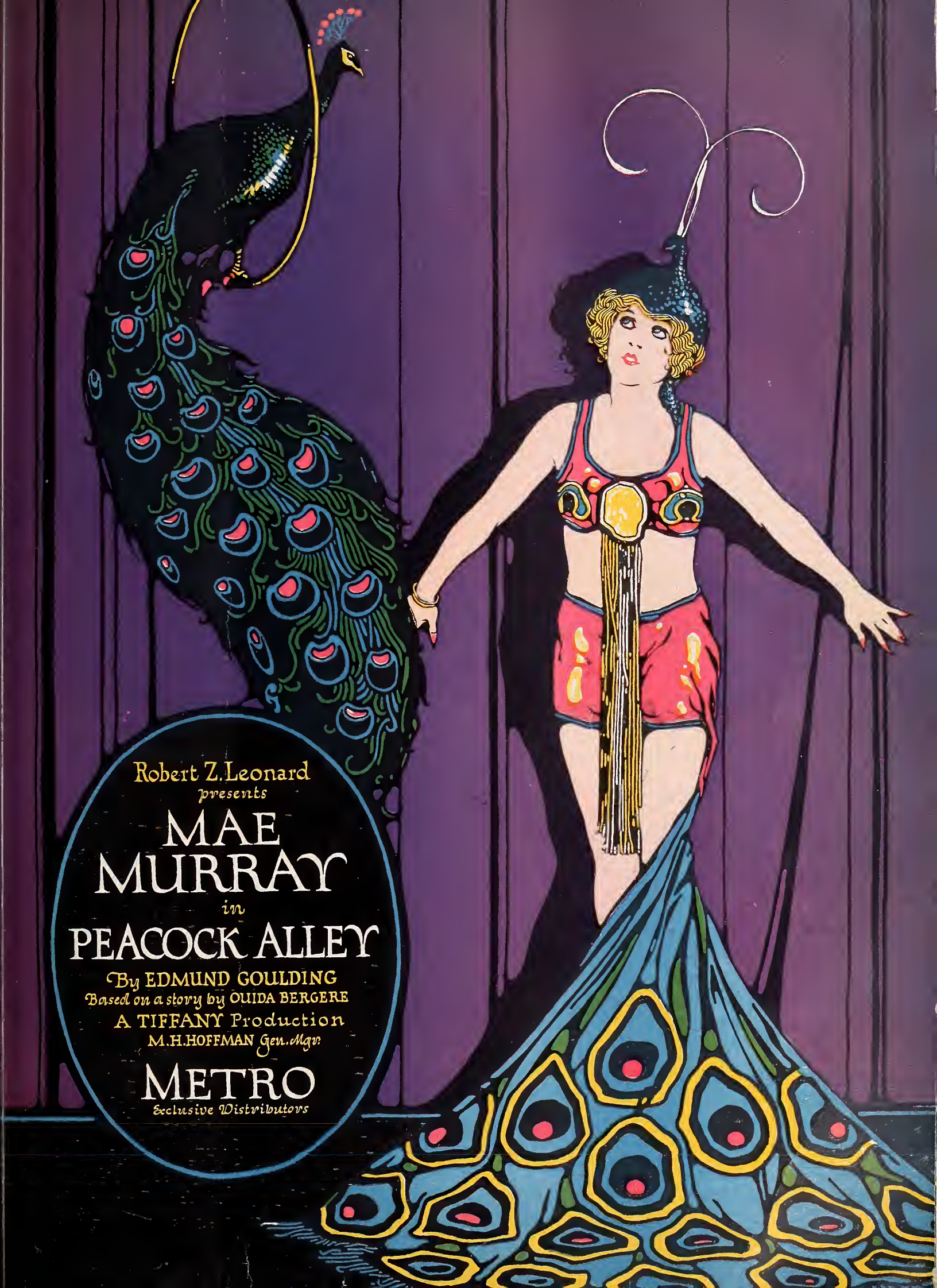
A theatre party, supper and dance will be held on February 4, when the newly elected officers will be regularly installed, and the members, together with their wives and sweethearts, will be guests.

Lower Electricity Rates Sought by New Yorkers

Following its plan to readjust the prices of everything that goes into the conduct of a motion picture theatre, in its desire to keep them open, the New York Theatre Owners Chamber of Commerce, at its last meeting, decided to attack the existing electric light rates now prevalent in its territory. President William Brandt, in appointing a special committee to petition the Public Service Commission for a reduction of rates, pointed out that the picture theatre is one of the most important consumers of electricity, and that in some cases rates have nearly doubled.

There are six companies directly affected by the campaign. They are the New York Edison, United Electric Illuminating Company, Brooklyn Edison, Queens Edison, Public Service Company of New Jersey and Richmond Light and Railroad Company.

Statistics have been gathered which show that the price of coal, which is the principle ingredient in the manufacture of electricity, the cost of supplies and salaries of all employes have been very materially decreased, so that a reduction in electric rates would not work a hardship upon the companies. Assurances of cooperation have been received from practically every civic organization in Greater New York.


Robert Z. Leonard
presents
MAE
MURRAY
in
PEACOCK ALLEY
By EDMUND GOULDING
Based on a story by OUIDA BERGERE
A TIFFANY Production
M. H. HOFFMAN Gen. Mgr.
METRO
Exclusive Distributors

READ WHAT CRITICS SAID

WID'S DAILY—

Mae Murray does her best work in lavish "Peacock Alley" . . . As a whole, looks like good box office bet and undoubtedly Mae Murray's best . . . Direction splendid.

VARIETY—

It may be safely ventured "Peacock Alley" is the best picture Mae Murray has ever done. . . . "Peacock Alley" is a good picture, a very good picture, a picture that will do somcthing for exhibitors.

MORNING TELEGRAPH—

The star never lookcd more adorable. . . . Exhibitors are advised to book the picture early.

MOTION PICTURE NEWS—

Robert Z. Leonard has . . . sct a precedent that will keep him alert, to live up to. Unquestionably, "Peacock Alley" . . . will pass the severest test known for a picture—that of getting the money.

MOVING PICTURE WORLD—

As Cleo of Paris, in a colorful production, "Peacock Alley," Mae Murray does a striking piece of characterization. . . . The production is both lavish and effective.

MOTION PICTURE JOURNAL—

In "Peacock Alley" Mae Murray scores with the finest piece of acting ever portrayed by this well-known celebrity.

CINEMA ART—

The last word in pictures. . . . The star never looked more adorable than in this picture. The settings are costly and the direction is excellent.

NEW YORK HERALD—

Mae Murray's first independent production has been lavishly as well as painstakingly screened. . . . Miss Murray . . . does the best acting of her career.

EXHIBITORS HERALD—

In Mae Murray's "Peacock Alley" . . . under the skilful direction of Mr. Leonard, the beautiful blonde star is shown at her best. . . . On the whole, "Peacock Alley" is one of the most delightful pictures of the season.

THE BILLBOARD—

Typically a Mae Murray picture! Ravishing, dazzling, with a lilting twang of cabaret jazzing—yet pulsating warmly with the lure of love and exotic romance. . . . All other pictures of this character become inconsequential in comparison.

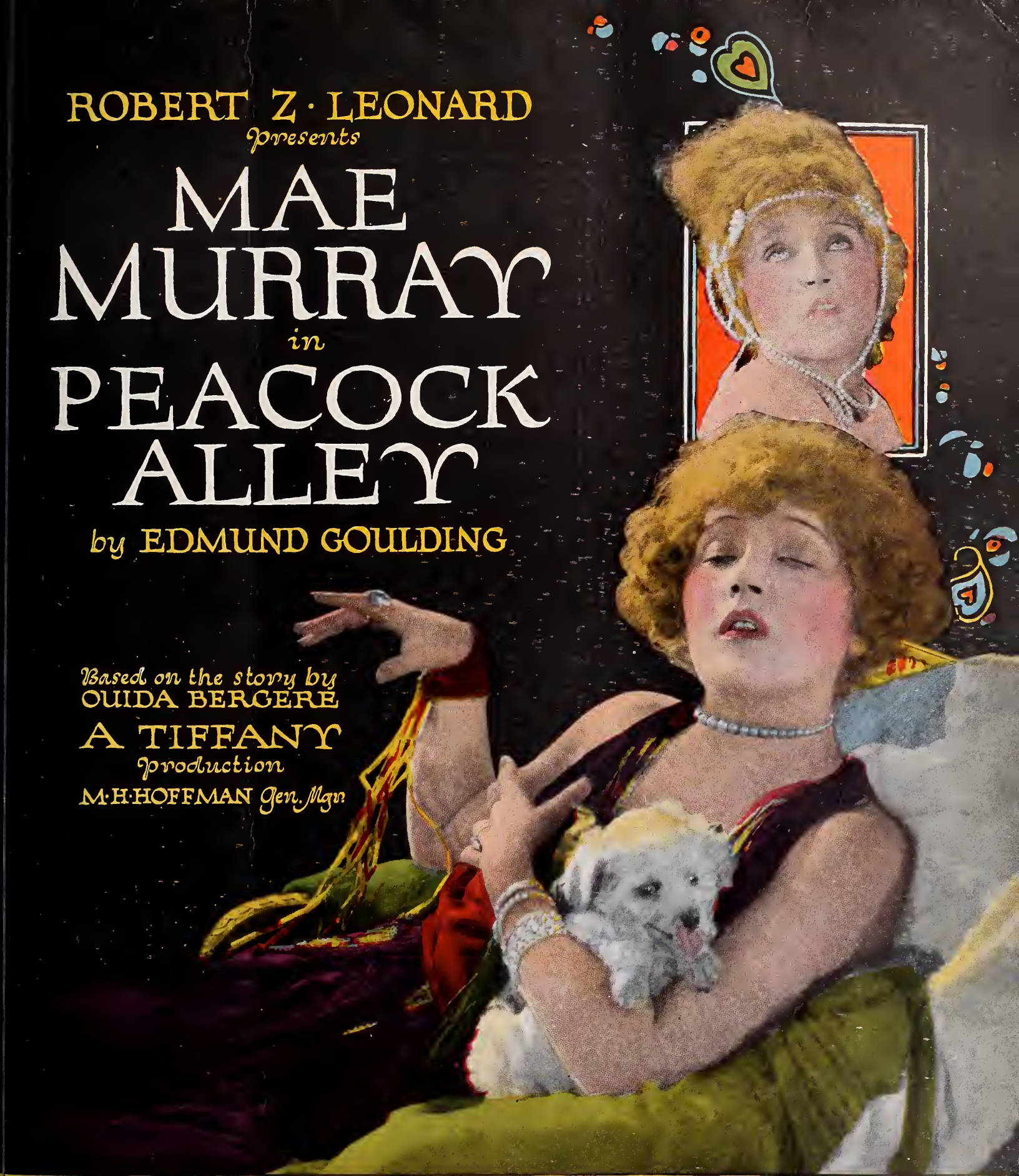
WEEKLY FILM REVIEW—

"Peacock Alley" bids fair to take rank with the biggest box office attractions of the season. It has the requisites—story, star, direction, setting, atmosphere.

ROBERT Z · LEONARD
presents

MAE MURRAY
in
PEACOCK ALLEY

by EDMUND GOULDING



Based on the story by
OUIDA BERGERE

A TIFFANY
production

M·H·HOFFMAN *Gen. Mgr.*

METRO PICTURES CORPORATION

Exclusive Distributors for The UNITED STATES *and* CANADA

It doesn't take three weeks to look at a theatre

WHEN B. S. Moss threw open the doors of his beautiful new Cameo Theatre in New York, he threw "Peacock Alley" on his screen.

And those who came to the Cameo threw the hope of getting a seat to the winds.

As Harriette Underhill in the New York Tribune said: " 'Peacock Alley' is making seats hard to get at the well named Cameo Theatre . . . sure fire stuff . . ."

The surging jam of people who stormed the Cameo the first night or so might only have been curious to see the new theatre.

It's worth seeing, all right; but "Peacock Alley" ran there three packed weeks.

And beautiful though the Cameo is, it doesn't take three weeks to look at a theatre.

The papers blamed

MAE MURRAY

in

"Peacock Alley"

for the crowds

State Rights Men Will Fight Tax That Threatens to Put Them Out of Business

Internal Revenue Commission Grants Thirty-Day Delay to Christie Company That Arguments May Be Heard Against Intended 5 Per Cent Tax on State Rights Sales—N. A. M. P. I. Concerned

By ROGER FERRI

FOLLOWING news this week from Washington on the action of the Internal Revenue Commission in granting a thirty-day delay to the Christie Comedy Company in the case involving a 5 per cent. tax on State Rights sales, Harry G. Kosch, general counsel for the Independent Producers and Distributors Association, announced that that organization will in all probability ask leave to intervene in this case inasmuch as it vitally concerns State Rights and independent producers and distributors in general.

That the I. P. D. A. will spare no effort in its determined stand to show the Internal Revenue Commission the error of its way was made certain this week when Mr. Kosch called a special meeting of the association for early next week. The Washington dispatch came as a distinct surprise to State Rights distributors in New York.

Mr. Kosch told Moving Picture World: "It is my belief that the film rental tax when enacted was placed directly on the exhibition of films and was not intended to be paid by a producer or distributor who leased State Rights to film with the understanding that the lessees were not themselves to exhibit the films, but were to lease them to theatres for exhibition.

"If this tax is collectable it will drive every independent producer and distributor out of business."

Unconstitutional and Illegal

Independent producers and distributors are unanimous in their contention that the intentions of the Internal Revenue Commission are unconstitutional and illegal. If need be, one of them said, the case will be carried to the United States Supreme Court.

Dr. W. E. Shallenberger, president of Arrow Film Corporation, when first informed of the Washington dispatch by Moving Picture World, said: "If the Internal Revenue Commission rules that this tax is collectable, then every motion picture company in this industry is liable. This is a question that interests the entire industry and not only the independents. This case involves an issue of vital importance to every producer and distributor, for if the tax is collectable on State Rights sales it is similarly collectable on transactions between the national distributing corporations and their local distributing subsidiaries.

"The National Association of the Motion Picture Industry is as vitally concerned in this case as the Independent Producers and Distributors Association. If this tax is collectable it will drive every independent out of business. And I want to go on record right now as saying that if I pay any such tax every distributing organization in this industry will likewise pay."

Other independent distributors in their statements to Moving Picture expressed a similar attitude. In fact, every independent is prepared to spend his last cent, if necessary, to fight the case. In all probability Mr. Kosch will go to Washington in the interests of the I. P. D. A. Efforts to obtain an expression of the intentions of the National Association of the Motion Picture Industry were in vain, for Secretary Frederick Elliott was out of town.

Would Mean Bankruptcy

It was pointed out by State-righters that a collection of the tax, which became effective May 1, 1919, would mean the bankruptcy of virtually every concern.

About a year ago the question was taken up by a group of independents, who met in the office of Arrow Film Corporation. Present at that meeting were Dr. W. E. Shallenberger of Arrow Film Corporation, Joseph Schnitzer, president of Equity Pictures Corporation, and Joe Brandt, president of the Independent Producers and Distributors Association and C. B. C. Film Sales Corporation. Messrs. Brandt's and Schnitzer's attorneys were present. The matter was discussed from every angle.

Later Dr. Shallenberger's attorney was called in. These legal experts unanimously opined that the film rental tax did not effect State Rights sales to local exchanges.

The Washington Dispatch

The Washington dispatch follows:

"The Bureau of Internal Revenue announced its intention of collecting the 5 per cent. film tax from producers and distributors who have leased State Rights for their films as well as from such State Rights buyers, regardless of the fact that the producers did not lease their films for exhibition. In conformity with this contention, demand has been made upon the Christie Company for upwards of $12,000 alleged by the bureau to be due the government as tax on such State Rights contracts. The matter was referred to Jack Connelly, Washington representative of the N. A. M. P. I., who at once took the matter up with the bureau and succeeded in securing for the company a suspension of thirty days in complying with the demand for payment, in which the company will be given an opportunity to present its argument to the solicitor of the bureau.

"It is the bureau's contention that all leases for exhibition and as such taxable under section 906 of the revenue act of 1918, which was repealed on January 1, 1922. It is the contention of the industry that films leased by a producer with the understanding that the lessee was not himself to exhibit the films but was to lease them to theatres for exhibition, would not subject the producers to this tax. It was argued by Mr. Connelly that the disposal of State Rights in such a manner did not bring the transaction within the scope of the law which textually covers only the 'leasing or licensing for exhibition.' Should the person obtaining State Rights from a producer himself exhibit the film he would be subject to tax, but where the lessee made further leases it did not appear that the producer, who did not lease the film for exhibition, was liable, especially in view of the fact that those who were instrumental in having the tax placed on a percentage basis, in lieu of the former footage tax, did not intend that it should be pyramided but that it should apply to one transaction only—the lease for exhibition.

An Important Test Case

"The Christie case is more than the protest of an individual taxpayer. It is a test case, for if the bureau is successful in upholding its contention that a producer is taxable on such leases, it is the government's intention to call upon all producers, and all others whose operations have been of alike nature, for the 5 per cent. tax on every film leased since the law was enacted.

"As a result of Mr. Connelly's efforts, officials of the bureau agreed that the Christie Company should be given an opportunity further to argue its case, despite the fact that claim for an abatement of the tax has twice been denied. Following Mr. Connelly's visit to the bureau an official telegram was sent to the collector of internal revenue in California, instructing him to suspend demand of payment of the tax for thirty days, and a date will be set on which officials of the Christie Company can meet the solicitor and other officials of the Bureau of Internal Revenue to thrash the matter out."

WHY IS A REVIEW ?

¶ A review of a moving picture is a critical opinion of its show value plus a brief outline of its nature, quality and style.

¶ It must be absolutely honest but it must be more than that, it must be the view of one who knows show values and whose opinion is worth something.

¶ A review is a service rendered to the exhibitor, to aid him in picking his pictures.

¶ Moving Picture World reviews do not pretend to be perfect but they are competent, they are truthful and they are fair.

¶ If a picture is good, our reviews say so. If it is poor, our reviews say so. This is the only kind of reviews that can possibly serve the exhibitor.

¶ Incidentally we normally print more reviews than all the other trade papers combined.

¶ They are unbought and unbuyable. They are as fair as we humanly can make them.

¶ Make use of the reviews. Study them.

¶ They mean money to you.

Finish Detailed Plans For Convention; Instructions Are Issued to Delegates

FOLLOWING a day which Charles L. O'Reilly, president of the Motion Picture Theatre Owners of New York State; Samuel I. Berman, executive secretary, and W. H. Linton, treasurer, spent in Albany conferring with members of the Albany Theatrical Managers' Association, announcement was made that all detailed plans had been completed for the coming state convention of exhibitors in the Capital City. While there, President O'Reilly said that the convention would take action towards securing better shipping facilities for films, the adjustment of film prices, that the year's legislative program would be outlined, that the matter of uniform contracts would come up for action, and that the question of giving preference in the way of bookings to small town theatres over churches and schools would also be considered.

The state officers plan to arrive in Albany some two or three days in advance of the opening of the convention. As soon as the delegates reach Albany, they should go direct to the Hotel Ten Eyck and to an information desk on the mezzanine floor, where they will find Secretary Berman. Here they will register, receive their badges, hotel reservations and such information as they desire.

Business Begins at Noon

The business session will open immediately following the arrival of the Empire State Express on Tuesday noon. In the meantime, however, all exchanges having booths must have the decorations in place; in fact, President O'Reilly is notifying the exchanges that these booths must be completed not later than the evening preceding the opening of the convention. All booths have been sold.

Following the opening of the convention, there will be a meeting of the executive committee, and later on special committees will be announced.

All of Wednesday will be given over to business. Sessions will be held in the hotel ballroom. On the night of February 15, a ball will take place at the State Armory. It has been decided to announce all stars who will attend the ball not earlier than four or five days before the convention, the Albany Managers' Association believing that such procedure is the best in order that those attending the ball may know for a certainty the stars who will be there. A New York decorator has charge of the decorations of the Armory for this function.

May Film the Ball

Stars will make their appearance at 10 o'clock on the night of the ball. There is a plan on foot to have motion pictures taken at the ball and shown similar to the procedure which was successfully carried out at the Hotel Astor ball. Tickets for the ball went on sale last Monday in many places in Troy, Schenectady and Albany. Slides advertising the ball will be sent out the first week in February to all houses within a radius of 100 miles of Albany. It is expected that at least 6,000 will attend.

In connection with the banquet, which will be held at the Hotel Ten Eyck on the concluding night of the convention, Frank Tierney, former secretary to ex-Governor Martin Glynn, and now connected with Fox Productions, will write the songs.

The special women's committee, which will look after all members of their sex attending the convention, has been busy during the past week in arranging its program of entertainment. Letters are being sent to all exhibitors in the state urging them to bring their families.

To Invite Sweet

The list of speakers at the banquet will not be announced for another two weeks. Thaddeus Sweet, former speaker of the New York State Assembly will be invited to address the banqueters.

The Albany Chamber of Commerce is distributing 10,000 booklets throughout the state advertising the convention.

In order to take care of all exhibitors desiring hotel reservations, the local association has just sent out postals to all exhibitors in the state asking them to use a return attached postal and inform Samuel Suckno as to their wants.

George Roberts, president of the local association, was overjoyed last Saturday at the receipt of a letter from William Brandt to the effect that the Theatre Owners Chamber of Commerce of New York was coming to the convention on a special train. This means that there will be the biggest delegation present from the Chamber ever attending any convention in New York State.

Increase in Number of Companies Incorporated

There was a decided increase in the number of motion picture companies incorporating in New York state during the past week, according to advice from Albany, when nine companies filed papers in the secretary of state's office, noting an aggregate capitalization of $135,000. Included in the number formed during the past few days were the Joseph M. Schenck Productions and the Talmadge Producing Corporation, each capitalized at $10,000, and having as directors N. M. and Joseph Schenck and Bert Nayfack, of New York City. Other companies incorporating, with the amount of capitalization and directors, were:

E. R. Champion Distributing Co , $10,000, E. R. Champion, Elizabeth Huber and Joseph Forster, New York city; Variety Sales Corporation, $10,000, M. R. Weinberg, William Rakoff, New York, Reuben Weinberg, Brooklyn; Third Avenue Motion Picture Theatres Company, $20,000 and the Highclass Motion Picture Theatres Company, $20,000, each having the same directors in G. W. and Ruth Anson, and Harry Frankel, of New York City; Projection Rooms, Inc., $5,000. Dave and Marie Narcey and William Kamean, New York; The Elmwood of Penn Yan, Inc., located at Penn Yan, $50,000, H. C. Morse, W. M. Patteson, C. B. Briggs, Penn Yan.

Reduced Rates for Convention Throng

Persons planning to attend the New York State exhibitors' convention next month will receive reduced rates over the New York Central lines if they follow the procedure outlined. When they purchase their ticket to Albany they should notify the ticket agent that they are attending the convention and desire a certificate. Should any ticket agent be without instructions on the issuing of certificates, exhibitors should get a receipt for the ticket they purchase, and this will be validated the same as a certificate by a representative of the New York Central at the convention.

A one-way ticket to Albany should be bought at the full price. Arriving at Albany, the person should present his certificate at the Hotel Ten Eyck for validation. This validation will enable the holder to return home at half fare.

Two Orchestras in One Picture House

The theatre with two distinct orchestras has become an established fact in Canada. This is the Allen Theatre, Winnipeg, which boasts a concert orchestra under the leadership of Charles Manning and a jazz organization under the baton of Harold Green. Both are house orchestras, permanently employed, and they alternate for features and comedies, as well as special musical offerings.

Chase's Attack Fizzles

(*Continued from page* 481)

from any pictures, the pictures would fail.

Dominated by Small Group, He Says

"There was the most significant statement of the absolute control by four or five men," declared the witness. "If you take that along with the point I am making—their entrance into politics—you can see what four or five men can do.

"Is it not a dangerous thing when four or five men can control the screens of America; when you realize that these four or five men have engaged the Postmaster General of the United States, who knows politics—at least of one party—to be the manager this fall, and you realize that the killing of the report of this committee is one of the tasks assigned to him, the tremendous importance is brought to your attention. He is selected because of his executive ability, but it seems quite curious that it should happen to be the ex-chairman of the Republican committee that is asked to manage this part of this important, significant business."

He pointed out that eight days after Senator Myers introduced his bill the Federal Trade Commission "brought charges against" various enterprises in the industry, and he suggested to the committee that it extend an invitation to the commission to testify before the committee.

Shortridge Humorous

Senator Shortridge is fast becoming famous in the Senate for his ability to think quick and fast and bring forth a funny remark that will better illustrate his point than a sober argument of great length. Canon Chase was dilating or what it would be possible to do with the screen; how it could be made to operate against the interests of any possible candidate.

"Well," said the senator, "you can adopt the remedy I did in California. Get up a film of your own and sweep them off the earth."

"But could you get the theatres to exhibit it?" wondered the witness.

"Certainly," responded the senator, "hence I am here."

The witness declared that controlling interests were seeking forty key cities in which to own theatres; then all of the other theatres in the territory of each of these will want to run the pictures that are successful in the theatres in the key cities, whereupon control of the theatres of the nation will be acquired.

Senator Ashurst declared that upon the argument of the witness, everyone who enters politics would have to be investigated. He pointed out, humorously, that the newspapers had entered politics, and suggested that one Californian owned lots of newspapers.

"Common Morality"

"How can you have freedom of expression if we in Congress create a bureau that tells 100,000,000 people what they shall see on the screens?" inquired the senator. "Somebody must say what shall and what shall not be thrown on the screens."

"This is the thought," replied the witness. "There is a general moral law in the United States. At least we have what is called the common morality. The law provides everywhere that that law shall not be violated by the morality that is taught on the screen. Motion pictures are outraging the morals of the country."

It was suggested that Tarkington Baker be called before the committee. It was charged that he was responsible for the agreement entered into between the N. A. M. P. I and Mr. Hays.

Dr. Chase declared that he does not recommend censorship but regulation and the bill which he recommends is more liberal than the New York law. Senator Shortridge suggested that the committee must consider the power of Congress to enact such legislation. He seems inclined to agree with the industry that motion pictures are entitled to the same degree of free speech as the newspapers.

The only picture referred to during the hearing was "Foolish Wives." The witness referred to adverse criticisms of this in reviews. He also declared that one of the duties of Mr. Hays will be to meet the charges of the Federal Trade Commission.

Myers Waxes Prophetic

Senator Myers, author of the resolution calling for an investigation, predicted that it will not be very many years before a majority of the states enact censorship laws. He said that there is a growing sentiment among the people for such legislation.

In answering the claim that the screen would be used as a medium to influence people in one way or another, Senator Ashurst declared that the almond growers of the West and the cotton producers of the South were doing everything possible to secure protection from foreign importations—and that he was for them. Senator Myers declared that the screen situation was becoming unwholesome.

Senator Shortridge declared that "the right to express thought by way of pen and pencil or quill is a natural inherent right; the right to express thought by impressing it upon paper is a natural inherent right. That is our conception and that is the law of this Republic. Now, as suggested, we have the natural inherent right to speak our thoughts, write our thoughts with pen, express our thoughts by impressing them on a bit of paper and circulating it. For the violation of that right unquestionably we can be punished and are punished by local laws in respect of slander and libel, and under municipal laws, of obscene, indecent language.

Refining Censorship

"When you speak of censorship, it means something or nothing. It is a regulation of a certain kind. It is controlled by a certain thing. It is a thing of government for the subject matter, namely, moving pictures. Now, it is claimed there is a Constitutional right in the states to exercise that control, and it will doubtless be claimed that the government has control in the District of Columbia, and, perhaps, interstate commerce traffic, but whether it be municipal, state or federal control, it means that the government shall control the industry we have in mind and say what pictures shall be exhibited and what pictures shall not be exhibited. That really is the issue."

It is to be remembered that witnesses had declared that it was not censorship but regulation that was desired, and Senator Shortridge removed the mask.

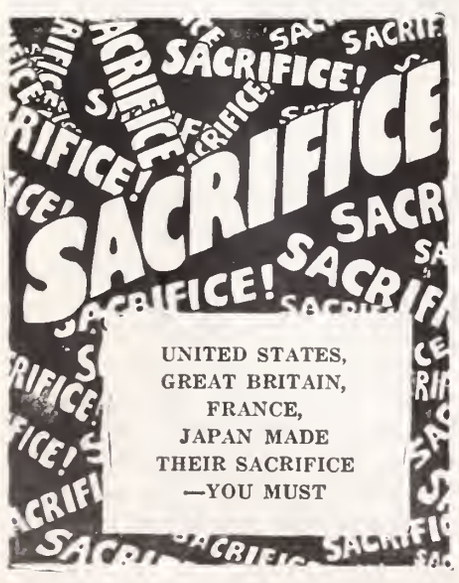
Senator Ashurst entered his opposition to pre-censorship. He declared that he would support a bill that would make it a crime to throw certain pictures on the screen. He named a number of things that would go to make a picture unfit for exhibition, and in support of his contentions he said that the newspapers now have the power to print the things complained of, "but they know that a jury of twelve men would absolutely convict them and send them to the penitentiary. That restraint we have found to be a good thing. Now, it seems to me if we set up a censorship it just climbs. We all go to one man to see what we can print. John Smith may say that Charlie Chaplin pictures should not be shown because he does not like comedy and claims that the pictures have no merit."

So Lamentably Weak?

This did not appeal to Senator Myers and he sought to go on with his own argument, and later Senator Ashurst declared he would hate to believe that we are so weak as a nation that we cannot view pictures without having our morals contaminated.

Both senators, in comparing the screen and the press, held the opinion that the men charged with censoring could exert a greater control over the industry than could the industry itself. If the industry gets too big, combines and seeks to do things illegal, there is relief for the public in the anti-trust laws. Senator Ashurst

(*Continued on page* 491)



Why Don't "Depravities" of the Films Affect Morals of Censors, Asks Hughes

ANYONE who is willing to be a censor is not fit to be one," said Rupert Hughes, well known author and scenarioist in an address on the "Future of the Motion Picture," last week at the Bushwick High School, Brooklyn, N. Y.

Mr. Hughes invaded the stronghold of New York censorship as spokesman for the National Association of the Motion Picture Industry. It was in Brooklyn last year that the censorship agitation originated and led to the enactment of the law creating a New York State Motion Picture Commission.

Mr. Hughes characterized the film censorship boards as "sausage machines" and said that it is eminently unfair that film productions, on which months of painstaking effort have been spent by authors, actors and directors, are obliged in several states to be ground through machines before the public itself is allowed to see the result of this serious, intelligent and painstaking effort.

Really Laboratories

"The motion picture studios are really laboratories where people work as earnestly as in many other laboratories in the world," said Mr. Hughes. "These people are not gypsies. They are earnest, conscientious people working hard and exercising self-denial and strict attention to their art. The comedians, or clowns of the screen, work like chemists to get the exact formula which will produce an explosion of laughter. Chaplin, Harold Lloyd and other notable clowns are in reality great dramatic artists, all working just as seriously and earnestly as any other professional workers in the world.

"In New York we have a nice middle-aged lady who is paid by the state to cut out from films what she considers damaging to the morals of the community. After she has sat for eight hours watching pictures in the projection room, it is really remarkable that her family even speaks to her when she goes home at night—if it were really true what the censors tell us they find in some of the films. Just think of her state of mind, after looking at the horrible depravities that censors tell us are in the films. If the motion pictures have the effect upon one's mind that the censors tell us they have, the average censor should be taken out and lynched after a week of looking at these terrible things they tell us exist. Of course, though, the pictures do not have the effect upon one's mind and upon one's actions that the censors attribute to them.

As to Pennsylvania

"Pennsylvania has spent millions of dollars on censorship but I defy anyone to go to Philadelphia and find any cleaner pictures than that are shown elsewhere, or any less depravity and crime than is found elsewhere. Certainly the motion pictures cannot be blamed for crimes and evils that have been existing since the creation of the world.

"Censorship cannot keep children virtuous. In England years ago they found two little girls 8 years old, who for more than a year had been kept in solitary confinement in cells as punishment for theft. But this did not stop theft in England. Crimes come from the inside, not from the outside.

"A clergyman once told me that he would rather have his daughter in a picture house in the evening than sitting alone at home with her thoughts.

"When anyone tells you that something you may see will ruin your heart or soul, tell him that he is talking nonsense. When they tell you the motion picture is the cause of wickedness, tell them that the motion picture is twenty years old and that wickedness existed long before that.

What History Reveals

"It took thousands of years to break down censorship in order to get public schools. During the time very honorable people gravely said that if you let ordinary persons read, it would ruin them. Of course that, in the light of what has happened, was absurd, but the same character of people today are saying that it will ruin the public to see motion pictures that have not been passed through the censorship 'sausage machine.'"

Mr. Hughes' address was one of a series of lectures that are being given in the public schools of New York through an arrangement between the Board of Education and the National Association of Motion Picture Industry. Other speakers will be D. W. Griffith and Paul H. Cromelin.

An interesting film program was shown in conjunction with Mr. Hughes' lecture, the pictures for which were donated by company members of the National Association. These pictures were: "Sunshine Gathers" and "Neptune's Daughters," by Prizma, Inc., and "Speed," by Goldwyn.

Mr. Theatre Owner or Manager
Be Sure to Read
Page 490

SCENES FROM "DON'T GET PERSONAL." A UNIVERSAL PRODUCTION, STARRING MARIE PREVOST

$500,000 Film Plot Is Unmasked by Arrest of Gorman, Says N. A. M. P. I.

AN alleged film theft plot involving the attempted piracy and sale of prints which would have represented a loss of at least $500,000 to the companies involved, has been thwarted by the Film Theft Committee of the N. A. M. P. I. The film was to have been shipped to Japan, Mexico and South America.

The details of the plot and its frustration were divulged at a meeting of the Film Theft Committee on January 24, following the arrest in Portland, Me., of Leon Gorman, a distributor's agent, with headquarters in that city, who is charged with attempting to steal 1,000 reels of film which were found in his possession and which belonged to several of the important film companies.

Most of the film was the property of Metro. Other companies whose reels were found in the recovered loot were Pathe, Fox Film, Universal, Famous Players, Bray Pictures and Goldwyn.

Gorman's arrest was brought about by W. Comfort Hawkins, representing the Film Theft Committee, and John S. MacLeod, a Metro official and a member also of the committee.

To Aid Manufacturers in Promoting Foreign Trade

Moving pictures as a means of promoting foreign trade are to be given an exhaustive trial within the next few months by the Department of Commerce, which for some time has been investigating this means of carrying the message of American production to foreign markets. Arrangements have been made with the Bureau of Mines, of the Department of the Interior, for obtaining the services of its motion picture expert for the purpose of producing the first film to be shown abroad.

The co-operation of American industries will be required to make the venture successful, as it will be necessary for the various manufacturers to pay the entire cost of production, the department's part being confined to the showing of the filmc abroad. Showing will also be made in this country under the auspices of the Bureau of Foreign and Domestic Commerce.

Film Folk as Artists

The Society of Independent Artists, Inc., 1947 Broadway, New York City, reports that many motion picture people are planning to exhibit their own works at the sixth annual exhibition of the society which will be held at the Waldorf-Astoria from March 11 to April 2. Artists must register before February 1. The time limit was extended from January 15.

Salesmen Benefit by Congressional Action

Film traveling men will benefit by the provision of a bill just passed by the House of Representatives providing for interchangeable mileage books, good on any railroad in the country.

The measure directs the Interstate Commerce Commission to order all carriers to issue mileage books of not less than 1,000 nor more than 5,000 miles. Before issuing this order, however, the commission is to promulgate regulations surrounding the use of such mileage prescribing whether the tickets are to be transferable or not, and if not, what identification may be required, and setting forth the baggage privileges to which lawful holders of such tickets are entitled.

The commission will also have authority to set the rate of fare to be charged for such mileage books.

Walker Wins Verbal Bout with Senator Lusk

Senator James J. Walker took a slam at the New York State Motion Picture Censorship Commission last week when Senator Clayton R. Lusk, introducer of the bill last year, told the members of the Senate that they were invited to attend an illustrated talk in the Assembly chamber on the New York port development.

"Wait a minute," said Senator Walker. "Have the pictures been censored? It is well to know whether or not the law has been complied with."

Upon Senator Lusk replying that the pictures had been censored, Senator Walker remarked:

"Well, they will not be worth looking at, then."

Wants Child Acts Barred

Mrs. Alice Curtis Moyer-Wing, Missouri Industrial Inspector, has sent letters to the managers of moving picture and vaudeville theatres in St. Louis, requesting that they stop the practice of permitting children to exhibit in their theatres. She contends the practice of neighborhood houses in holding amateur nights in which children are permitted to compete for prizes is a technical violation of the state child labor laws, which prohibits the employment of children under sixteen years of age at gainful occupations.

Statter to Take Charge

Arthur Statter, Los Angeles newspaperman and scenario writer, has been given charge of the serial and short reel feature department at Universal City. He replaces William Lord Wright, who recently resigned.

En Route to New York

George W. Mann, vice-president of the Motion Picture Utility Corporation representing local banking interests to finance San Francisco made pictures, will be at the Hotel Astor February 1 to arrange for disposal of this product and negotiate for other producers to come to San Francisco.

The company has been functioning for some time and is headed by Joseph R. H. Jacoby, who produced last three Hobart Bosworth pictures.

Selznick News Has Real Innovation

THERE is no question but that Myron Selznick has made a real innovation in the physical appearance of the Selznick News. Trade newspaper men were treated to a showing of this innovation last week and were most favorably impressed. Beginning with the current issue of the Selznick "pet," the old conventional subtitle will be seen no more. In its stead will be a representation of a newspaper clipping. Only the headlines, and these in clear type, will be used.

There seem to be three features which make this change attractive. In the first place, the printed description of the ensuing scenes are more easily read in this form than in the old subtitle, as there is plenty of white space to make the type stand out boldly. Second, the new subtitle suggests absolute authenticity because it reminds of the daily newspaper. Third, it has an individuality that will redound to the credit of the Selznick News, establishing it as different from competing news reels and bringing it more forcibly before the attention of the public.

The headlines shown last week were well written—good newspaper "heads" that told the story concisely. This innovation will be welcomed by the public so long as the headlines remain pithy and so balanced that there is plenty of white space around them. Considering the staff with which Myron Selznick has surrounded himself, there is no doubt but that this quality will be maintained.—S.S.

Hodkinson Takes Over Realart Offices; Eight-Year Lease Begins on February 1

MARKING another milestone in its phenomenal business expansion of the past six months, the W. W. Hodkinson Corporation, now recognized as one of the most important distributors in the industry, leaves the present headquarters in the Harriman National Bank building on Fifth avenue, where its offices have been located for four years, to take over on February 1, the former executive office of Realart Pictures Corporation at 463-9 Fifth avenue. The lease was signed on January 19, and dates from February 1, 1922 to February, 1930, a term of eight years.

The W. W. Hodkinson Corporation was organized and incorporated on October 31, 1917. In November of the same year executive offices were established on the third floor of the Harriman National Bank building at 527 Fifth avenue. As a result of the continued expansion of the Hodkinson interests these quarters soon became too crowded, and several months ago additional office space was taken on the fifth floor of the Guarantee Trust Building, 522 Fifth avenue, where the accounting department and offices of the purchasing agent are located.

A few months ago, however, it was realized that even this additional amount of space did not afford sufficient working room for the rapidly expanding company, and with the establishment of the Hodkinson branches in November, it became apparent that larger quarters would have to be acquired at once. At that time, however, no other Fifth avenue building offered a solution to the problem.

When the first announcement was published that the Realart offices were to be abandoned negotiations were immediately opened for their acquisition by Hodkinson. The deal has been pending for several weeks, but was definitely closed and the lease signed last Thursday. The arrangement includes all office fixtures, desks, filing cabinets and two of the latest type Simplex projectors.

The new Hodkinson home office occupies the entire fourth floor of the building at 463-9 Fifth avenue and for the first time since its incorporation Hodkinson will have its own projection room and sufficient space to accommodate the large staff of home office executives and employes without undue crowding. The projection room in the new Hodkinson offices has the longest "throw" of any private projection room in the city, it is said, and the seating arrangement consists of luxurious over-stuffed divans and arm chairs.

The individual private offices are elaborately appointed. President Hodkinson's office, which is located on the Fifth avenue and Fourtieth street corner, has four windows and the walls and ceiling are made of built-in ash panels. The desk which was specially made to match the other woodwork in the room is said to have cost a large sum, while in one corner of the room there is on old Jacobean table imported from England at a cost of nearly $2,000.

The general manager's office, which will be occupied by O. F. Munroe, is equally luxurious and contains a second Jacobean table to match the one in the president's office. The chairs are of overstuffed leather, and the floor, as in Mr. Hodkinson's office, is covered with heavy blue velvet carpet.

Three other executive offices are arranged on the Fifth avenue side of the building, each of which is luxuriously and tastefully appointed. Additional offices are arranged on the Fourtieth street side and along the side facing a large open court on the north. The projection room is located in the center of the floor space. One of the most imposing rooms in the entire suite is the reception hall. The walls are panelled in walnut and the furnishings are massive over-stuffed divans and arm chairs, while the floor is covered with a double thickness of soft grey velvet carpet.

Every friend of the Hodkinson organization is invited to call and inspect the new headquarters. In all probability an official house-warming will be held when President Hodkinson returns from his visit to the West Coast.

Lasky Changes Name of Realart Studios

Several changes in studio personnel were announced this week in Los Angeles by Jesse L. Lasky, in charge of the production of Paramount pictures.

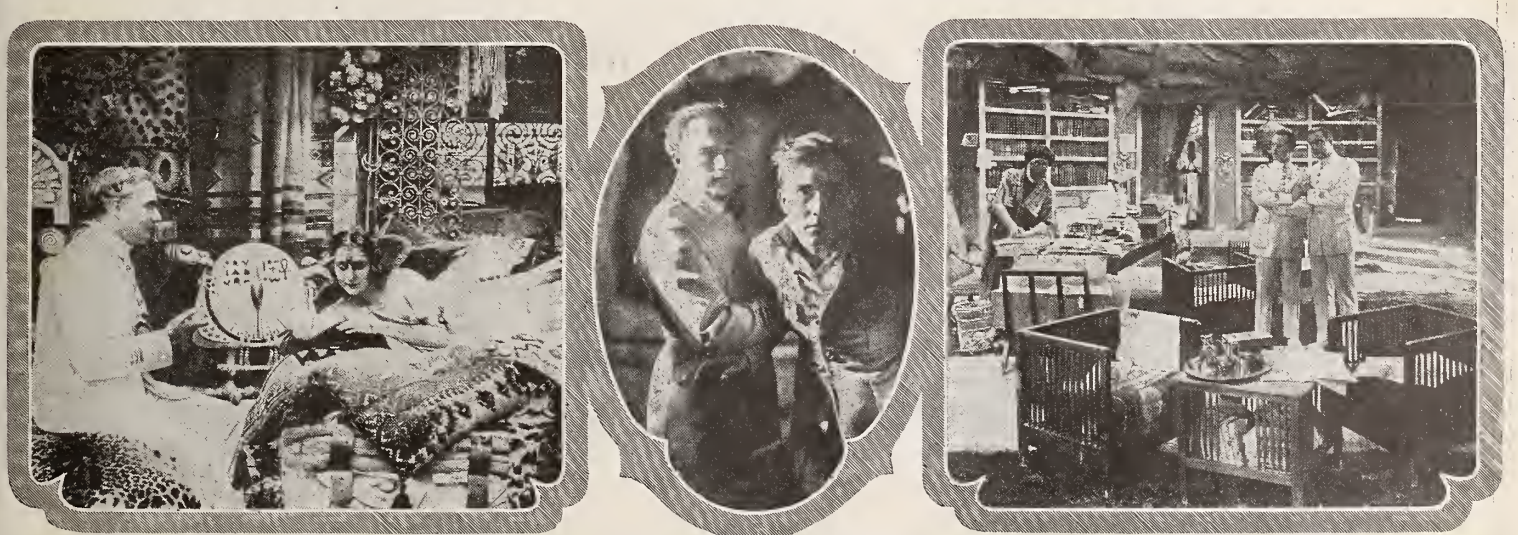
The Realart studio, announced Mr. Lasky, has been renamed the Wilshire studio, to distinguish it from the Lasky studio.

Frank E. Garbutt, until now manager of the Realart studio, has been appointed special technical advisor to the Paramount production department and will be in charge of all the company's laboratory work in Los Angeles and New York.

Victor H. Clarke, formerly manager at the Long Island studio, has been appointed manager of the Wilshire studio.

Recall Fitzmaurice and Robertson from Europe

Jesse L. Lasky has announced in Hollywood that George Fitzmaurice, who has been producing for Paramount in Europe, will go to California and that both he and John S. Robertson will operate at the Wilshire Paramount Studio (formerly the Realart Studio) taking with them their entire technical staffs.



SCENES FROM "MISSING HUSBANDS." A METRO PRODUCTION

NEW EXHIBITOR ROTOGRAVURE SERVICE MEETS WITH INSTANT APPROVAL

GOLDWYN:
"I am very glad that you are going to inaugurate a roto section."
—*Howard Dietz.*

ASSOCIATED EXHIBITORS:
"A section which will create exhibitor interest."—*J. R. Green.*

UNITED ARTISTS:
"I think it is a good idea."—*Charles E. Moyer.*

PATHE EXCHANGE, INC.:
"It is a splendid move."—*Joseph P. Reddy.*

W. W. HODKINSON:
"Great! When do you start?"—*George B. Gallup, Jr.*

ASSOCIATED FIRST NATIONAL:
"100 per cent. approval."—*C. L. Yearsley.*

SELZNICK:
"Offering co-operation."—*Randall Bartlett.*

EDUCATIONAL:
"A corker! For it 100 per cent."—*J. W. O'Mahoney.*

WARNER PICTURES:
"Splendid idea. Every co-operation."—*Eddie Bonns.*

KINETO COMPANY OF AMERICA:
"Am glad YOU are doing it."—*Fred E. Baer.*

FAMOUS PLAYERS-LASKY:
"Approves idea."—*Jerome Beatty.*

AMERICAN RELEASING CORP.:
"A distinct service to the trade."—*Fred B. Warren.*

METRO:
"Most constructive innovation in any trade paper."—*J. E. D. Meador.*

VITAGRAPH:
"Very good idea."—*Ben Conlin.*

Meets with 100 per cent. approval.

We will start this eight-page rotogravure section soon, giving the exhibitor a better idea of the pictures to be offered and an excellent lobby display.

MOVING PICTURE World

The oldest and newest trade paper in the field

Bronx Exhibitors Install Officers Recently Elected

Following his re-election for the ninth consecutive time, John J. Wittman was for the tenth time installed as president of the Bronx Motion Picture Theatre Owners' Association at a banquet held Monday evening, January 25, at Daubert's club rooms in the Bronx.

At the same time, the following officers were also installed: John C. Bolte, vice-president for the third time; Henry Cole, executive secretary for the ninth time; Henry Suchman, treasurer for second term; Edward Falter, Morris Sussman and Isadore Rothman as trustees, and William Wilson as sergeant-at-arms.

The esteem in which this organization is held by the city and Bronx officials was shown by the presence of Justice Robitzek of the Municipal Court, District Attorney Edward Glennon, Judge William E. Morris, Surrogate Schultz, Justice Peter A. Shields, Assistant District Attorney Quigley, Frank Fitzpatrick of the Board of Water Supply. All of these gentlemen thanked the Bronx organization for its assistance and co-operation, several stating that its attitude was largely responsible for their election. Many of these gentlemen spoke against censorship.

Another guest whose presence spoke well for the standing of the Bronx Exhibitors was John Hyland, superintendent of the Bronx Children's Society, who thanked the Bronx exhibitors for their fine co-operation as a body in working with the society and city officials in seeing that the laws regarding the admission of minors is lived up to.

As a token of the esteem in which the officers are held by the organization, John Wittman was presented with a fine folding fishing rod, Mrs. Wittman with a beautiful floor lamp, Henry Cole with a handsome suit case, John Bolte and Henry Suchman with gold fountain pens.

Chase's Attack Fizzles

(*Continued from page* 486)

pointed out that during the pendency before the Senate of the League of Nations legislation and now, under the presence of the Four-Power treaty, if there were censorship in the land, the powers in control of the government could prevent the appearance of all publicity that was not in keeping with their views.

The senators quizzed Canon Chase as to the nature of the assistance rendered Governor Whitman by the screen—they wanted to know if he considered that immoral. He sought to sidestep that issue by declaring that was simply an incident of the control of the screen. It was brought out that the press and other mediums are used to further the aspirations of political candidates in the same way.

Field a "Knocker"

W. H. Field—who later told the Moving Picture World correspondent, when asked where he came from and what his interests were, that he had "knocked around a lot" and that he was simply speaking for the American Legion—urged upon the committee that there was great need for regulation of the industry. He said that some time ago the Legion had attempted to have local officials act against pictures imported from Germany, which he classes as propaganda pictures which distorted American history but without success. The senators told him it would have been possible to secure injunctions against the pictures in any and every city in which they were exhibited, but this did not seem satisfactory to the witness.

In closing the session, Senator Shortridge announced that the subcommittee would be willing to give another hearing later to those who might be opposed to the Myers resolution, and Canon Chase said he would present some names of persons who would desire an opportunity to join with him in favoring the probe.

A Big Constructive Thing

AFTER seeing the first two numbers of the Official Urban Movie Chats, which is issued in conjunction with the Motion Picture Theatre Owners of America, we are of the opinion that the organization has done no more far-reaching and constructive thing for itself, for its industry and for the public.

Editor Charles Urban has demonstrated again his ability to make things tremendously interesting, and we extend to him, as well as to the Theatre Owners, our congratulations. The W. W. Hodkinson Corporation, which is releasing the series, is in for an extra run of big business, if we are any judge of attraction values.

Preceding the first number is a declaration of principles and a new and a really constructive slogan, which reads: "For the Good of All." This has a positive quality and an acceptable flavor, and it in no sense suggests defense or warfare. The declaration of principles reads:

DECLARATION OF PRINCIPLES
THE
MOTION PICTURE THEATRE
OWNERS OF AMERICA

Realizing the tremendous influence of motion pictures at this time for the re-establishment of the principle of right thinking among our people, dedicate ourselves to the following constrictive plan:

FIRST: To encourage in every way possible the production of clean, wholesome and optimistic films.

SECOND: To take an active interest in the public welfare and co-operate with our community civic and social forces, in helping to maintain a high moral standard.

THIRD: To utilize our theatres and screens for the purpose of helping our boys and girls to become good citizens.

AND LAST: To do our part to the full measure in helping to re-establish a healthy condition throughout our country.

MOTION PICTURE THEATRE OWNERS
OF AMERICA

The material for entertainment runs the gamut of human interest. It is instructive, entertaining and rich in appeal. It educates without making the spectators feel that they are in a school room.

The second number is of the same high quality and character as the first, and there seems to be every reason to expect the succeeding numbers will be equally fine.

President Harding's endorsement is used importantly, but briefly, and the concentration is on the instructive and entertaining elements. We venture the opinion that the Movie Chats will do more than any other one influence that has appeared, to better the screen's position before the public and to really help the American people immeasurably. The Theatre Owners have hit the right thing in the right way, and they are entitled to every praise for this accomplishment.

ARTHUR JAMES.

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

TO celebrate the tenth anniversary of the birth of the feature moving picture Sarah Bernhardt, the greatest actress in the history of the drama, has been invited to visit the United States during the month of March. It is significant that the greatest of all actresses should have been the first to appear in a picture of feature length and scope. Old timers of ten years' standing will recall Mme. Bernhardt in the role of Queen Elizabeth, a character which she portrayed with extraordinary skill. Today the production would not seem pretentious, but it served to awaken those interested in the screen to its possibilities for entertainment that was more than novelty. As we look back at this picture and recall its run at Daly's Theatre in New York, we are reminded of the astonishment of the public. Few men and women of that ancient time—for ten years is almost a century in moving pictures—had any real conception of the screen's greatness until this picture was presented. There was some resentment on the part of the old line dramatic critics who could not see their way clear to regard the screen as either an artistic or a permanent institution.

The screen owes a great debt to Mme. Bernhardt, and it is to be hoped that she will be able to accept the invitation to be present at this anniversary celebration. It is an event of great consequence. All of the industry should join in bidding her welcome.

Canon William Sheafe Chase, the Brooklyn ecclesiastical nuisance to the moving picture business who has so much time on his hands that he can journey to legislative halls to advocate the medieval idiocy of censorship, met with a gratifying contact of good, common sense in Washington on Wednesday. Appearing before a committee that was considering whether or not the moving picture industry should be subjected to a Congressional investigation, he found worthy men of dignity and importance who told him that they did not believe in censorship at all, and men also who doubted whether censorship effected a cure of any evil whatever. The good Canon has had such fine holidays in Albany that the treatment he received in Washington seems almost rude. A big frog in a little puddle he found himself dwarfed by the senatorial intelligence of Washington. We realize that these are harsh words, but they are the truth.

Victor Shaprio of Pathe has been elected head of S. Rankin Drew Post of the American Legion, succeeding Lieut. Commander Wells Hawks, who is again in active service. S. Rankin Drew Post is of all the legion units the one nearest the heart of the moving picture and stage folk, and the happy choice of Lieut. Shapiro is a source of satisfaction to our industry. A man of enthusiasms, modesty and fine abilities he is a credit to us and we shall regard him as the screen's representative in his new position of honor.

New and Very Beautiful!

WARREN G. NEWCOMBE has contributed an absolute novelty to the screen in his thousand feet of the beautifully contrived "Land of Love's Dreams." He has demonstrated that the surface of picture possibilities has only been scratched and that the field of endeavor is limited solely by human imagination. Exquisitely painted things are mingled with live figures—to produce a charming and withal an exciting dream of a young man who visits the exalted temples of fancy, journeys on to the dome of Heaven itself, and on the magic barge of phantasy is carried to the brink of destruction. The entire thing engages the sympathy, astonishes the senses and compels the enthusiasm of the spectator. Its titles are its only weakness, as these seem to have been done by one who had the soul for grandeur, but who had not learned how to write. The titles do not rise at all to the sublime beauties of the Newcombe achievement, yet this is so really an achievement that the picture is great despite them.

We believe theatres everywhere will heartily welcome this new and lovely thing, and we extend our hearty congratulations to Mr. Newcombe for having done something worth while.

ARTHUR JAMES.

News from the Producers

By C·S·SEWELL

First National Has Multitude of Films Completed, in Production and Planned

Independent studios and stars releasing their photoplays through First National were never busier than they are at this moment, the company announces. Not one studio is idle and at some, such as the United, Thomas H. Ince's, Mack Sennett's and Louis B. Mayer's three and four companies are working at the same time.

The independent studios have recently shipped to the New York offices of First National two Mack Sennett comedies, one of which features Ben Turpin and is titled "Bright Eyes." The other is a two-reel Sennett comedy, still unnamed, featuring Billy Bevan and Mildred June.

R. W. Walsh's "Kindred of the Dust," a dramatization of Peter B. Kyne's novel, also has been finished recently and has received a pre-view at the Ritz-Carlton in New York City. Marshall Neilan's film version of Booth Tarkington's "Penrod" in which 'Freckles' Barry plays the title role, is also completed.

In the cutting and editing rooms of the studios there are now a number of big productions which will be ready for release in a few weeks. Katherine MacDonald's "Domestic Relations" is being prepared and final titles will be inserted this week. Anita Stewart's "The Woman He Married" also is being cut and edited. J. L. Frothingham has "The Man Who Smiled" almost completed. At the Thomas H. Ince studio four photoplays—"Jim," "The Hottentot," "Skin Deep" and "Bellboy 13"—are getting their final grooming before shipment to New York.

Two Ray Films

In the cutting rooms at the Ray Studio both "The Deuce of Spades" and "Smudge" are being edited. "The Deuce of Spades" will be finished this week. At Buster Keaton's new "twin-six" studio "Cops," his latest comedy, has been assembled for shipment, while in the Mack Sennett cutting room the final splicing of "For Love or Money," formerly "When You Leave Home," is being done.

In New York, Richard Barthelmess' latest production, "The Seventh Day," has been filmed and editing is well under way.

Plays that have been on the verge of production for many months are now actually under way. Maurice Tourneur is in the midst of "Lorna Doone" and J. Barker Read, Jr., is completing "Pawned." Another production, Richard Walton Tully's "The Masquerader," the making of which had been postponed for sometime, is now begun. Allen Holubar also is busy again. His new production is "The Soul Seeker," starring Dorothy Phillips.

Talmadges Busy

At the Louis B. Mayer Studio, John M. Stahl is completing the filming of "One Clear Call" and Anita Stewart is busy on the dramatization of Countess Barcynska "Rose O' the Sea." At Mack Sennett's Studio, "On Patrol," the fourth Billy Bevan-Mildred June comedy, is in the making and Mabel Normand is working at top speed in "Suzanna," her romantic drama of early California life. Ben Turpin is a sort of Toonerville trolley conductor in some scenes of his latest two-reel comedy, "The Robin's Nest."

At the United Studios both Norma and Constance Talmadge are busy. Constance finished "The Divorcee" on January 17 and Norma is now well started on the interiors of "The Duchess of Langeasis." Katherine MacDonald has started another picture, as yet untitled. Charles Ray has chosen his cast for a new play.

In Continuity Form

There are several photoplays being cast into continuity form now at the various studios for future production, among them Thomas H. Ince's "Someone to Love," "The Desert Fiddler," "Wooden Spoils" and "Finding Home." Katherine MacDonald's scenario staff is preparing "Conquer the Woman" and Marshall Neilan will do "Fools First" next.

Barthelmess Busy

In the East, Hope Hampton is appearing in "The Light in the Dark," while Richard Barthelmess is busy on "Sonny." Charlie Chaplin also is hard at work at his La Brea avenue studio, but the title and plot of his next production remains a dark secret.

Summing up, it looks as if 1922 will be one of the busiest years the producers and stars releasing through Associated First National ever had.

Many First Run Contracts Are Signed for "The Four Seasons"

"The Four Seasons" has been in preparation for national release for the last few weeks and the period of grooming is almost over.

Contracts for first runs are being made in all the major cities of the country by the branch exchanges of the W. W. Hodkinson Corporation, which is distributing the nature-classic for the Kineto Company of America, Inc.

The interest excited by the pre-release run in New York has spread all over the country. An idea of how picture-goers are looking forward to its coming is given by a comment in the Portland (Me) Press-Herald of January 18. The motion picture editor of that paper wrote:

"The Four Seasons" will be distributed generally beginning next month. This is good news because it means that it probably will receive the earliest possible showing in Portland. It has received excellent notices in New York by even the most blase critics.

This enthusiasm is as strong on the part of exhibitors as it is on the part of the public.

In a few cities the pre-release idea carried out at the Rialto in New York has been duplicated. One of these cities was Baltimore where it played at the New Theatre.

It is expected that "The Four Seasons" will sweep the country. Wherever it plays it is proving that the motion picture public really wants the high-quality product; that it is all wrong to underestimate the intelligence and appreciation of the picture going public.

Among the prominent theatres that will play "The Four Seasons" in the very near future are Sid Grauman's Theatre in Los Angeles and the entire group of theatres on the Stanley circuit in Pennsylvania and New Jersey, with a pre-release at the New Karlton in Philadelphia.

Pathe Film Praised by Educators

In connection with reports received from all sections of the United States of the enthusiastic public approval accorded to "White Eagle," the latest serial release starring Ruth Roland, Pathe has letters received from high educational sources warmly commending the picture for its freedom from objectionable features and for its absorbing dramatic, realistic and artistic qualities.

One of the letters was from Paul C. Stetson, of the Board of Education, Dayton, Ohio, and the other was from Mrs. A. J. Barnett, of the Central Council of the Parent-Teachers' Associations of Dayton and vicinity.

Larry Semon Finishes Vitagraph Comedy; A. E. Smith Praises it

After several weeks of hard work, Larry Semon has completed his newest Vitagraph comedy. It is said to be the most elaborate comedy ever made by Semon and comes under the category of a special production. Albert E. Smith, president of Vitagraph, Semon, and several members of his supporting company, saw the picture in the rough, without titles, just before Mr. Smith's departure for New York last week, and declared themselves more than satisfied. They were agreed that the result more than justified the extra time and money spent on the production. Lucille Carlisle is again seen as Semon's leading woman.

Just before the comedy was completed ground was broken for the new Semon studio on the Vitagraph lot.

"Monkey Shines" Is Now Finished

"Monkey Shines," a new Campbell Comedy, has recently been finished and delivered to Educational Film Exchanges for release. It presents a new youngster, Laurence Licalvi, in the principal boy role, while Doreen Turner has the chief girl part.

"The Prodigal Judge"

Paramount Names Twelve for Simultaneous Booking During Anniversary Month

For the celebration of its Tenth Anniversary Month, starting March 5, Paramount has specially set aside twelve of its biggest productions as yet unreleased. The reservation of these subjects for day and date booking throughout the country at the outset of the month, says the Paramount statement, insures the best opportunity of the year to first-run exhibitors for registering the biggest month's receipts in their history. They are:

William S. Hart's "Travelin' On," a typical western drama, Hart being the author. It was adapted and directed by Lambert Hillyer and photographed by Joe August. Ethel Gray Terry is leading woman.

George Fitzmaurice's "Forever," adapted by Ouida Bergere from George Du Maurier's novel "Peter Ibbetson," and the play of the same name. It has shown for weeks at the Criterion Theatre, New York. Elsie Ferguson and Wallace Reid are co-starred. The balance of the cast includes Elliott Dexter, George Fawcett, Montagu Love and Dolores Cassinelli.

Wallace Reid in "The World's Champion," adapted from the stage comedy, "The Champion," by Thomas Louden and A. E. Thomas. J. E. Nash wrote the scenario and Philip E. Rosen directed. Lois Wilson plays opposite Reid.

Gloria Swanson in "Her Husband's Trademark," from an original story by Clara Beranger, with scenario by Lorna Moon. Sam Wood directed. Richard Wayne is leading man and Stuart Holmes, Clarence Burton, Charles Ogle, James Neill and Edythe Chapman are in the cast.

Wanda Hawley in a Realart picture, "Bobbed Hair," written especially for her by Hector Turnbull, scenarized by Harvey Thew and directed by Thomas N. Heffron. The cast includes William Carleton, William Boyd and Ethel Wales.

Cecil B. DeMille's big special production, "Fool's Paradise," suggested by Leonard Merrick's story, "The Laurels and the Lady." The story was written by Beulah Marie Dix and Sada Cowan. The all-star cast includes Dorothy Dalton, Mildred Harris, Conrad Nagel, Theodore Kosloff, John Davidson, Julia Faye, Clarence Burton, Guy Oliver and Jacqueline Logan.

Constance Binney in "The Sleepwalker," a comedy of somnambulism by Aubrey Stauffer, directed by Edward Le Saint from the scenario by Wells Hastings.

Marion Davies in the Cosmopolitan's "The Young Diana," from the novel by Marie Corelli. The scenarist was Luther Reed and Albert Capellani and Robert G. Vignola combined in the direction. Forrest Stanley, Pedro de Cordoba and Harrison Ford are in the cast.

The four massive U.F.A. productions of the series titled "The Mistress of the World," directed by Joseph May and featuring Mia May. These productions are promised to set a standard hitherto unapproached in spectacular interest.

Selznick Names Eugene O'Brien and Elaine Hammerstein Features

Fannie Hurst's unique ideas on marriage, as promulgated not so very long ago, have been used by Lewis Allen Browne, Selznick scenarist, as the basis for "Why Announce Your Marriage?" starring Elaine Hammerstein.

This idea consisted of being married and retaining liberty of action, of a woman living apart from her husband, and coming and going as freely as if the couple remained single.

When the scenario was finished, Myron Selznick assigned Alan Crosland to direct the production and Mr. Crosland added some ideas of his own to the scenario. Playing opposite Miss Hammerstein is Niles Welch and an effective supporting cast has been provided, including Arthur Housman, Frank Currier and Florence K. Billings.

In the screen version it is announced that the Hurst idea has been considerably elaborated with adventures and side issues which add to the interest and suspense.

Another Selznick production which is now completed is "The Prophet's Paradise," release date being set for February 10. Eugene O'Brien is the star with Sigrid Holmquist, known as the "Swedish Mary Pickford," playing opposite. Lewis Allen Browne prepared the scenario from a magazine story by C. S. Montagne, the action centering in Constantinople.

The picture gets its title from a fictitious slave market invented by Turkish crooks as a means of robbing tourists. O'Brien appears as a Yankee traveler disguised as a Turkish prince and rescues an American heiress.

The supporting players include Arthur Housman, Bigelow Cooper, Arthur Donaldson, Joseph Burke and Nora Booth.

"Glorious Fool" Is An Amusing Romantic Comedy

Picture patrons who remember "It's a Great Life," made by Goldwyn from Mary Roberts Rinehart's story, "The Empire Builders," will find equal pleasure in her new Goldwyn's "The Glorious Fool," scheduled for release in the next group of pictures which the corporation is now getting ready for showing.

Throughout the romantic story of the wealthy young man who ended up, after a spree, in a hospital with but a few hours of life promised him by the physicians, married his nurse to cheat designing relatives of his fortune, and then got well, Mrs. Rinehart has interwoven the human, natural comedy which she imparts to all her stories whether on the stage, screen or within the covers of books.

Helene Chadwick and Richard Dix are featured in "The Glorious Fool" and continue in it the excellent team work which made "Dangerous Curve Ahead" so delightfully different from any other motion picture. Miss Chadwick as the young probationary nurse who is persuaded into marying Billy Grant on his deathbed and then finds herself with a strange husband when he recovers, does some very fine and amusing acting in the picture.

Others in the cast are Kate Lester, Vera Lewis, Lillian Langdon, Otto Hoffman, Theodore von Eltz, John Lince, Frederic Vroom and George Cooper.

MacDonald's Next

For Katherine MacDonald next production for Associate First National, B. P. Schulber president of Preferred Picture has engaged the following wel known screen players: Nigel Ba: rie, Charles Gerard, Charles Clar: Mona Kingsley and Ethel Kay.

The story is an original, tempc rarily titled "Friday to Monday by Charles Logue. Chet Withe will direct.

"The Infidel," another produc of the Logue typewriter, recentl completed but not released, give every preliminary indication, ac cording to everybody that has ha a chance to preview it, of bein one of the outstanding film tri umphs of the current year.

Exhibitor Passes Along a Tip; Small Towns Like "The Sheik'

James V. Chest, proprietor of the Capitol Theatre, Canajoharie, N. Y., has "cleaned up" with George Melford's Paramount production, "The Sheik." In this town of less than 2,500 Mr. Chest played three days at advanced prices, and was so elated over the results that he wrote the following unsolicited letter to M. W. Kempner, manager of Paramount's Albany exchange:

"The writer very seldom indorses any picture. However, I feel that I am in duty bound to say something regarding 'The Sheik,' which I recently played. To start with, I wish to say that the small exhibitor who is afraid to play this picture because it is costume, is making a big mistake in not booking as soon as he can.

"As a rule, small-town folks are not strong for the costume picture. However, 'The Sheik' is different because it is human, the characters are fine and there is the greatest photography I have ever seen. When I played this feature at my Capitol Theatre, even the hard-boiled western fans came a second time to see it. I ran 'The Sheik' three days, whereas my ordinary run on big pictures is two days, and on the third day my theatre wasn't half big enough to accommodate the people.

"The small-town man had better book this as soon as he can, for it sure spells money at the box office. Besides, no great amount of advertising is necessary. I did not even have a herald. A few posters, the trailer and the local newspaper did the job."

Has Much Action

"A Game Chicken," which Bebe Daniels has just completed as a Realart picture for famous Players-Lasky Corporation, is heralded by the producers as providing the greatest variety of action of any production in which this vivacious star has appeared.

"Lotus Eater" Opens Theatre

"The Lotus Eater," the John Barrymore production personally directed by Marshall Neilan, which was held over for a second week at the Capitol Theatre in New York, after it had established new attendance records on the opening day, was chosen as the initial feature of the new Capitol Theatre in Detroit, a John H. Kunsky house, which opened January 12.

Three Premieres for Stahl Film

"The Song of Life," a John M. Stahl production, released by First National, is to have three simultaneous premiere showings the week of January 23. It has been booked for that period by the managements of the Grand Opera House and Liberty Theatre in Pittsburgh, and the Victor Theatre of McKeesport, Pa.

Lane Begins on New Fox Comedy

Lupino Lane, the famous English comedian and pantomimist who was recently signed to a contract by William Fox, has begun his first two-reel special comedy at the West Coast Studios under the direction of Jack Blystone. The title of the picture is "The Broker."

Chaplin Films at Victory Theatre

Evansville, Ind., had a real "First National" week when the Grand Theatre, a vaudeville house, featured Charles Chaplin in "The Idle Class" and the Victory Theatre, the home of First National, doubled the Chaplin film with Constance Talmadge in "Woman's Place."

Fox Completes "Monte Cristo"

William Fox has mysteriously made "Monte Cristo," with Emmett J. Flynn directing. Mr. Flynn brought the print on with him from the West Coast on his recent visit, and those who have seen it are enthusiastic. It will be released as a special. John Gilbert is the star and Estelle Taylor has the leading feminine role.

SCENES FROM "WATCH YOUR STEP," FEATURING CULLEN LANDIS AND PATSY RUTH MILLER. A GOLDWYN PRODUCTION

Exhibitors Wire and Write Zukor Scores of Congratulatory Messages

Adolph Zukor

Since Paramount's announcement to the trade of its plan to celebrate its tenth anniversary in March, President, Adolph Zukor has received scores of telegrams from leading exhibitors all over the country, congratulating the company upon its success and present position in the film world, extending to Mr. Zukor personally their felicitations and expressing their appreciation of his leadership ever since the birth of the modern picture a decade ago. Following are some of the telegrams received:

From H. M. Crandall, Washington, D. C.: "The healthy growth of the child depends on the care of the parent, and for your many years of faithful service I think you can well be termed a parent of the motion picture industry. Your association with it dates from the days of its infancy and the benefit of that association is reflected in the present gigantic scope and healthy influence of that still growing infant."

Ascher Bros., Chicago: "We extend to you greetings and felicitations on the tenth anniversary of Paramount. Your untiring efforts during the past ten years reflect great credit on the industry. We congratulate you and wish you all things good."

Jones, Linick & Schaefer, Chicago: "Feeling that we are part of Paramount's big family, we take pleasurable pride in extending to you our congratulations and best wishes for the continued growth and success of your child on its tenth birthday."

Phil Gleichman, Detroit: "Congratulations to you and Paramount on your tenth anniversary Never in the history of any business has so thoroughly been demonstrated the wisdom of your policy of the best at a price consistent with its earning power. The motion picture industry owes you a debt of gratitude for your loyalty and enterprise that I hope to see reflected in the forthcoming March anniversary month. I know I am echoing the sentiment of every progressive exhibitor when I say, 'On to prosperity with Paramount.'"

William Goldman, St. Louis: "It is not really, as has been said, the first hundred years which are the hardest. Actually the difficult years are the first ten, and the manner in which you have guided the best pictures in the world through to this the tenth anniversary has been the wonder and admiration of every one. Let me add my congratulations and those of every employe of the Missouri Theatre to the long list which you must have already received."

John H. Kunsky, Detroit: "My congratulations to you on the tenth anniversary of Paramount. You have built up a wonderful organization."

A. H. Blank, Des Moines, Ia.: Congratulations upon this the tenth brilliant milestone in the resplendent career of the Famous Players company. The history of motion pictures, reading at times like a wonder tale in its miraculous growth and expansion into an art worthy of the name, is but a history of the foresight and dauntless fortitude of Adolph Zukor in realizing the dreams of a man of rare vision. I had the pleasure of showing the first production released by the Famous Players and our theatres have been built more magnificently and more frequently as we endeavored to keep in step with the amazing elaboration of your ideas. The industry owes you much, Mr. Zukor. Congratulations and best wishes to you and to your organization."

Congratulatory messages were also received from the following:

Mark Brower, Pittsburgh; Frank J. Rembusch, Indianapolis; Frank L. Newman, Kansas City; Leo A. Landau, Milwaukee; Max Nathanson, Providence, R. I.; Alfred S. Black, Boston; Jacob Lourie, Boston; Robbins Amusement Co., Inc., Utica, N. Y.; Clemmer & Lamback, Spokane, Wash.; George E. Carpenter, Salt Lake City; I. Libson, Cincinnati; Lubliner & Trintz; C. E. Whitehurst, Baltimore; Stanley Chambers, Wichita, Kan.; Harold B. Franklin, Buffalo, N. Y.; Lawrence Beatus, Loew's Palace, Washington, D. C.; Sid Grauman, Los Angeles; Gore Bros., Ramish & Lesser, Los Angeles.

Thomas H. Schrader, Pittsburgh; J. J. McGuinness, Boston; L. M. Boas, Boston; John E. and William H. Koen, Boston; Eugene Quigley, Cincinnati; D A. Coulter, Indianapolis; R. E. Hicks, San Diego, Cal.; M. B. Shanberg, Kansas City, Mo.; Elmer Daniels, Boston.

A. Goodside, Portland, Me.; Frank Panaolos, McKeesport, Pa.; A. Notopoulos, Altoona, Pa.; Joseph Wallace, Albany, N. Y.; W. A. Simons, Missoula, Mont.; Paul J. Schlossman, Muskegon, Mich.; Lipp & Cross, Battle Creek, Mich.; N. G. Peterson, Delta, Utah; Charles H. Ross, Boston.

J. J. Walker, Schenectady, N. Y.; C. A. Howe, Riverside, Cal.; Manheim & Tucker, Cleveland; Charles L. Hamer, Ithaca, N. Y.; H. Banks, Williamson, W. Va.; H. M. Rouda, Dayton, O.; J. J. Howard, Circleville, O.; Chas. J. Gross, Dayton, O.; Palace Theatre, Hamilton, O.

L. H. Cunningham, Lima, O.; N. J. Blumberg, Racine, Wis.; R. A. Grombacker, Spokane, Wash.; E. Hoofer, Sheboygan, Mich.; F. A. Baker, Kansas City, Kan.; J. W. Mercer, Washington, Pa.; C. E. Schatz, Meadville, Pa.

"Great Authors" Is Ready to Release

Charles Urban announces that the series of "Great Authors" which James A. Fitzpatrick has made for the Kineto Company is now completed. Distribution plans are being perfected by the W. W. Hodkinson Corporation. The "Great Authors" will be released on the one-a-month basis.

The series, as completed, is as follows: John Greenleaf Whittier, Washington Irving, Edgar Allan Poe, William Cullen Bryant, J. Fenimore Cooper, James Russell Lowell, Nathaniel Hawthorne, Mark Twain, Ralph Waldo Emerson, Henry Wadsworth Longfellow, Oliver Wendell Holmes, and Walt Whitman.

Conley Featured in "Midnight"

The latest Mermaid Comedy for Educational has just ben completed under the supervision of Jack White. The picture, in which Lige Conley has the featured role, has been given the title "Midnight."

Many of the sets have been reproduced from the famous Eden Musee, for many years a New York land mark. Elinor Lynn, beauty contest winner, is the leading lady.

"The Prodigal Judge"

Ruth Roland

PRODUCED BY RUTH ROLAND SERIALS INC.
SUPERVISED BY HAL ROACH

The Pick of Over 30 Serials!

The Mahaiwe Theatre of Great Barrington, Mass., is a high-class house, run in a high-class way, and catering to a high-class family patronage. The town of Great Barrington, situated as it is among the beautiful and famous Berkshire Hills, draws business not only from the very rich whose fine estates dot the countryside, but also from a typical American small town population.

The management of this successful and well run theatre has booked "White Eagle." In announcing the attraction to their patrons they speak as follows:

"'White Eagle' has been selected from a list of over 30 serials, for three important reasons:

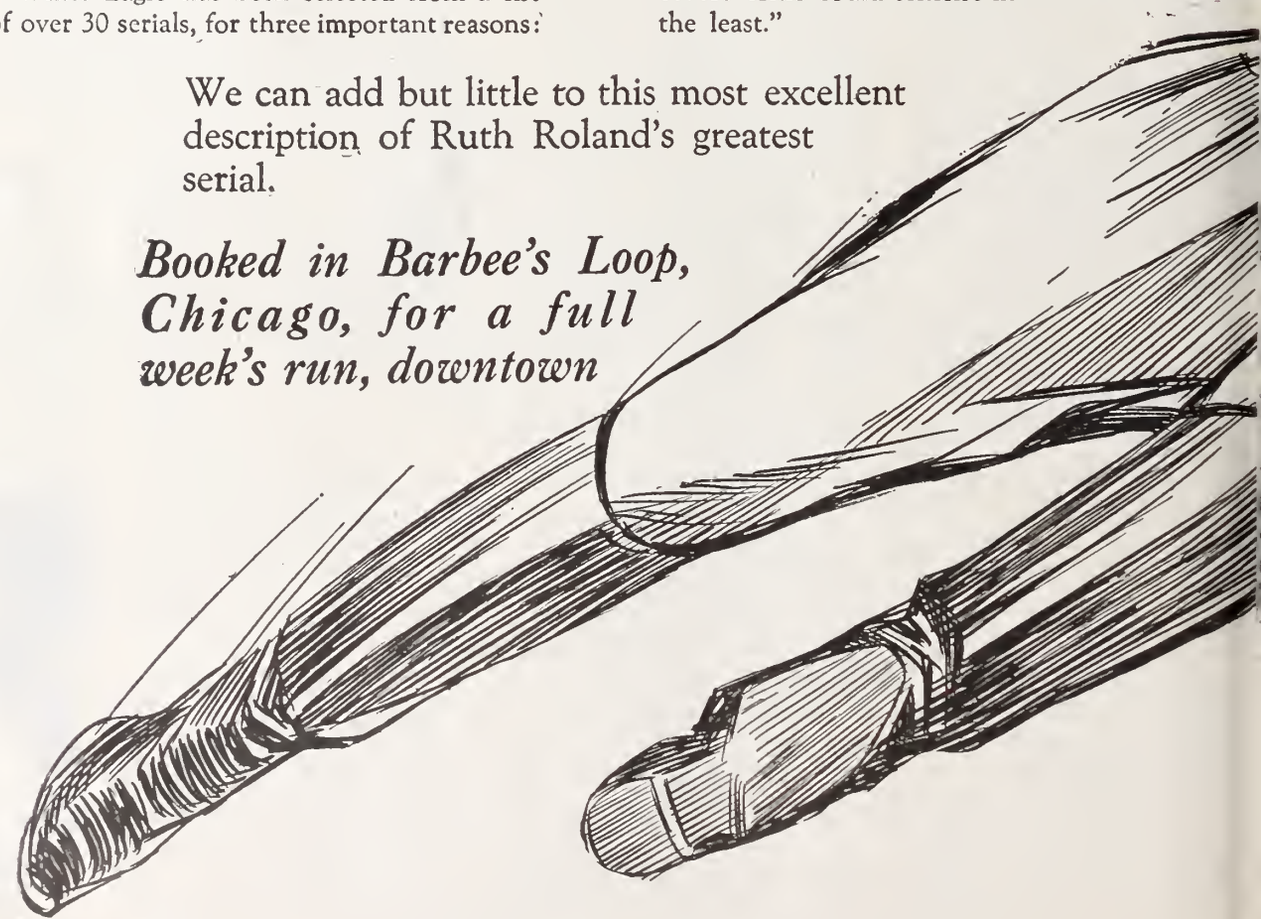
First. Because it is the very best serial on the market.

Second. Because it is an outdoor all Western serial, a pleasant change from the usual serial story. Most all the picture has been taken in the open and the story breathes the spirit of the great West.

Third. Because mothers will not have to worry about their children picking up distorted ideas of life by viewing this chapterplay. It is entirely censor proof. There is not a foot of film in the whole picture that the most severe critic could criticise in the least."

We can add but little to this most excellent description of Ruth Roland's greatest serial.

Booked in Barbee's Loop, Chicago, for a full week's run, downtown



in White Eagle

DIRECTED BY W.S. VAN DYKE

Pathéserial

Making Picture in New Orleans

Headed by Whitman Bennett and Director Kenneth Webb the cast in the company making the second Rex Beach photoplay for United Artists Corporation left New York January 14 for New Orleans where they will remain until all the exterior scenes for the forthcoming picture have been made. The title for this new Rex Beach feature has not yet been decided on.

Most of the action of the story takes place in New Orleans. Many big scenes will be made, including an immense mob scene that is planned for a setting in the main business section of New Orleans.

Eugene O'Brien Appears in Person

Eugene O'Brien returned to New York January 16 after a week's appearance at John H. Kunsky's Madison Theatre, Detroit in connection with the showing of "Chivalrous Charley" before large audiences. O'Brien's visit at the Madison is his longest appearance before the footlights since he left the stage. In addressing the audiences O'Brien had an interesting and witty monologue which was received with much favor.

Besides meeting Mayor James Couzens, of Detroit, Police Commissioner Inches, and Lieut. Governor Thomas Reid, of Michigan, O'Brien was also a guest of honor at the banquet held under the auspices of the Motion Picture Theatre Owners of Michigan.

Sharon Exhibitor Doubles Receipts

With a big red heart as the basis for all the advertising, the Liberty Theatre, of Sharon, Pa., made "Camille," Nazimova's picturization of the famous French drama for Metro, so well known to the public that the receipts during the engagement were double those of the four preceding weeks.

"Peacock Alley" Is Second to "Four Horsemen" in Bookings

Mae Murray's newest picture, "Peacock Alley," has been booked more heavily than any production ever released by Metro Pictures Corporation, with the one exception of "The Four Horsemen of the Apocalypse."

Report of this fact came this week from William E. Atkinson, vice-president and general manager of Metro. Robert Z. Leonard presents Miss Murray in "Peacock Alley," a Tiffany production. The photoplay by Edmund Goulding, based on a story by Ouida Bergere, is the romance of a Parisian dancer and a young American business man.

Although there was from the first, according to Mr. Atkinson, promise that "Peacock Alley" would be a box office offering, it hardly had been anticipated that at this time it would outstrip the record of every Metro picture except "The Four Horsemen." One early indication of the instant attractive power of Miss Murray's picture was its choice as an opening feature at B. S. Moss's new Cameo Theatre in New York, where it ran before capacity houses for three weeks.

January 23, the date set for the release of this picture, has proven far from early enough for many exhibitors. Pre-releases have been demanded in many instances by showmen who see in it a big money-maker.

The Tiffany organization is preparing a second Mae Murray picture, "Fascination." It is, General Manager M. H. Hoffman has announced, by Edmund Goulding, and will be done under the personal supervision of Robert Z. Leonard.

Pathe's "Go-Get-'Em Hutch" Is Scheduled for April 9

April 9 has suddenly become conspicuous on all Pathe office calendars. It is the date just officially announced for the release of "Go-Get-'em Hutch." This is the serial which Producer George B. Seitz, Charles Hutchison, "stunt" star of the extraordinarily successful "Hurricane Hutch," and all the other Pathe production forces set out to lift onto a serial "thriller" plane which no other production in that class had yet succeeded in reaching. Now they declare that the new serial contains greater drama and more thrilling "stunts" than any other ever filmed by Pathe.

At the time "Go-Get-'em Hutch" went into production, says Pathe, "Hurricane Hutch," with its huge volume of early bookings, held the record. But that record already has been beaten by "White Eagle," starring Ruth Roland, which "Go-Get-'em Hutch" immediately follows on the Pathe serial schedule. Nevertheless, the promise mentioned still holds good, and the next twelve weeks of bookings are confidently expected to more than realize it. Prints of the opening episodes, which shortly will be available for exhibitor inspection throughout the country, are relied on to make this certain.

Greenwich House Books "Jane Eyre"

Another New York theatre joined the ranks of recognized first-run houses this week when the management of the Sheridan Theatre in Greenwich Village, New York City, booked the Hugo Ballin-Hodkinson feature, "Jane Eyre," for a week's engagement, beginning Sunday, January 31st. On the night following the openin "Jane Eyre," at the Sheridan, both Mabel Ballin, the star, and Hugo Ballin, the producer, will make personal appearances before the screen.

"Jane Eyre" is a story by Charlotte Bronte. It was adapted for the screen by Mr. Ballin. The cast includes in addition to Mabel Ballin, Norman Trever, Crauford Kent, Emily FitzRoy, John Webb Dillon, Louis Grizel, Stephen Carr, Vernie Atherton and Elizabeth Aeriens.

All Star Cast in "One Clear Call"

With the signing this week of Doris Pawn and Donald MacDonald for important roles in "One Clear Call," John M. Stahl completed the cast for his latest independent production made for Louis B. Mayer. The making of the picture has been under way now for nearly five weeks, but many of the big scenes, the humorous episodes and the heart throbs are still to be filmed.

The cast is headed by Henry B. Walthall, Claire Windsor, Irene Rich and Milton Sills. Others are Joseph J. Dowling, Doris Pawn, Donald MacDonald, Shannon Day, Edithe Yorke, Nick Cogley, Fred Kelsey, William Marion, Albert MacQuarrie, Annette De Foe, Stanley Goethals and Richard Belfield.

The story by Frances Nimmo Greene has had wide circulation as a novel. The scenario was prepared by Bess Meredyth. Ernest Palmer is in charge of the camera work.

Stanlaws Starts New Production

A combination of exceptional interest is announced for a new Paramount picture, "Over the Border," by Albert Shelby LeVino, based on the short story "She of the Triple Chevron," by Sir Gilbert Parker.

It will be a Penrhyn Stanlaws production made with Betty Compson, Tom Moore and a splendid cast, including Casson Ferguson, Sidney D'Albrook, J. Farrell Macdonald, L. C. Shumway, Jean de Briac, Edward J. Brady and Joseph Ray.

Tom Moore, star in numerous successful pictures, will play Serg. Tom Flaherty, a Celtic role that is said to fit him like a glove, while as Jen Galbraith, dainty Betty Compson will prove an irresistible figure, it is expected.

Have You Read Page 490?

SCENES FROM "THE STRENGTH OF THE PINES." A WILLIAM FOX PRODUCTION, STARRING WILLIAM RUSSELL

B. Cohen, Minneapolis Salesman for Pathe and W. Kofeldt, Pathe's San Francisco Head, Win Prize

B. H. Cohen, Pathe salesman working out of Minneapolis, and W. W. Kofeldt, Pathe branch manager in San Francisco, are winners in the Jesse D. Hampton sales and collection contest, which ended on December 24. Announcement to this effect was made by Pathe this week, following the compilation of the returns for the eight weeks' competition period, which began on October 31 and closed December 25 at midnight. All contracts recorded up to that time were counted in the result, which accounts for the delay in the naming of the winners. The victors can take either a transcontinental trip at Mr. Hampton's expense, or $500 cash, its equivalent.

The Hampton contest was open to Pathe and Associated Exhibitors salesmen, inasmuch as each sell the product of the Hampton studios.

The Associated Exhibitors representatives handle the product in all towns over 1,500.

Cohen's triumph is made all the more impressive inasmuch as he won through his efforts in the towns of less than 1,500 people.

Under the rules of the contest, the prize went to the salesmen siging the greatest number of contracts during the eight weeks of the contest, on a point basis. The manager's award went to the branch head whose office showed the biggest increase in collections on Hampton's attractions, based on the average of collections for the eight weeks directly preceding the contest.

The San Francisco branch showed an increase in Hampton collections of 54.36 per cent. Milwaukee finished second, New Haven third, Buffalo fourth, and Oklahoma City fifth. The contest for the branch price was much closer than that among the salesmen.

Takes Hutchinson to Florida for Scenes in Newest Serial

Hardly had Charles Hutchison and the company supporting him in "Go-Get-'em Hutch," thawed out from their frigid stay at Saranac Lake, N. Y., making snow scenes for the newest Pathe serial attraction, when Director-Producer George B. Seitz piloted them to Jacksonville, Fla. The company will remain there for several weeks, while "Hutch" will make some of his most thrilling stunts for the serial which will follow Ruth Roland's "White Eagle" on the Pathe release schedule.

More than a fortnight was spent by Hutchison and his support at Saranac Lake while Mr. Seitz was producing what unquestionably will be some of the most stirring scenes ever staged for a serial production.

Pathe looks for a particularly colorful production in "Go-Get-'em Hutch," for certainly it will run the gamut of locations with its harbor scenes, ocean exploits, its snow "stuff" and the tropical atmosphere that will be added by the material taken in Jacksonville. "Go-Get-'Em Hutch" will be an April release. As in all other recent Pathe productions, gun-play will be missing from the latest work coming from the George B. Seitz studio.

Hoxie Popular

Arrow Film Corporation announces the well-known series of Jack Hoxie Western dramas, produced under the personal supervision of Ben Wilson and starring the most popular cow boy actor in the world, has been sold for the Michigan territory to Messrs. Ward, Dickerson and Barnes, who report that Hoxie goes particularly well in this territory.

In "Luxury Tax"

Augge La Field, former "Follies" girl, and who has appeared in several of George M. Cohan's musical shows, has one of the principal roles in the forthcoming Hugo Ballin-Hodkinson production, "The Luxury Tax," which is scheduled for release by Hodkinson next week.

Associated Exhibitors Is to Release "Lady Godiva" in March

It is declared by Associated Exhibitors that no finer screen version of a literary classic has ever been made than "Lady Godiva," the big spectacle film which Associated Exhibitors will distribute for Wistaria Productions.

An advance statement from Associated Exhibitors declares that no opportunity has been lost to surround the production with the correct atmosphere of medieval England.

Associated Exhibitors state that the release date of "Lady Godiva" will be early in March and the prints will be in the exchange cities well ahead of that time.

Working on Film

Word from the Coast states that work is well under way on the second Leah Baird Production for release by Associated Exhibitors. The working title is "When the Devil Drives."

Paramount Lists January 29 Films

On January 29, Famous Players-Lasky Corporation is releasing the George Fitzmaurice production for Paramount, "Three Live Ghosts," and Mary Miles Minter in the Realart picture, "Tillie."

For his screen production of the stage play, "Three Live Ghosts," by Frederick W. Isham, which scored one of the biggest hits of the theatrical season of 1920-21 in New York, George Fitzmaurice took his entire organization to England, there to get the real background for the story, which was more or less handicapped in the stage version of its painted sets. The play was scenarized by Ouida Bergere.

The leading roles are in the hands of Anna Q. Nilsson, Normany Kerry, Cyril Chadwick, who has the same part he played in the stage play; Edmund Goulding, John Miltern, Clare Greet and Dorothy Fane.

"Tillie," the Realart picture in which Mary Miles Minter is starred, is an adaptation of the novel "Tillie, the Mennonite Maid," by Helen R. Martin, and the play by the author and Frank Howe, Jr. Alice Eyton wrote the scenario and Frank Urson directed, the production being supervised by Elmer Harris.

Florence Vidor in "Woman Wake Up"

It is understood that the next Associated Exhibitors feature will be "Woman Wake Up," starring Florence Vidor. While no announcement as to the release date has been made, it is believed the film will be available early in March and will start off a month characterized by three big features, including Leah Baird in "Don't Doubt Your Wife" and the Wistaria production, "Lady Godiva."

Irene Castle Finishes First for Hodkinson

"French Heels," an Edwin L. Hollywood production, which marks the first appearance of Irene Castle on the screen in more than two years, will be released on January 29 by the W. W. Hodkinson Corporation. It is the first of a series of four productions starring Mrs. Castle which will be released by Hodkinson.

The second production of the series, "The Rise of Roscoe Paine," has been completed and is now in the cutting and titling stage. It is scheduled for release about the middle of March.

"French Heels" is adapted from Clarence Budington Kelland's "Knots and Windshakes," which appeared in Everybody's Magazine. In it Mrs. Castle has the part of a young girl who is obliged to earn her own living and chooses dancing as the means.

DELLA MATT, PRESIDENT ROBERT SELLECK, VICE-PRESIDENT LESTER E. MATT SEC.-TREAS

STRAND PHOTO-PLAY COMPANY

LESTER E. MATT, MANAGER

507-509 SOUTH SAGINAW STREET

PHONE 1630

FLINT, MICH., Jan. 12, 1922.

Mr. J. H. Young, Manager,
Vitagraph Company, Inc.,
401 Joseph Mack Bldg.,
Detroit, Michigan.

My dear Mr. Young,

I just completed a four day run at my Strand Theatre, with your James Oliver Curwood Special- "Flower of the North", and it behooves me to say without any flattery, that this picture surpassed anything I have shown during the business depression as a box office attraction. You may pass the good word along to other exhibitors, and refer them to me as to the quality of this picture and the wonderful opportunity it offers for exploitation.

As soon as your next special produotion is ready, kindly get in touch with me providing it is as good as "Flower of the North".

In closing I wish to congratulate you and the Vitagraph Company on having such an excellent production as "Flower of the North".

Yours very truly;
Strand Theatre
Lester E. Matt

LEM/BR

Pathe Prize Contest Opens and Enthusiastic Response Comes From All Localities

Pathe branch managers and salesmen throughout the country are now engaged in one of the greatest prize contests ever staged by the organization, with the stakes for the victors ranging from $2,500 down to $500.

The wire from General Sales Manager Eschmann announcing the terms of the contest had hardly reached the thirty-four competing offices, before despatches began coming back to the home office expressing the enthusiasm of the entire sales force.

Robert Smeltzer, eastern district manager, sent the following message from Pittsburgh: "Details of ten-week sales and collection contest shows that today mark an epoch in the history of our company as the starting point of the greatest and fairest contest ever waged among thirty-four entrants. The Eastern Division branches are out to win all prizes."

James Loughborough, who has just taken over the managership of the Albany office, which has been a three time winner on past Pathe contests, sent the following business-like message: "Albany out to repeat in qualifying and Brunet Anniversary contest. We have finest organization, best sales force. It isn't, 'He can who thinks he can,' but 'He will who knows he can.' Watch Albany grab four straight." From Branch Manager Honcck at Milwaukee, comes the following, brief but to the point: "Contest wire received. We are off."

Enthusiastic wires were received also from Walter Wessing, western district manager; W. A. V. Mack, of Buffalo; Manager Kofeldt, of San Francisco; Jack Auslet, New Orleans; Branch Manager Coughlin, of Dallas; Branch Manager Jacques, of Cincinnati; Manager Van Horn, at Butte and Spokane, and Branch Manager Vaughan, of Memphis.

Crowd Greets Ray Picture in Brooklyn

The patrons of the Brooklyn Strand Theatre, who a few weeks ago greeted Charles Ray while he was visiting the house in person, turned out this week in great numbers to see him in his latest First National release, "R. S. V. P." During Mr. Ray's visit to the East he was the guest of Mr. Edward L. Hyman, manager of the Brooklyn Strand.

Showing of "The Sheik" Brings Big Demand for Book

Paramount calls the attention of exhibitors of "The Sheik" to the value of making full use of the co-operation afforded by bookksellers through window displays of the photoplay edition of the popular Edith M. Hull novel. Moreover, Paramount says, it will be found that the dealers are more than anxious to lend every assistance which will make for mutual profit.

"The Sheik" book tie-up has been conspicuously successful in the Pittsburgh territory——so successful, in fact, that Donald D. MacFarlane, sales manager of the Pittsburgh News Company, wholesale newsdealers and booksellers, has written as follows to William N. Robson, Paramount exploitation representative in Pittsburgh:

"The sale of the book has been clean getting out of bounds of anticipation. I have sold over 1,000 of these books in five days' time, which I believe is a record never before established in Pittsburgh on the reorders of any book within a period of at least thirty days. At the present time I am short over 1,000 capies. If 'The Sheik' doesn't stop running in pictures, I will either go crazy from the demand or else I am there now, I don't know which. All I hear is 'Sheik,' 'Sheik,' 'Sheik,' on every message I get over the telephone. If it isn't one calling, it is another.

"The only thing I can say is that it is wonderful to have such a demand on any book, it is wonderful to have such a picture showing, and above all it is wonderful to have such co-operation between your firm and the publishers. It is something that we can all say in the years to come it has been one of the biggest feats of co-operation in this line that has ever been accomplished."

Undaunted by his difficulty in getting his orders filled on account of the big demand throughout the country wherever the Melford production is being shown, Mr. MacFarlane is still pushing the campaign with vigor, advising his customers to get in touch with local exhibitors in all the unplayed towns in his territory.

Screen Version of "Life" Jokes to Be Handled by Wid Gunning

Wid Gunning, Inc., announces that it has acquired for distribution what it believes to be the short feature novelty hit of the year. This is "The Good Things of Life," a weekly single reel release, illustrating the best jokes and other comic material selected from "Life." Charles Dana Gibson, Coles Phillips, and a score of other artists and humorists equally famous are collaborating in the creation of this novelty, which is edited by Ashley Miller, its originator.

The establishment of a department specializing in shorter features of the better type is hinted at by Wid Gunning officials in connection with this announcement.

It is known that Gunning has been in conference with numerous specialists and producers of the type of short subject featured by first-run houses. As the Gunning sales organization is equipped for one hundred per cent. efficient distributing and advertising service, the evolution of a department emphasizing shorter features will be a natural one.

February 15 is set as the release date for the first issue of "The Good Things of Life." There will be one single reel a week thereafter. According to the Gunning statement the magazine is going to cooperate extensively in providing publicity for "The Good Things of Life."

"'The Good Things of Life' is a big little feature in every sense of the word," says a statement from Robert E. Welsh, of the Wid Gunning organization. "Did you ever hear of a big feature with titles written by George Ade, Wallace Irwin, Walt Mason, Caroline Wells, Oliver Herford, Meredith Nicholson, Tom Masson or Don Marquis —and illustrated by Charles Dana Gibson, Coles Phillips, F. X. Leyendecker, Maxfield Parrish, H. T. Webster, and all the greatest and highest paid illustrators in the world?

"These are the men and women who are the bright stars of humor writing for 'The Good Things of Life.' Very often a short novelty release starts out like a house afire and later suffers in quality. 'Life' has a twenty-year world-wide reputation to maintain and the artists and writers who contribute to it and to this pictorial 'Life' must hold their standard.

"'The Good Things of Life' is launched as a screen institution, backed by a long term contract guaranteeing its constant high quality. The comic material used in each issue of "The Good Things of Life" is illustrated in a variety of ways. There are sections in which real actors appear in the usual moving picture fashion to snappily illustrate a joke; a section of animated cartoons; a section of plastic work or clay modeling; silhouettes, pretty girls and other means.

SCENES FROM "HANDLE WITH CARE." AN ASSOCIATED EXHIBITORS' PRODUCTION

SCENES FROM CECIL B. DE MILLE'S PRODUCTION, "SATURDAY NIGHT." A PARAMOUNT PRODUCTION

Four Hodkinsons for February Include the First Movie Chat

February will be a banner month for the W. W. Hodkinson Corporation. Four important productions are listed on the schedule of releases and the month will also mark the release of the first Official Urban Movie Chat. The first Movie Chat will be issued on February 5, and succeeding Chats will be released every Sunday thereafter.

"The Four Seasons," an Urban Popular Classic recorded by Raymond L. Ditmars, curator of the Bronx Zoo, will be released on February 5. This is a four reel production depicting animal and plant life in spring, summer, autumn and winter. The scenes were photographed in the Bronx Zoological gardens under the personal direction of Dr. Ditmars and Charles Urban.

Also on February 5 there will be released the first of the series of twelve single-reel Great Authors pictures made by Charles Urban. The first features the life of John Greenleaf Whittier. The remainder deal with James Whitcomb Riley, Henry Wadsworth Longfellow, Walt Whitman, James Fenimore Cooper, James Russell Lowell, Edgar Allen Poe, Washington Irving, Nathaniel Hawthorne, William Cullen Bryant, Oliver Wendell Holmes and Mark Twain. They will be released at the rate of one a month.

"Hope," fourth in the series of Triart Great Masterpieces, will be released on February 12. This two-reel production is based on the famous painting by Watts. It was made under the supervision of Herbert Blaché as dramatic director and Lejaren a Hiller as art director.

On February 19 Hodkinson will release "The Luxury Tax," fifth in the series of Hugo Ballin-Hodkinson productions featuring Mabel Ballin. It is described as a modern society drama of New York and Europe and was written by Ethel Donoher. The cast includes Crauford Kent and Raymond Bloomer.

Pathe Announces List of Short Subjects for February Release

Pathe Exchange, Inc., announces that the latest Pathe Playlet, "Convict 993," featuring Irene Castle and an all-star cast of players, will head the strong collection of short subject features and the one serial episode scheduled for release the week of February 5. "Convict 993" has been cut down the three reels, all the "padding" is omitted, which makes it move at a remarkably fast gait, it is said.

"The Trap" is the sixth episode of the new Pathe serial, "White Eagle," starring Ruth Roland. "The Lamb" is the current reissued one-reel comedy starring Harold Lloyd. "The Fox and the Grapes" is the latest animated cartoon of the series of "Aesop's Film Fables." "Blow 'em Up" is the title of the current Hal Roach comedy featuring "Snub" Pollard. Pathe Review No. 141 presents a series of entertaining subjects. Pathe News Nos. 12 and 13 present the current events of the world. Topics of the Day No. 6 throws the latest bits of wit and humor on the screen.

Another McGowan Picture Coming

Playgoers Pictures state that their J. P. McGowan features are proving so acceptable in the theatres that arrangements are being made to follow "Reckless Chances," which was released on January 15, with another outdoor McGowan feature, entitled "Hills of Missing Men," during February.

"What Do Men Want" Contest Is Increasing

The "What Do Men Want?" Contests, put on by Wid Gunning exploiteers in co-operation with large newspapers during the run of the Lois Weber production, are assuming national scope. The latest tie-up was arranged with the Dayton Daily News, while "What Do Men Want?" was being shown at the Liberty Theatre, Dayton, Ohio.

Almost two thousand letters were received at The News office within a very short time after the contest was announced. The essays on "What Do Men Want?" came from all parts of Ohio, and the most interesting will be brought together by the Wid Gunning organization.

The Dayton campaign and contest brought a record amount of free newspaper publicity. The details of the essay contest were announced on the first page of the News, and, thereafter, not a day passed but a column or two was devoted to it.

A large sign, a facsimile of the first page of The News, was put up in front of the Liberty, and the newspaper ran a photograph of it on its front page. An advertising campaign, starting with the use of "What Do Men Want?" teaser ads, culminated on the day the picture opened at the Liberty with four pages of advertisement in the News, the largest ad for a single production used recently in Ohio. Paul Gray, of the Gunning exploitation forces, put over the campaign.

"Better Campaigns, Better Business"

Harry McDonald, of the Wid Gunning organization, returning from a trip covering most of the key cities as far West as Minneapolis, states his belief after talks with exhibitors and salesmen, that better times are already here for discriminating showmen.

"Where exhibitors are putting their shoulders to the wheel and concentrating their efforts on pictures worth while, money is being made and optimism prevails," said Mr. McDonald. "It was a source of great satisfaction to hear theatre owners whose judgment in securing big pictures has given them national prominence, give the releases of Wid Gunning, Inc., the endorsements which I have brought back with me.

"The impression prevails that the margin of profit is greater when the stars' names are disregarded and an exhibitor selects an individual picture and gets behind it with a good campaign. Exhibitors today will profit most by concentrating on a certain week and selecting a strong production and going after it with everything at their command. Exhibitors are very enthusiastic over 'What Do Men Want?', 'White Hands' and 'Our Mutual Friend,' as the exploitation possibilities seem unlimited. Better times here for the discriminating exhibitor who knows what his patrons want, gives it to them and tells the world he is doing it."

"The Prodigal Judge"

Crosland Directed Three Selznicks

Although the productions were filmed several months apart, Alan Crosland's work as a director of Selznick pictures has prominence in the first four pictures released in 1922 by the Select Distributing Corporation, having directed three, starring Elaine Hammerstein, Eugene O'Brien and Conway Tearle.

Miss Hammerstein's picture is "Why Announce Your Marriage?" Crosland also directed "The Prophet's Paradise" in which Eugene O'Brien will appear. The first picture Selznick released in 1922 was Crosland's third work for Select distribution. "Shadows of the Sea," starring Conway Tearle.

Robertson Coming Here to Direct

Following his announcement last week that Rudolf Valentino's first Paramount starring picture would be a special production of Vicente Blasco Ibanez's novel and play, "Blood and Sand," Jesse L. Lasky in Los Angeles this week stated that John S. Robertson, producer of "Footlights" and "Sentimental Tommy," would soon return from abroad, where he has been making Paramount pictures and would begin work on the production of "Blood and Sand" in Hollywood.

June Mathis has completed the scenario. Valentino will play the role of the toreador, and May McAvoy will be seen in the part of the wife.

Will Release Two Paramount Films

The Cosmopolitan production for Paramount, "The Bride's Play," starring Marion Davies, and Bebe Daniels in the Realart picture, "Nancy From Nowhere," are the features scheduled for release by Famous Players-Lasky on January 22.

Shanghai Exhibitor Who Shows to 15,000 a Day, Visiting Here

An interested and interesting visitor at the Paramount western studio recently was Richard Bell, manager of the New World Theatre, Shanghai, China, for eighteen years a showman in the Orient.

Mr. Bell declared that Paramount pictures and stars are very popular with his clientele, which includes from eighteen to twenty thousand patrons daily. He runs six machines in the New World. He also is interested in various other enterprises in the same connection throughout the Orient, and while, oddly enough, he speaks Chinese indifferently, is fluent in Dutch and Malay.

"You can always get a Number One boy—or clerk—to explain and interpret for you," he said, "but when it comes to talking Dutch down in Java or Malay or Hindustani, it's different—so I have a pretty good grasp of those tongues."

He asserted that Gloria Swanson, Wallace Reid and Thomas Meighan were all great favorites in Shanghai and nearby cities and towns. His brother-in-law runs a theatre in Hangkow and, on the whole, he says picture business is improving in the Orient.

Rex Beach Film Is Nearly Ready

Under the personal supervision of Whitman Bennett the next Rex Beach film production for United Artists Corporation is rapidly rounding into shape. Kenneth Webb is directing. The title has not been decided upon.

Fox Has a Diversified List of Pictures for February Release

Fox Film Corporation's release schedule for February contains a number of productions rich in dramatic strength, acording to announcement issued this week.

Heading the list of offerings is a Tom Mix picture, "Chasing the Moon." "The Broadway Peacock" is the title of the February release, starring Pearl White. The picture was directed by Charles J. Brabin. William Russell's picture will be "Strength of the Pines," a drama of adventure in the forests of the Northwest. The second production, in which Maurice Flynn, former Yale football hero, is starred in a February release. "Smiles Are Trumps" is the title.

Another picture in the February list is "Little Miss Smiles," starring Shirley Mason. An Al St. John comedy, "Straight From the Farm;" two Sunshine comedies, "Please Be Careful," and "West is West," and four Mutt and Jeff animated cartoons complete the list. Lupino Lane, who was recently signed to a Fox contract, is at work at the West Coast studios on his first production, known under the working title as "The Broker."

Two Talmadge Reissues Ready

Lewis J. Selznick is ready with another pair of Talmadge revivals "Good-Night Paul" with Constance Talmadge and "By Right of Purchase," starring Norma, to be issued in January and February. Both of these revivals were made at a time when the Talmadge girls were just achieving stardom. "Good-Night Paul" was a stage work of Roland Oliver and Charles Dickson scenarioized by Julia Crawford Ivers. Harrison Ford is leading man for Constance in the revival, with Norman Kerry, John Steppling, Beatrice Van, and Rosita Marstini in prominent supporting roles, and was directed by the late Walter Edwards.

In "By Right of Purchase" Eugene O'Brien appears opposite Norma Talmadge. Charles Miller directed. William Courtleigh, Jr., Charles Wellsley, Ida Darling and Florence Billings are leaders in the support. "Good-Night Paul" and "By Right of Purchase" have been revised and re-edited and printed on new stock.

J. Boyle Praises F. Hurst Picture

Jack Boyle, author of "Boomerang Bill," a Cosmopolitan-Paramount picture soon to be released, saw "Back Pay," a Fannie Hurst story, in Cosmopolitan's projection room. He was so moved by the picture that he wrote a commendatory review of it. He says in part:

"Every girl in America should see 'Back Pay.' Every man will be better for having seen it. As screened by Cosmopolitan Productions, Fannie Hurst's story is much more than an irresistibly absorbing photoplay. It is a true drama taken with scrupulous fidelity from life itself."

Shirley Mason in New Fox Picture

William Fox has produced another picture which, it is believed, will be more than ordinarily strong in evoking a pleasant response from all picture devotees. It is "Little Miss Smiles," starring Shirley Mason.

Famous Villa Shown in Film

The famous Villa Borghese at Rome with its beautiful gardens furnishes historical setting for some of the very many fine exteriors in "The Man From Home," scenes which George Fitzmaurice has been making in Italy for Paramount.

SCENES FROM "LOVE'S REDEMPTION." A FIRST NATIONAL ATTRACTION

Universal Signs Harry Myers for Lead in "Robinson Crusoe"

Although the scenario and production departments at Universal City have been working for more than four months on the serial, "The Adventures of Robinson Crusoe," the cast has just been definitely selected. Julius Stern, who has been so busy with the details of the opening of "Foolish Wives" that he too had to take to his bed for a few days, has just announced the cast for the latest serial of the new type.

The definite selections were somewhat delayed by illness. He now announces, however, that Harry Myers, who has played with Universal fully half of his photoplay career, has been signed to play the lead, Robinson Crusoe. This selection is particularly happy, as he will endow the role with a wealth of humaness and humor. No one who saw his work in "A Connecticut Yankee" will doubt for a moment that he will make a wonderful Crusoe.

Mr. Stern was fortunate enough to sign Nobel Johnson for Friday. Others of prominence in the cast are Gertrude Olmstead, the Elks prize winning beauty; Joseph Swickard, who played a big role in "The Four Horsemen," and Gertrude Claire, who has just finished in an important part for "Human Hearts." Robert F. Hill will direct.

Selznick Offers Ince Film for Use Lincoln's Birthday

As an especially appropriate booking for the week starting February 12 the Selznick organization calls attention to the Ralph Ince presentation of "The Highest Law," a photoplay in which Mr. Ince plays the role of Abraham Lincoln. As Lincoln's Birthday falls on Sunday the holiday will be celebrated Monday, and this fact gives showmen two days (where Sunday shows are in order) to make a special drive on the Lincoln subject.

"The Highest Law" was produced in time for Lincoln's Birthday a year ago and was very generally played at that time, but there still remain hundreds of theatres where the Ralph Ince presentation will come as a new feature for the reason that it has not been played. Mr. Ince not alone stars in "The Highest Law" but he directed the presentation from his own assemblage of data bearing on the subject of Abraham Lincoln.

The story relates an actual incident in the Rebellion as touching directly upon the life of the great "War President." Ince has made a specialty of Lincoln interpretations, having also produced "The Land of Opportunity" when the Sleznick organization was co-operating with the Americanization movement that the late Franklin K. Lane inaugurated when he was secretary of the interior in the previous administration at Washington.

Gunning Signs Schertzinger and Wray Physioc's Product

Rumors of production news soon to be forthcoming from the Wid Gunning organization this week bore fruit in a definite announcement concerning two production units. Victor Schertzinger, it became known, is about to start work at Santa Barbara on the first of four special Victor Schertzinger Productions, while the news also became public that the Wid Gunning organization had signed for a series of four Wray Physioc Productions.

The first Schertzinger Production, on which work is about to start, carries the box-office title of "Dollar Devils." Concerning the Wray Physioc Productions the announcement states that the first, "The Madness of Love," is already completed, while the second is being edited.

Wid Gunning also has signed for a number of other independent productions which are now being edited and concerning which a definite announcement is expected next week.

Schertzinger already has three of the four stories which he intends to film. Of the three stories, two are the work of Louis Stevens and one is by Kenneth Clark. The fourth will be selected within the next few weeks. Cullen Landis, Joseph Dowling and other members of the cast have already been signed. Mr. Schertzinger will be assisted by John Stumar, one of the best-known cameramen in the business.

International News Supplies Views of Pope on Day of Death

A great news reel "beat" is claimed by the International News Reel Corporation for supplying Broadway theatres a few hours after the Pope's death with what are said to be the only and exclusive moving pictures taken of Pope Benedict XV. International, which claims to be the only news reel company ever to take moving pictures of a Pope or in the Vatican, recently obtained possession of the only other moving pictures of the Pope ever filmed.

At the same time that Broadway houses were being supplied with the Pope pictures, 300 prints also were being rushed by fast mail, aeroplane mail, courier and other means to exhibitors in other parts of the United States. These prints, each 500 feet in length, are a part of International News No. 7 released by Universal, and are being supplied to all users of the International News Reel service without added cost.

The celerity with which the pictures of the Pope were distributed Sunday is all the more remarkable owing to the fact that International was not deceived by the false report of Saturday afternoon but waited until absolute confirmation off the Pope's death early Sunday morning, before starting to work on the news reel feature. Laboratory workers of the Universal Fort Lee plant had to be called from their beds to begin the printing and cutting of the film.

Selznick Revives Talmadge Film

On February 20 "By Right of Purchase," sixth of the Talmadge revivals, will come to showmen through Select exchanges. Norma Talmadge is the star and the production was original at the time when Eugene O'Brien was her leading man. The Talmadge revivals are all furnished on new film, retitled and re-edited.

Coogan Completing Another Feature

While "My Boy," Jackie Coogan's latest production has been enjoying successful openings in the key centers and exhibitors throughout the country are planning campaigns for the feature when it arrives in their territories, the star, Jackie Coogan himself has been a very busy little fellow.

Jackie has been working hard on a new feature film. It is a plumber story with the starlet in the role of the plumber's helper. Like "My Boy," this new picture was filmed from an original story written for Jackie. Those who have seen portions of the film exhibited in the studio projection rooms claim it is a most worthy successor to the "My Boy" subject and if anything contains more comedy angles which is the proper thing for the next vehicle to possess in view of the serious role Jackie enacts in the "My Boy" film.

Sol Lesser, vice-president of the West Coast Theatres, Inc., and producer of the Coogan productions, announces that 1922 will be a rush year for the Coogan organizations. That there will be no letup in production is the prediction of Mr. Lesser. "We aim to have four feature pictures completed before the first of next year," says Lesser, "and during that time there is a possibility of Jackie making one of these four productions abroad," he added. Jackie's new production is still untitled. The feature is in full five reels length.

Priscilla Dean Is to Star in Universal's "Under Two Flags"

After spirited competition and negotiations extending over several months, John C. Brownell, eastern scenario editor of Universal, has just purchased the screen rights to "Under Two Flags," by Ouida.

Priscilla Dean has been greatly interested in the character of "Cigarette," the heroine in "Under Two Flags." And Universal realizing what Priscilla Dean could do in a part like "The Wildcat of Paris" has had in mind just such a role as "Cigarette" for Miss Dean. It is a delightful combination of spitfire, ingenuousness, eccentricity and dramatic intensity, it is said. Belasco saw infinite possibilities in "Under Two Flags" and when he presented it in 1901 with Blanche Bates and Maclyn Arbuckle in the principal roles it was one of the dramatic novelties and biggest successes of the season.

Fox Actress Comments on Work Abroad

Some interesting observations of production in foreign countries were related by Violet Mersereau, who recently returned from Rome, where she had been playing the Christian maiden in "Nero," which J. Gordon Edwards has just completed for William Fox.

"Making pictures in Rome," she said, "has both its advantages and disadvantages. The climate is perfect and the studios are fair. Our studio was the best in all Italy, but none of them has the perfect equipment that makes our American studios such a joy. But Mr. Fox did everything possible to contribute to our comfort, and it was a delight to work for him.

"I might give as one of the greatest advantages, my scenes with the players who spoke only Italian or French. I was the only American in the cast, and I found it somewhat disconcerting at times to have the director tell me to look tenderly at the leading man while I listened to his earnest protestations of love—disconcerting, I mean, when he would pour a perfect volley of Italian at me. I could not understand a word he was trying to say, and when I answered his passionate declaration in English he looked just as mystified."

New Fox Films Are Announced

Johnnie Walker and Edna Murphy, youngest of Fox stars, have just completed "Extra! Extra!" at the Fox Hollywood studio. The story is by Julian Josephson and was directed by W. K. Howard. "Elope If You Must" is the title of Eileen Percy's newest starring vehicle, adapted from a story by Joseph Poland and directed by C. R. Wallace.

William Fox has just purchased a novel as material for a coming picture by Tom Mix. The novel is "Free Range Lanning," by George Owen Baxter, and is a story full of action.

Under the title of "Iron to Gold," Dustin Farnum has begun work on a new picture at the Fox Hollywood studio. The story is by George Owen Baxter, and the adaptation for the screen by Jack Strumwasser. Margaret Marsh is leading woman.

Work Started on New Kineto Series

James A. Fitzpatrick, who produced the series of "Great Authors" for the Kineto Company, is already at work on a new Kineto series to be based on "Great Statesmen."

Work has gone forward on a number of subjects; among them George Washington, Benjamin Franklin, Alexander Hamilton and Thomas Jefferson of the Revolutionary Period; James Monroe, Daniel Webster and Abraham Lincoln. Other contemplated subjects are James C. Blaine, Grover Cleveland, William McKinley, Theodore Roosevelt and Woodrow Wilson.

It is probable that in this latter group several substitutions will be made. There will be twelve subjects in the series, each being treated in a single reel.

Mr. Urban expects Mr. Fitzpatrick to finish the entire series by late spring or mid-summer and then will probably send him to Europe to carry out the idea among the European authors and statesmen.

Viora Daniel in "'Twas Ever Thus"

In featuring Viora Daniel in the latest comedy he has completed for Educational release, "'Twas Ever Thus," Al Christie has moved her up the ladder along with Dorothy Devore, Bobby Vernon and Neal Burns, who alternately head the casts in the new Educational-Christie Comedies. Miss Daniel was with the Lasky company, playing leads before joining the Christie company.

"Boomerang Bill" Coming to Rialto

"Boomerang Bill," featuring Lionel Barrymore, will be presented by Hugo Riesenfeld at the Rialto Theatre, New York, the week beginning February 5. It is a Cosmopolitan production released by Paramount. The original story was written by Jack Boyle. The picture was directed by Tom Terriss.

Pyramid Signs Betty Blythe to Star in "The Mayor's Wife"

Three important announcements were made for the motion picture trade this week by Walter E. Greene, president of Pyramid Pictures, Inc., of New York City.

The first is the signing of Miss Betty Blythe as star of Pyramid's third super feature and the fact that Kenneth Webb will direct this spectacle. "The Mayor's Wife," from the pen of Anna Katherine Greene, will be the starring vehicle for Miss Blythe. Production will commence in about three weeks at the Whitman Bennett Studios in Yonkers, which has been taken over by Pyramid.

The second item of interest is the announcement that Ray C. Smallwood will commence casting at once for "The Queen of the Moulin Rouge," from the pen of Paul M. Potter. Monte Blue has been signed to play the male lead in this all-star production.

The third announcement is that "My Old Kentucky Home" is almost ready for the trade. Plans are being made for its New York showing. Sigrid Holmquist, Monte Blue, Lucy Fox, Arthur Edmund Carew, Frank Currier, Julia Swayne Gordon, Matthew Betz and Billy Quirk comprise the all-star cast in this production, which the producers expect to be one of the hits.

Critics and Public Approve Arliss in "Ruling Passion"

Unanimous approval from the reviewers for the New York newspapers and frequent outbursts of spontaneous applause from capacity audiences at the Strand Theatre, marked the Broadway premier last Sunday, January 22, for George Arliss in "The Ruling Passion," second of the Arliss film productions for United Artists.

"The Ruling Passion" showed to capacity from the beginning of the very first performance to the very end of the last. There were hundreds who stood up all through each showing, and many other hundreds who were turned away because of a lobby that was jammed by still more hundreds waiting and struggling to get inside.

Enthusiastic comments of those who had seen the incomparable Arliss in his new, entirely different and wholly delightful role of the humanitarian in this whimsical comedy drama, as they filed out, only served to whet the desire of those who were waiting to get inside, and made them the more determined to wait till they could get in.

"Bride's Play" Drew $24,000 During Week's Run at Rialto

In offering "The Bride's Play," starring Marion Davies, Cosmopolitan Productions announces that it wishes the exhibitors to know that this picture rolled up the big total of $24,169 45 during its week's presentation by Hugo Riesenfeld at the Rialto Theatre, New York. The proof of the value of the production lies in those figures because they demonstrate that Mr. and Mrs. Public like "The Bride's Play" and like it with enthusiasm, Cosmopolitan Productions states.

"The Bride's Play" is a successor to Miss Davies's previous popular release, "Enchantment." The original story appeared in *Hearst's Magazine*. The author, Donn Byrne, also wrote "The Woman God Changed," which was one of the most successful pictures of last season, according to statements from Cosmopolitan Productions.

Sennett's Latest Has Been Finished

After months of concentrated effort on the part of Mack Sennett, the final touches have been put to "For Love or Money," his latest achievement. This is listed as the second Sennett feature for release through Associated First National.

The film is an original story of love, romance and adventure, and was directed by F. Richard Jones, with an all-star cast headed by George O'Hara and Kathryn McGuire. The others are Noah Beery, Ethel, Grey Terry, Billy Bevan, Mildred June, Ben Deely, Dot Farley, Robert Cain, Herbert Standing and Eddie Gribbon.

Broke Records

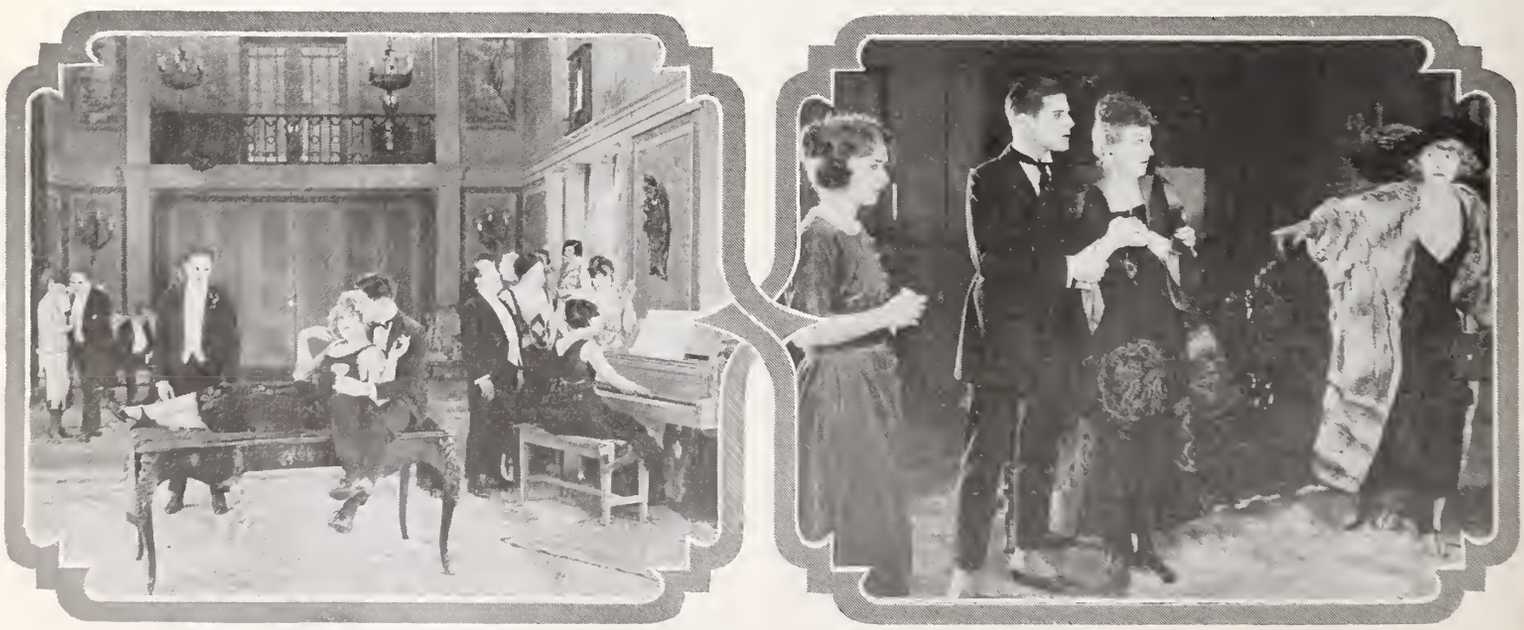
Completed returns on the results of the holiday drive of Century Comedies show that sales from the different exchanges more than doubled their previous high records. Gratifying co-operation was given Julius Stern, president of Century.

The returns alone on the special bills for children featuring the Brownie and Baby Peggy series were notable. This is true not only in the United States but in Canada as well.

New Exchange

The Associated First National chain of exchanges has been augmented with a new office in Butte, Mont., created to take care of the rapidly increasing amount of business in that state. It is located at 114 West Granite street and Charles W. Koerner, a salesman, who has been covering Oregon for the Portland exchange, has been installed as manager.

Mr. Theatre Owner
or Manager
See Page 490 for
An Announcement of
Interest to You



SCENES FROM "THE BROADWAY PEACOCK," STARRING PEARL WHITE. A FOX PRODUCTION

Keeping in Personal Touch

By FRITZ TIDDEN

HAVING completed all details relative to signing contracts and such, preparatory to his entering the moving picture industry, Will H. Hays has returned to Washington to resume his duties as Postmaster General. He will finish his term of office on March 4.

* * *

The London daily, weekly and film trade papers have given J. Stuart Blackton's production, "The Great Adventure," fine notices. Published reports from London correspondents in American papers also have spoken highly of the picture. All that we have read for the most part deal with the performance of Lady D'ana Manners, giving her unqualified praise and predicting an unusually brilliant success for her if she continues in pictures.

* * *

Harold Lloyd was a visitor to our sanctum to bid farewell a few hours before he left for the coast the other day.

* * *

Bert Adler returned to town from a trip that included Portland, Maine, Boston, Baltimore and Washington in the interests of the George Arliss productions. He says he finds things pointing up in those cities.

* * *

An advertisement of a certain film utilized a lot of good money in space rates to say this with display type the other morning:

"Harriette Underhill, famous motion picture critic of the New York Tribune....Recognized as one of the foremost authorities on motion pictures in the world...."

By whom, for heaven's sake?

All the same ad writer has to do is to place Quinn Martin, of the New York World, and A. S., of the Globe, in the same category and omit real critics of pictures such as Robert Sherwood, Percy Reniers, if he is still writing on films, Don Allen and R. W. P. and the laughter of thinking readers (and there are some) may penetrate into his office.

* * *

Miss Underhill's ludicrous alibi in last Sunday's Tribune for praising a film about which nearly everyone couldn't find enough bad things to say wins the tin plated banana for humor of the week.

* * *

Ernst Lubitsch, who has been in this country for the past month, sailed for home January 17. Paul Davidson went with him.

* * *

Ralph Kohn and Ben Blumenthal followed them to Europe on a steamer sailing the next day.

* * *

Robertson and Webb has secured the services of Harry Kerr as studio representative.

* * *

Poor Max Linder! No sooner had the spry little French star recovered from the temporary loss of his eyesight than he came down with a bad cold which developed into a mild but serious case of pneumonia. He is in bed at his home under the care of a physician and nurse, and will be unable to resume production on his burlesque of "The Three Musketeers" for at least two weeks. The doctor's edict is that Max exercise great caution because of the danger resulting from his having been gassed in the war. He was left without the rugged constitution he had prior to service.

Cynthia Perot and Elliott Taylor, after a highly successful season in London and Paris, have returned to New York to appear at the Criterion Theatre in their spectacular "Spanish Jazz." Perot and Taylor were the features of "The Little Dutch Girl" at the Lyric Theatre in London for over six months and also danced at the supper hour at the Embassy Club during that time. Then they went to Paris and danced at the Frolics and the Chateau de Madrid for over eight months. "Spanish Jazz" was selected by Hugo Riesenfeld as a feature of the Criterion's program because it gives a dashing start to the feature film, "Red Hot Romance," the John Emerson-Anita Loos production which satirizes the romantic stories of American heroes in South American kingdoms.

* * *

Sam Morris, vice president in charge of distribution for Select Pictures' Corporation, left for Chicago January 23 on the first leg of a journey that will take him to most of the Select Exchanges in the mid-West section. He will have Chicago as headquarters for the next few days, making trips out of there to neighboring branches.

Morris lately returned from Washington and the South, where he went in the interest of Select Pictures' distribution and his Chicago trip is but a second section of an itinerary that he has mapped out for the next few weeks. Morris makes a practice of personally visiting the Select Exchanges at least twice a year.

This time he is especially interested in promoting the sales of "A Man's Home," the first of this season's Selznick specials, and "Conceit," the special starring Hedda Hopper and William B. Davidson that has just been released.

* * *

It has been the custom of the Authors' League of America to have a prominent director at each of their monthly luncheons to give them words of advice on writing for the screen. The January luncheon at the Cafe Boulevard, New York, had Herbert Brenon, well-known Fox director, as the guest of honor. Brenon, who has just completed a picture with William Farnum as the star, talked on writing up to the screen, not down to it—which was a gentle reminder that authors must take motion pictures seriously if they are to succeed.

* * *

On Sunday evening, February 5, will be held the second revel of the season at the Green Room Club, with Walter Vincent, secretary of the Actors' Fund, as the guest of honor. Richard Carlyle, director of the current revel, reports progress towards the make-up of the program, a large number of Green Roomers having signified their intention of appearing in several new playlets, for which the club has been famous for some years.

* * *

Should Arthur Hopkins' revival of "The Deluge" prove to be the success it merits, it will help in exploiting Goldwyn's production of "The Sin Flood." The latter is the picturization of the former, and received more than the usual acclaim from the reviewers. "The Deluge" when it opened a few seasons ago was unanimously stated to be one of the finest dramas ever shown upon the American stage, but Hopkins made the error of opening it during the hottest spell New York had experienced in years. And such heavy stuff in such heavy weather didn't go, even in the face of unusual and valuable praise.

Coming! The Old-Timers Dinner!

HOW long have you been in, on, or of, the moving picture business? Has it been ten years? If it has, you are an old-timer, a young old-timer, and you are eligible to attend the

OLD TIMERS' DINNER

which will be held in the month of March and in a place, at a time, and price decided by the committee. Joseph Miles has consented to act as chairman of the credentials committee. Harry L. Reichenbach has agreed to serve as master of ceremonies. The sentiment has been sounded and it's for the dinner and all that it will mean to those who are eligible to attend.

The committee will pass on your status promptly. If you have put in ten years in this, the greatest of all business, the finest of all human endeavors, send word to the undersigned in care of Moving Picture World, 516 Fifth Avenue, and send word today, You will want to be a part of it.

This is the third reprinting of this notice. A great many replies have been received. To those who have already signified their intention of taking part in the Old Timers' Dinner this opportunity is taken to notify them that in the near future they will be given full particulars by mail.

Don't hesitate. Write today. You will want to be among those who will make the Old Timers' Dinner a memorable occasion.

FRITZ TIDDEN.

Everyone writing on films has already made the customary selection of the ten best pictures of the year. Not to be outdone, we, with a little outside help, have selected what we consider the best five during the same months. We may include but five, but they are real choice. Our "Best Five of the Year" are:

"Havana, the Beautiful."
"On to Bimini."
"Montreal and Vicinity."
"London Still Wet."
"Making Madiera Wines."

* * *

Speaking of best pictures of the year, seriously. Why does not First National revive "A Small Town Idol?" The customary time before a film is re-shown may not have elapsed, but we are under the impression that this is an instance when the precedent may be broken. You all may not give a darn, but we will nevertheless state that we saw "A Small Town Idol" four times. And asking a reviewer to see a moving picture over again is like inviting a postman to take a walk on his day off.

The picture should have played an extended engagement on Broadway. We'll warrant it would have been successful. Is it too late?

MIA MAY

Who appears in Paramount's four feature spectacular series, "Mistress of the World." A UFA production, directed by Joseph May

Milton Kronacher, salesman for Pathe Exchange, New York City branch, again heads the entire sales force for the month of December, winning by over 200 points from his nearest competitor. Kronacher has led the Pathe field throughout the United States for the year passed, 1921, in April, May, June, July, August, September, November and December being nosed out of first place by a small margin in October. Eight months out of twelve being first, and second in January, February, March and October. Not so bad, eh?

* * *

"To relieve condemned men of nervous tension, a picture-show, it was announced at Sing Sing the other day, will be given in the death house the night before each execution.

"Heretofore, moving picture performances have only been given on rare occasions for the slayers in the condemned cells.

"The next show is to be given on Wednesday, February 1, the eve of the execution of Harry Givner, convicted of the murder of Mrs. Lizzie Niznick, of Yonkers."

The above is a news story carried by the N. Y. dailies.

We refuse to make the obvious retart. You make it.

* * *

Charles Phillips, of the special exploitation staff of R-C Pictures, arrived back in town on Monday, after a cross-country exchange tour.

* * *

Bill Oldknow came to town the latter part of last week.

* * *

Bayard Veiller arrived in New York a few days ago and immediately started work "doctoring" a legitimate stage production for one of the Broadway managers.

Edgar Selwyn has written a playlet which Florence Reed will use in vaudeville. She is booked over the Keith circuit.

* * *

Ann Luther has returned from Paris.

* * *

Charles Christie is in town.

* * *

The Wid Gunning organization is getting out a weekly house organ that is interesting and serviceable. Its name has a strange fascination for us—"The Hell-Raiser."

* * *

Julius Stern, president of Century Film Corporation, who as second vice president of Universal is Carl Laemmle's personal representative at Universal City, has been ill for the past week with an attack of grippe which has delayed his plans for returning to the coast to carry out the plans for a big 1922 production campaign for both Universal and Century.

Stern spent nearly an entire week without sleep, speeding the opening of "Foolish Wives," and afterwards helping to arrange the many cuts necessary, and his present illness is the result. He will start for California with Laemmle as soon as he has completely recovered his strength. With him will go Zion Myers, his secretary, who is the brother of Carmel Myers, the film star.

* * *

It is reliably reported that "Bull" Montana, who has been teaching the Hawaiians how to wrestle, has abandoned his program of education and returned on the liner Wilhelmina to teach Americans the latest versions of the hula.

* * *

The Century Limited, the Century Comedy Company house organ is now included in Universal's Moving Picture Weekly instead of being published independently. David Bader remains editor of Century Limited, but is known as the engineer.

* * *

Diana Allen may temporarily quit the screen and play on the legitimate stage for the Shuberts.

Why wait until the last minute to send in word that you are coming to the Old Timers' Dinner?

Louise Fazenda has had recently several offers to appear in vaudeville.

* * *

Louise Glaum is on her way back to New York.

* * *

Ferdinand Pinney Earle is in town.

* * *

Clem Stewart, exploitation manager for Southern Enterprises, has returned home after a week's vacation in New York.

* * *

Elmo Lincoln, star of "Adventures of Tarzan," which the enterprising Weiss Brothers are successfully State righting, aided and abetted by Bert Ennis, publicity disseminator de luxe, on Tuesday of last week comfortably planted themselves in an Eddie Rickenbacker Special with the determined intention of establishing a new automobile record from New York to Philadelphia—and getting newspaper publicity while en route. Elmo is on a personal appearance tour of the country.

* * *

Ralph Kohn, of Famous-Lasky, has gone abroad.

* * *

Thibet, or not Thibet—that is the question in the mind of Carl Gantvoort, Benjamin B. Hampton, leading man, who recently received an offer from a British capitalist to head a company of film players now being organized to make a series of photoplays in Thibet, Persia and India

Permission has already been granted by the Llama of Thibet, a country abounding in natural beauties, but where the white man has been unwelcome for many years.

* * *

John McCormick, Western representative for First National, gave a triple birthday party last week to Marjorie Daw, John M. Stahl and Jack Coogan, Sr. Miss Daw was born on January 19, Coogan on January 21 and Stahl on January 22. Marjorie Daw received an invitation from friends in Colorado Springs, where she was born just twenty years ago, to attend a banquet there in her honor, but owing to her

There are five or six reasons why you will want to attend the Old Timers' Dinner.. That it will be an interesting affair is all of them

cinema engagements in Los Angeles was forced to send her regrets. Marjorie recently finished work in Marshall Neilan's "Penrod," which will be her next First National release. Stahl is now working on "One Clear Call" at the Louis B. Mayer studio.

* * *

Although he is not able, as yet, to do any work in pictures, Teddy, the canine actor of the Mack Sennett Comedies, walked around the lot to visit his pals the other day. It will be remembered Teddy fell while working in a scene and hurt himself internally, but it is hoped he is now on the way to complete recovery.

* * *

A dispatch from Los Angeles states that a telegram was received there Saturday from May McAvoy stating that she and her mother had been in a railroad wreck on the Santa Fe near Trinidad, Col. A broken rail caused the ditching of five cars. There were no fatalities and Miss McAvoy and her mother, who were on their way to New York, were uninjured.

* * *

Henceforth it is to be Rodolf Valentino, instead of "Rudolph." The Paramount star states that the original spelling of his name is with the o and f, that he uses it in all business transactions and that he prefers thus to be known among motion picture fans.

Cast Chosen for M. Prevost Film

The entire cast has been chosen for Marie Prevost's new story, "Kissed," which has just been started at Universal City. Frank Glendon and Lloyd Whitlock carry the two male leads. King Baggot is the director.

Chinese exhibitor meets American actor and Scotch producer in Mexican street in Christie's California studio. (The burro is neutral.)

Live News from Everywhere

San Francisco

Ben F. Simpson, former manager of the Realart branch and a pioneer film exchange man of this city, has been appointed manager of the local office of Wid Gunning, Inc., succeeding W. A. Crank, who resigned to represent the American Releasing Company. The change was made during the recent visit to this city of Howard Esterbrook, vice-president of Wid Gunning, Inc.

* * *

Sam Y. Edwards, First National manager, has been seriously ill but is now on the road to recovery.

* * *

Irving Lesser, now of Los Angeles, paid his home town a visit the middle of January, stopping off on his way to New York on a business mission.

* * *

R. J. Tobin, vice-president of Robertson-Cole and director of studios, was a recent visitor.

* * *

M. E. Cory, salesman for First National, has returned from a visit to the northern part of the state. Conditions are reported to be improving there, with the resumption of work in several large industries.

* * *

Frank Seipel, formerly with the San Francisco Select office, has become manager of the Theatre Visalia, Visalia, succeeding Frank Salisbury.

* * *

C. C. Thompson, formerly with Associated Producers and later with Wid Gunning, Inc., has joined the selling staff of the Fox exchange.

* * *

Barney Benard, a well-known film salesman, is now with Famous Players-Lasky.

* * *

Harry David, for many years connected with Portola and California theatres, now manager of the Mission Theatre, Los Angeles, paid his home city a visit in January.

* * *

Following a series of conferences between a committee from the Allied Amusement Industries of Northern California and one from the Theatrical Federation, composed of five unions, some of the sources of misunderstanding between employers and employes have been done away with. A grievance committee has been appointed from both bodies and in the future troubles will be taken up by this and adjusted, where possible, without a general discussion. A wage reduction of 7½ per cent. has been accepted by stagehands and obnoxious restrictions have been removed.

* * *

The All Star Features Distributors, Inc., has moved to 209 Golden Gate avenue, the former Realart quarters.

* * *

W. S. Webster of Woodland was a recent visitor and purchased equipment for the new Strand Theatre which will be opened in about six weeks.

* * *

L. G. McCabe of Coalinga has opened his new theatre in that city. This house could have been opened several months ago but it was not felt that conditions were settled enough then, owing to the strike of oil workers.

* * *

The McCloud Lumber Company has opened a new picture house at McCloud, with Mrs. Victoria Murray in charge.

* * *

J. J. Woods, of the Redding Theatre, Redding, one of the most popular exhibitors of Northern California, is recovering from a severe attack of pneumonia.

* * *

Frank C. Miller, of the Victor Theatre, Sacramento, announces that plans have been completed for the remodeling, enlarging and refurnishing of this house.

* * *

The Hippodrome Theatre at Sacramento, damaged by fire several months ago, has been reopened.

* * *

Aaron Goldberg, who conducts two theatres in the downtown district of San Francisco, is preparing to pioneer in a new field and has awarded contracts for the erection of a picture house on the Embarcadero, near Mission street. This location is directly across the street from the Union Ferry, the busiest ferry terminal in the world, handling more than 50,000,000 passengers a year, and is on a thoroughfare frequented by sailors and dock workers in addition to travelers. The house will seat about 400.

* * *

H. A. Snow, San Francisco explorer, has returned from a trip through Africa with about 150,000 feet of pictures and a large collection of rare animal life.

* * *

Oliver Kehrlein, well-known exhibitor of Oakland, has been appointed head of a finance committee to raise a revolving fund to aid deserving workingmen of that city.

Cyrus Chapin, who edits the Sea Lion at San Francisco and has written scenarios for years, has been engaged by the Stewart Motion Picture Company to head its scenario department and to arrange the scenarios for twenty-eight pictures to be produced for the Richard Kipling enterprises.

* * *

"Bull" Montana, who has been giving wrestling exhibitions in the Hawaiian Islands of late and learning some of the latest movements of the hula, arrived recently on the liner Wilhelmina.

* * *

Visual education has been made a part of the curriculum of the State Teachers' College at San Jose, complete equipment having been installed. Arrangements are being made to provide visual education to the public school children of San Francisco and suburban cities without cost, through the opening of theatres on Saturday mornings for the showing of educational films.

Philadelphia

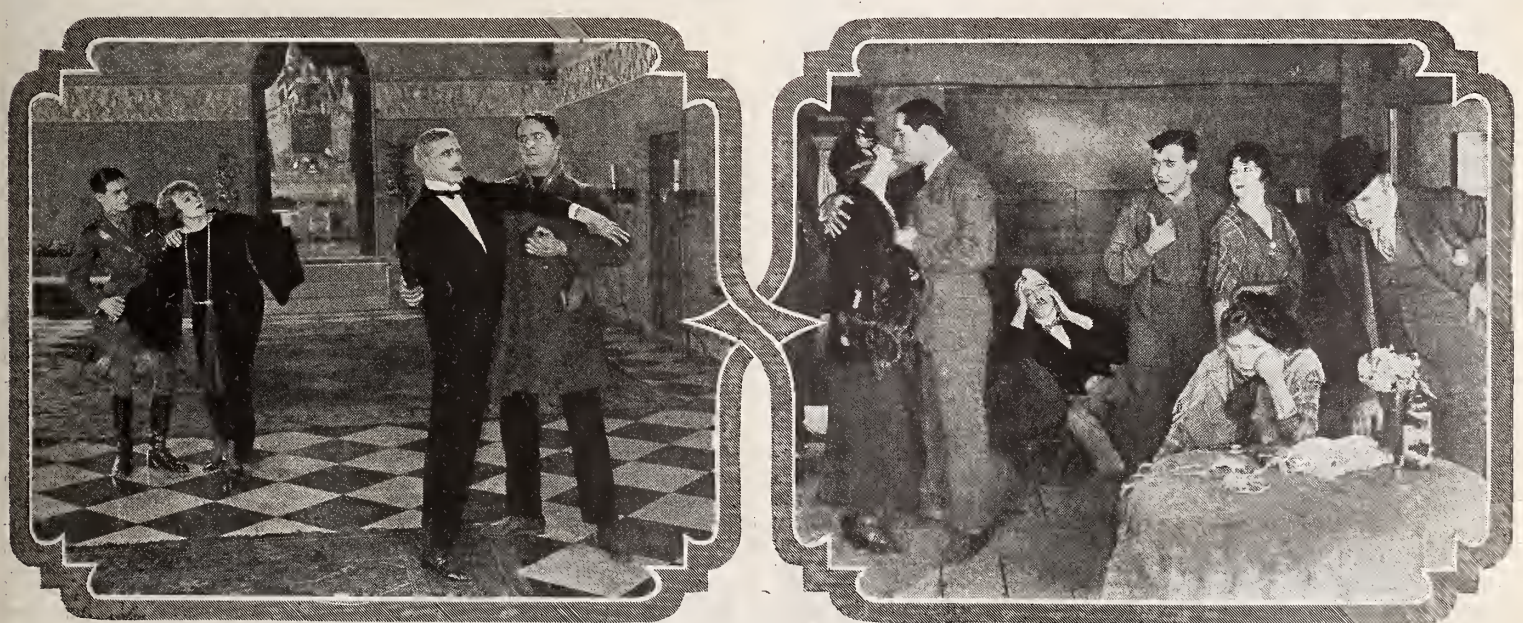
Six stockholders have applied for a receiver for the Imperial Theatres Corporation, organized for the operation of a chain of theatres in Pennsylvania. Mismanagement by officers and directors is alleged by the stockholders. The application was filed in the U. S. Court here.

* * *

J. A. Byrne has left Vitagraph to go with the Associated Exhibitors as representative for the Wilkes Barre territory.

* * *

J. J. Shubert, who has taken over the Apollo Theatre, Atlantic City, where Shubert's vaudeville with pictures will be offered, will attend the opening January 22.



SCENES FROM "THREE LIVE GHOSTS." A PARAMOUNT PICTURE

SCENES FROM "WHITE HANDS," STARRING HOBART BOSWORTH. A MAX GRAF PRODUCTION. RELEASED BY WID GUNNING

Buffalo

Negotiations extending over many weeks involving the new Lafayette Square Theatre have been terminated with the house remaining in the hands of the Monument Theatre Company, of which M. Slotkin is general manager. A deal was pending through which the Shea Amusement Company and the Loew interests were to become interested in the new theatre. The new theatre will now open about March 1, playing independent vaudeville and pictures of all companies. Mr. Slotkin is planning to go to New York soon in search of a manager.

* * *

E. O. Weinberg, manager of the Mark-Strand, was a participant in a regular "Old Nest" scene when he with Mrs. Weinberg joined three other children and their wives or husbands in a trip to Jamaica, N. Y., to celebrate Eddie's mother's seventy-fifth birthday.

* * *

Bill Callahan, former assistant manager at the Palace Theatre and now manager of the Marlowe, one of the General Theatre Corporation chain, reports business booming under the new 5 and 10 cent policy.

* * *

The board of aldermen, of Binghamton, has fixed the following license fees for theatres in the southern tier city: Stone, $225; Binghamton, $225; Strand, $225; Symphony and Star, $175; Kalurah, $125; Regus, $100; Lyric, $100; City Line, Happy Hour, People, Grand, Laurel, Hider and Clinton, $75.

* * *

George Dell has opened the old Sun Theatre on Broadway under the name of the new Family and is showing pictures exclusively.

* * *

Walter Price, former A. P. manager, has resigned as a member of the Metro sales staff.

* * *

Harold F. Albert has adopted an all-picture policy at the Goodwill Theatre in Johnson City, eliminating the vaudeville which has been an additional attraction for several months.

Al Becker, of the Becker Theatre Supply Company, has sold four Simplex machines to Rochester schools. Al reports business picking up after a dull season.

* * *

Al Beckerich, manager of the Loew State, has started an "Our Treat Column" in the local edition of the Loew program. Those who find their name in a long list published each week are entitled to two tickets free. The stunt has created a lot of comment. Business continues capacity at the big house.

* * *

Fred Sage has relinguished control of the Frontier Theatre and is seeking another house. Parties new to the business have taken over the Frontier.

* * *

The new Lafayette Square Theatre will open about March 1. At about the same time the Olympic will be closed for several weeks for redecorating and remodeling prior to adopting an exclusive picture policy.

* * *

W. A. V. Mack has been named chairman of the Film Board of Trade directory committee. Other members are Allan S. Moritz, of Paramount, and M. A. Chase, of Universal. The committee will compile a complete directory of exhibitors in the territory served by the Buffalo Exchanges. The National Association wants all non-members of the Film Board of Trade entered as members free of charge. The entrance fee is $2.00. Members of the local board are opposed to the move, claiming that work now being done requires funds. The board will attend the Albany convention in a body, leaving February 13.

* * *

Harold B. Franklin, managing-director of Shea's Hippodrome, has engaged two conductors to lead the big symphony orchestra, Harry Wallace, formerly at the Criterion, and Julian Caster, formerly at the North Park. One will direct the orchestra one week while the other is screening and preparing the score for the following week.

There has been another romance along Film Row. P. G. Gentille, shipping clerk at the Select office, has married a film inspector at the same exchange.

* * *

Clayton P. Sheehan, district manager for Fox, is confined to his home with diphtheria. Mrs. Sheehan is a brother of W. R. Sheehan, general manager of the company.

* * *

Allan S. Moritz will celebrate his second year as manager of the Paramount Exchange February 26. What with Volsteadism in force, it is a problem for Mr. Moritz as to just what form the celebration will take. It may be a "quilting bee."

* * *

"Izzy" Cobe will succeed Phil Smith as Universal representative in the Utica territory. Bill Allen goes from Utica to Syracuse.

* * *

Dorothy Seibert has succeeded Ida Brown as booker at the Merit office. Miss Brown is going to California. Pretty soft! Ellen O'Connell, formerly with Pathe, is now in charge of the Merit inspection department.

Canada

Harry Brouse, owner of the Imperial and Family Theatres, Ottawa, has purchased a large business block with a frontage of sixty-six feet on Sparks street, the main downtown thoroughfare, from W. Godbee Brown, of Montreal, for $200,000. It has been intimated that the present three-story office and store building now on the site will be torn down. The lot has a depth of ninety-nine feet, with an alley and right of way at the rear. Mr. Brouse is a franchise-holder in Eastern Canada for Associated First National.

* * *

Amendments to the Amusements Taxation Act of the Province of Manitoba for 1922 do not include any increase in the schedule of charges on admissions to theatres in Winnipeg and other cities of the Province, according to an announcement from the Provincial attorney-general. The changes, however, will bring about the total abolishment of tax tickets, and all societies, clubs, churches and charity organizations will be required to pay the tax on all tickets. The abolishment of the use of tax tickets will save the Provincial Government a considerable sum for the printing and distribution of the tickets, as nearly 6,000,000 coupons are required annually for theatre use. It will also save much labor in the theatres.

* * *

Fire from an unknown cause damaged to the extent of $14,000 the Regina Theatre, Regina, Sask., on January 16, and it was closed for two weeks for repairs. The body of the house escaped the flames, the fire being confined to the stage section.

* * *

Announcement is made at Winnipeg, Manitoba, that the local branch of Select Pictures' Corporation will shortly be re-opened and that Danny Freeman, former manager of the Select Exchange, will once more have charge of the office.

* * *

The Rev. Father Laponite of the Children's Aid Society, Ottawa, Ontario, has opened an agitation against the giving of free tickets by picture theatres to children. At a recent meeting of the society, he complained that passes were falling into the hands of children with the result that they were finding an opportunity to attend theatres without the knowledge of parents or guardians.

* * *

Announcement has been made at Toronto of the appointment of Baron Grivot de Grandcourt, now a resident of Toronto, as exploitation specialist with Fox Film in Canada. He will tour leading Canadian cities to assist in the presentation of Fox specials.

* * *

Recent incorporations include a new company in Ontario and another in Quebec. In Guelph, Ontario, the Guelph Castle Theatre, Ltd., has been organized to operate the Castle Theatre. At Montreal the Europa Films, Ltd., has been established to distribute European film releases.

In the Independent Field

By ROGER FERRI

The Passing Week in Review

AT last the independent producing and distributing forces present a solid front. Of that there need be no doubt. The action of the Independent Producers and Distributors Association this week in immediately taking steps to fight the intentions of the Internal Revenue Commission to collect a five per cent. rental tax is convincing proof that the State Rights faction of this industry has finally organized itself. And this is as it should be. There has been altogether too much talk and too little action. The slogan of every State Rights concern should be: "Say it with action." We have direly needed action—and now that we have it, let all hands confine this action along lines that will best serve the trade in general.

ON page 483 is a complete report of the program adopted by the I. P. D. A. in its fight against imposition of the rental tax on State Rights sales. The article contains also a resume of the case of Christie Company versus the United States Internal Revenue Commission. Every State Rights producer, distributor and exchangeman should read it. The future of our business is at stake. Collection of the tax would bankrupt the trade. It would undo all the good that has been accomplished in the past year and a half. There is an issue involved that effects every man in this business. If ever State Rights men have fought this is the time when they should fight their hardest. The very existence of the State Rights producer, distributor and exchange is threatened.

THE trade is unanimous in its contention that the imposition of such a tax on State Rights sales is unconstitutional and illegal. The Internal Revenue Commission thus far has gone on record as believing otherwise. Christie Comedy Company has been granted a delay of 30 days to file arguments against the imposition. That is merely a detail of procedure. There should be no stalling, no patient waiting to see what the Commission will do. Now is the opportune time to fight. No effort should be spared to fully convince the Commission of the injustice of its intentions. It has been suggested by some that action be delayed until the present case has been decided. Trained legislative attorneys believe otherwise.

HARRY G. KOSCH of the Independent Producers and Distributors Association, has announced that he will ask leave to intervene in the case. And the issue involved is of sufficient importance to the trade in general to warrant such action. Mr. Kosch, like many others in this branch of the industry, is convinced that drastic and immediate action must be taken on all issues threatening to jeopardize the interests of State Righters. His timely move in calling a special meeting of the I. P. D. A. deserves commendation. It demonstrates the spirit of the I. P. D. A. And it's a display of the spirit that cannot help but win.

IMPOSITION of the tax will ruin a flourishing market. Even the most prosperous of our State Rights concerns will be put out of business if this tax is collectable. If need be the fight will be carried to the United States Supreme Court for final adjustment. State Righters are not the only ones involved. The entire industry will be affected if the interpretation now placed on the act is kept in force by the Commission. The distribution end of the entire industry will be called upon to dump millions of dollars into the treasury of the United States.

THERE should be co-operation in this fight. The interests of the National Association are as much at stake as those of members of the Independent Producers and Distributors Association. Jack Connolly, the Washington representative of the N. A. M. P. I., is on the ground. But he must have the unanimous support of members of the association he represents. It has been said that the issue concerns only the independents. Tax experts disagree. They believe, and there is reasonable ground for such belief, that the entire industry will be involved if the Commission holds that the tax is collectable, for the reason that many local exchanges distributing the wares of national distributing companies are controlled or owned by local or subsidiary interests.

BUT regardless of the attitude of the N. A. M. P. I., the independents have decided to fight—and fight to the end. There will be no compromise. The tax is unreasonable and unconstitutional, according to those who are experts in such questions. It will bankrupt the trade. The laws of the country are aimed at construction, not destruction. But this tax spells destruction. It is out of the question. To impose it would be to discourage competition in an industry that direly needs competition. Its effects would be in direct contradiction of the principles to which our constitution was dedicated.

THERE can not and must not be any lagging on this issue. The Government is pressing the issue. We must push back with equal force. Delay means defeat. Opposition must not be confined to mere words. There must be action—immediate action. Harry G. Kosch has the right idea—say it with action. And say it now.

THIS week the I. P. D. A. will file complaints against two exchanges, one accused of wholesale violation and disregard of contracts, and the other charged with giving worthless checks in return for merchandise, failure to give an accounting on pictures leased on a percentage basis and violation of contracts. These will be in the nature of test cases. In the latter instance, the association will ask for a Federal receivership. In the former, criminal action will be instituted against the accused. The I. P. D. A. means business. It is determined to drive out of the field dishonest exchanges and "fly-by-nights," and eliminate film piracy.

FOR years this trade has been menaced by these dishonest operators. Much has been said against their presence, but no action ever was taken. The practice has progressed to such an extent that national distributors have suffered huge losses. There is little chance for the recovery of these losses. But the elimination of these operators will benefit the trade in general—and that is the purpose of the movement of the I. P. D. A. The movement has the endorsement of every legitimate exchange. The test cases will bear close watching. Let them serve as a warning to others similarly involved. Let them understand that nothing bordering on crookedness will be tolerated. Let them understand that they will either have to "shoot straight" or be thrown out.

THE State Rights market is being cleansed. Let the process be complete. Exhibitors throughout the country hail the action of the independents with enthusiasm.

In the Independent Field

I. P. D. A. Will Take Legal Action Against Philadelphia and Middle Western Exchanges

Two test cases to ascertain the extent to which distributors may legally go in action to recover money or losses incurred from broken contracts will be made by the Independent Producers and Distributors Association within the next ten days, it was learned authoritatively this week. As a matter of fact no surprise will be occasioned if, this week, as a result of a visit to Philadelphia by Harry G. Kosch, general counsel for the I. P. D. A., to consult an exchangeman against whom the distributors have a grievance, legal action were taken to recover certain damages alleged to have been suffered by a number of distributors who have had business dealings with the exchange.

Another test will be made in a middlewestern city where the I. P. D. A. will make overtures to a certain exchangeman, who is charged with having issued worthless checks, failure to give any accounting on percentage transactions and with general violation of contracts, for recovery of money alleged to be due many of its members. It is reliably reported that this exchangeman's indebtedness to national distributors is more than $20,000. If no adjustment satisfactory to the distributors can be made, it is the intention of the I. P. D. A. to file application in the United States District Court for a Federal Receiver to take charge of the affairs of the exchange.

If these two test cases prove successful it is the intention of the Independent Producers and Distributors Association to deal in a like fashion with other exchanges under the surveillance of the organization. The association intends sparing no effort to bring to justice a certain small number of dishonest exchanges, that have been victimizing not only exhibitors, but national distributors as well. Mr. Kosch will personally take charge of the cases.

On Friday, Jan. 27, Mr. Kosch and several members of the I. P. D. A. were scheduled to go to Philadelphia In that city is alleged to be an exchangeman who has been in the habit of contracting for a series of pictures, playing the first two or three of that series and defaulting on the others. Because of the agreement between national distributors and exchangeman the hands of the former have been tied and he has been unable to dispose of his pictures in that territory to some other local distributor who might seek the entire output, according to allegations of the I. P. D. A.

This exchangeman will be asked to make an adjustment satisfactory to the involved distributors. If he fails, a test will be made of the issue. This test will be made to ascertain the ability of distributors in enforcing a film contract, i.e., enforce an exchange that has contracted for a series, used one or two and defaulted on the others.

The middlewestern case is even more serious inasmuch as one of the charges is that the exchangeman in question has been issuing worthless checks. Another is violation of contracts. The other charges him with failure to give an accounting for moneys received on pictures leased to him on a percentage basis.

Announcement also was made that a committee including Tom Evans and Harry Getz, representative of the Allied Laboratories Association, had been appointed for the purpose of co-operating with the Independent Producers and Distributors Association in putting an end to film piracy. The two associations will work together and have already obtained the co-operation of the Federal Trade Commission, which, as was exclusively announced in this department several weeks ago, is conducting a nation-wide investigation of the activities of alleged film "pirates" and "fly-by-nights."

Resumé of Week's Business

C. B. C. Film Sales Corporation

Carnival Comedies

United Film Service of St. Louis for southern Illinois and eastern Missouri.

Russell Productions, Inc.

"Life's Greatest Question"

All-Star Feature Distributors of Los Angeles and San Francisco for California, Arizona and Nevada.

"Shadows of Conscience"

Progress Features Exchange of Los Angeles and San Francisco for Nevada, California, Arizona and Hawaiian Islands.

Second National to Release "David and Jonathan," "Mr. Pim Passes By" and Hylands

Second National Pictures Corporation, in addition to its announcement of franchise holders throughout this country, this week also made known its plans for the future. Its current release is a picturization of E. Temple Thurson's novel, "David and Jonathan." However, this is merely a forerunner to a series of productions that it has under way for regular release through its State rights exchange franchise holders. The picture deals with a popular story.

Plans for the future call for the release of a series of melodramas, including "Mr. Pim Passes By" and six others which will be available within the next few months. In addition to these Second National also will release a super feature Irish production made in Ireland. There also will be a series of features starring Peggy Hyland as well as several comedies and scenics.

Second National's plans for the future are extensive. An official said: "We will make a very interesting announcement to the trade within the next few weeks concerning our releases. We contend that we will within the next few months release some of the biggest box office attractions offered on the independent market. These will be released to our franchiseholders on an equitable basis, guaranteeing all persons involved reasonable profit."

The Second National offices this week were flooded with requests for franchises from interested exchanges. Some of the largest exchanges in the country already have allied themselves with the firm.

State Rights News of the Week

Bernie P. Fineman has been elected president of the Edwin Carewe Productions, Inc., which will produce a series of Northwest features. C. C. Burr, president of Affiliated Distributors, will handle the distribution of the pictures, the first of which will be ready March 1. Bennie Zeidman is also associated with Messrs. Fineman and Burr in this enterprise.

If negotiations now pending materialize Pearl White, former Fox star, will make a State rights serial of 15 episodes.

At its coming meeting in New York on Feb. 12 to the 14th, Federated Exchanges will announce the acquisition of a new series of pictures.

Irving Lesser of Western Pictures Exploitation Company of San Francisco and Los Angeles is due in New York next week to close several big deals.

Producers Security Corporation is negotiating for several melodramatic features. They acquired "The Blonde Vampire" last week. This firm is also releasing "The Bootlegger."

When the I.P.D.A. meets next week to take up the question of the five per cent. sales tax, a committee will be appointed to confer with the National Association of the Motion Picture Industry which is mobilizing its forces to fight the Internal Revenue's intentions.

A. H. Woods during the past week disposed of the screen rights to eight melodramas to State rights producers.

The Stanley Company of Philadelphia during the past week offered a State righter $20,000 cash for the exclusive exhibition rights to a production the release of which is announced this week. The offer was turned down as it is the intention of the distributor to lease the picture to a Philadelphia exchange on a percentage basis.

Editorial on C. B. C. Film

The Detroit Journal last week devoted several paragraphs in its editorial columns commending "Screen Snapshots" produced by Jack and Harry Cohn, of C. B. C.

In the Independent Field

Great Lakes Film Concern Is Organized

The Great Lakes Film Corporation of Albany, N. Y., was incorporated under the laws of New York last week and will deal in the State Rights distribution business. The firm will handle State Rights pictures in the territory north of Westchester county. The personnel of the organization follows: President, Sol. E. Rose; Vice-President, Lee Langdon; Herman Goodman, and E. A. Kuper, who is secretary.

Frank Marshall Visits New York

Frank Marshall of the Reggie Morris Productions is a recent visitor to the Arrow offices and reports that his company is more than satisfied with the splendid returns secured by Arrow of the Reggie Morris Comedies. He left Wednesday.

Apfel in Maine

Oscar Apfel is producing a Northwestern melodrama in Maine. Producers Security Corporation will in all probability handle the distribution.

"Ten Nights" Continues to Set New Records; Showmen Amazed

Showmen and exhibitors throughout the country are marveling over the remarkable showing of Arrow's "Ten Nights In A Barroom," which thus far has not missed a single record wherever it has been shown. Not since "The Birth of a Nation" swept the country have exhibitors been confronted with such a consistent record-breaker as this production has developed into being. Legitimate showmen, who have been stubborn in the matter of booking pictures into their houses, are clamoring for dates.

The meteoric showing of the picture has created nationwide discussion among theatre folks who have seen the production go into houses that were conceded "lemons" and finish the week the winner by thousands of dollars. Not only that but the picture established new records.

This week "Ten Nights" opened for an indefinite run at the Globe Theatre in Boston and Ascher's Halsey Theatre in Newark, N. J. In spite of the stiff opposition arranged by rival houses, the Globe Theatre on Monday played to more people than ever were crowded into a picture house in a single day in Boston. Tuesday, in spite of the severe cold weather, extra shows had to be jammed in. This was made possible by the elimination of the comedy at each show. Instead of the usual five shows it was necessary to give six. Manager Meagher of the Globe wired this office that, in his opinion, the picture is good for at least five weeks at his house. For the first time since the picture was shown one dollar has been set as the top price at this house.

The Newark engagement already has been extended a second week, making it necessary to postpone the opening of "Theodora." Sidney Ascher, one of the keenest showmen in this country, and a well-known State Righter, owns the Halsey Theatre. He staged a number of splendid exploitation stunts that won considerable newspaper space. J. Charles Davis, 2nd, was in charge of the Arrow exploitation. John Lowell, the star, made the trip to Newark from New York via an areoplane and received first page mention. The stunt was cleverly put on with the result that a capacity business ruled on the opening day, Saturday, while on Sunday a new record was set.

Both in Boston and Newark the commendable review of the press critics aided materially in bringing out the capcity second day crowds.

In all probability Arrow Film Corporation will stage first run showings in the key cities in order to prove the drawing power of the picture in any community and following this showing sell the local territorial rights, but retaining a percentage interest after the exchange has regained its investment. Exchanges already have flooded the Arrow offices with requests for quotations on the production.

Future bookings on the picture are unusually heavy. On January 30 it opens in Toronto for an extended run. Clinton White is in the Canadian city doing the advance exploitation. On that day also the feature opens at Wilmer & Vincent's Orpheum in Altoona, Pa., for a week with John Lowell appearing in person. For the first time in the history of Utica, N. Y., "Ten Nights" will play the Colonial and Majestic, W. & V. houses, simultaneously, starting Sunday, January 29. Charles V. France will exploit the picture in Utica.

Following the successful two-week showing at Reading, Pa., De Luxe Exchange of Philadelphia, which owns the Eastern Pennsylvania rights to the picture, has obtained ten day and date week showings in Philadelphia. The Stanley Theatres of America of that city also have booked the production over its entire circuit, starting with the Philadelphia premier at the Victoria Theatre on February 16.

Premier bookings are underway for Buffalo, Pittsburgh, Cleveland, Columbus, Chicago, Detroit, St. Louis and Kansas City. The star, John Lowell, will make personal appearances at all these cities.

Between You and Me

CHARLES E. BARTLETT will produce a series of backwoods melodramas for the screen and has leased the Blazed Trails Productions, Inc., studio in Gloversville, N. Y., for production purposes. He will make a series of eight for State rights distribution. Richard Travers, it is understood, will be starred.

Dr. W. E. Shallenberger of Arrow, which is sponsoring the L. Case Russell screen version of "Ten Nights in a Barroom" has enlisted the aid of newspapers of the country in fighting the old adaptation of the play of the same name, which was shown generally throughout the country years ago and was suddenly revived three weeks ago. The Newspaper Advertisers Association of America has promised to refuse the advertisements of users of the "revival."

It has just come to light that Joe Jacobs, who is associated with Sidney Ascher in a number of motion picture enterprises, had an old negative of "Little Lord Fauntelroy," but kept it on the shelf when Mary Pickford's special based on the same story and with the same title was offered exhibitors of the country.

Conditions in the southern market are anything but promising and the backers of several exchanges there have stopped furnishing the necessary backing with the result that they are threatened with bankruptcy. One of these exchangemen was in New York last week hoping to interest new capital, but he was disappointed. He offered paper for rights to certain pictures

Broadway shops seem to have undergone a change of heart for this week virtually every worthwhile store had a slate cutout of Wesley Barry in "School Days" which opens at the New York Strand on January 29, conspicuously displayed in their windows. Harry Richenbacker tried to land some of these ideal spots, but it remained for the publicist, Eddie Bonns, associated with Warner Brothers, to pull the trick. We counted 27 windows. Attaboy.

You're going to hear a lot of interesting news from Equity Pictures Corporation. Their acquisition of the B. F. Zeidman special, "Where Is My Wandering Boy Tonight," is only a forerunner to a number of big things that we understand Joe Schnitzer has under his belt. Nat Rothstein has started the ball rolling on the Zeidman picture by advertising it broadcast in New York.

Russell Productions Will Make Series of Six Northwesterns

"Shadows of Conscience," the seven-reel special produced by Russell Productions, Inc., for the independent field, has been bought for the territory of Nevada, California, Arizona, and the Hawaiian Islands by the Progress Features of San Francisco and Los Angeles.

This story of American life of fifty years ago is receiving a hearty welcome from Americans of today, according to both E. H. Emick and George A. Levy, of Liberty Theatres Corporation, who has the rights to Western Missouri, Kansas, Colorado, Utah, Wyoming, New Mexico and southern Idaho, as well as A. E. Lefcourt, president of the Pioneer Corporation, who is booking the picture in New York State, northern New Jersey, northern Illinois and Indiana.

Russell Productions, Inc., have achieved such success with their first great American classic that a series of six outdoor pictures, featuring twelve stars, will be the next output of the Russell Studios. B. D. Russell, production manager, is in California, superintending the details of getting the series under way.

J. C. Davis Will Direct

According to John Russell, President of Blazed Trails Productions, Inc., producers of "Ten Nights In a Barroom," State righted by Arrow, J. Charles Davis, 2nd, will direct that company's next picture, "Open Places." Mr. Davis has directed several pictures.

"Impulse" Neva Gerber's Third

"Impulse" is Neva Gerber's third Ben Wilson production for Arrow Film Corporation. Arrow officials claim this to be Miss Gerber's best picture released by them.

In the Independent Field

Independent Coast Film Men Active

Independent production on the Coast appears to be on the increase, judging from statement issued during the past week. The general belief among independent producers on the Coast is that 1922 will be a banner one for State Righters. At least three new productions destined for State Rights distribution were begun this week.

B. F. Fineman, President of the new Edwin Carewe Pictures Corporation, which was incorporated in New York early this month, arrived in Los Angeles early this week in company with Edwin Carewe and Raymond L. Schrock, scenario writer.

Final shots were taken this week on the latest David Butler feature, "According to Hoyle." Production is at the Louis Burston studio. Work will start on the next Butler picture within three weeks.

G. M. Anderson, head of Amalgamated Productions, Inc., whose pictures will be distributed by East Coast Productions, Inc., of New York, will have three units at work within the next week. Fred Church will be starred in these Westerns.

Harry Garson, producer of Clara Kimball Young productions, will shortly leave for New York for a conference with officials of Equity Pictures Corporation. Miss Young has only one more picture to make for Equity under her present contract. This picture has been completed. The general belief on the Coast is that a new contract will be drawn up, although there is said to be some hitch in negotiations over the salary question.

A new Independent producing company made its bow last week when it was announced that the Protean Arts, Inc., had acquired use of the Fine Arts studios. It is understood tbat this firm will star Cecil Holland, character actor, lu its series of sbort subject novelties. Raymond Cannon will direct. William Foster will photograph.

Fred Caldwell of the Commonwealth Morlon Pictures Corporation of Los Angeles is casting "Dominating Eyes," which is the third of a series of 12 five-reel Westerns. Affiliated Pictures Enterprises will State right the pictures, according to announcement here.

Edna Schley of Western Pictures Exploitation Corporation left for New York last week to close a contract for a story from which she will make her next release.

Webster Cullison, who produced the "Philo Gruhb" comedies, featuring Victor Potel, is working on a melodrama for the Independent market. Western Pictures Exploitation Corporation will sponsor the production.

Film folks here are showing a keen interest in the much-talked of "Ten Nights In a Barroom," now being screened in Eastern theatres. Already requests have been made to local first-run exhibitors to bring the picture here.

James Hogan, who wrote and directed "Where Is My Wandering Boy To-night," which Bernie Fineman and B. F. Zeidman sold to Equity Pictures Corporation of New York recently, expects to make a series of pictures starring Johnny Walker. The pictures, according to Coast reports, will be offered the Independent market.

Production on the Little Napoleon Comedies will be started shortly at the Morris R. Schlank studios. Harry Burns will direct the two-reel series in which the famous chimpanzee will be featured.

New York Circused Prior to "My Wandering Boy" Premier

Despite the fact that only two weeks have elapsed since Equity Film Corporation concluded negotiations that gave it distribution rights to the B. F. Zeidman special, "Where Is My Wandering Boy Tonight?" already Nat Rothstein, the publicity and exploitation director, has seen to it that New York City has been circused with paper of all sizes and styles. Not a single spot of any prominence has been overlooked. Everywhere one moves on Manhattan Island he is confronted with pretentiously prominent posters advertising the advent of the production.

Hundreds of 24 sheets have been plastered in New York from the Battery to Yonkers. Even many more hundreds of six and three-sheets have been posted at advantageous spots. It is conservatively estimated that the advance poster exploitation for "Where Is My Wandering Boy Tonight" in New York City alone, exclusive of Brooklyn, already has passed the $10,000 mark. Every subway station, every elevated and in every car are posters or cards advertising the picture.

In the past few years motion picture distributors have been liberal in their appropriation for poster advertising, but Equity in "circusing" New York as it is doing with this picture, is establishing a new precedence. That they will reap a fine harvest from this exploitation goes without saying, for the posters are attractively designed and will arouse public discussion of a picture that already has won the attention of every exchange and exhibitor in the country.

This campaign in New York is preliminary to the opening of the picture at one of the leading picture pavilions on Broadway within the next two weeks. The picture will play for an indefinite run. A special corps of stage mechanics and production experts have been signed by the Equity firm for this premier showing, which promises to be on a pretentious scale. There is ample opportunity for stage effects and none will be lost, for a special prologue is already being arranged with spectacularly artistic and colorful settings.

Inasmuch as it was that famous song, "Where Is My Wandering Boy Tonight?" that inspired the screen story, a special musical score, that will be in the nature of a surprise in so far as effect is concerned, is being arranged by a well-known composer. Scores of persons, too, will be employed at the premier to serve backstage in providing the necessary effects. A specially augmented orchestra will also be on hand.

Milton Crandall, the enterprising exploitation man who successfully toured the country with Miss Clara Kimball Young, the Equity star, on a personal appearance trip, will in all probability be placed in charge of the exploitation campaign by Mr. Rothstein. Joe Schnitzer, president of Equity, has received hundreds of inquiries from exhibitors and State rights exchanges seeking further information on the picture, which will be distributed in the independent market.

Demand for Melodrama Unusual, Alexander Points Out Changes

State rights exchanges throughout the country this week reported an unusual demand from exhibitors for melodramatic productions with the result that never before in the history of the motion picture industry has the cry for melodrama been as great as it is at present. William Alexander of Alexander Film Corporation, which is State righting the Sherlock Holmes detective series of two-reelers, on his return recently from a tour of the country, verified condtions that have been reported in New York.

Mr. Alexander, an observant student of the industry, said this week that the play of action and tense situation has always been popular, but the new year has started with an increased demand everywhere for this class of screen play.

The finest theatres of Cleveland, Pittsburgh, Chicago, Cincinnati, Boston, St. Louis, New Orleans are favoring the plays of blood and sand, mystery and perilous adventure rather than the purely social conflicts that have been raging generally.

Vaudeville is creeping into a great many of the small screen theatres of the middle west and south with a view to offering something different than screen theatre zone competitors. This move, says Mr. Alexander, is resulting in a greater demand for the short reel miscellaneous subjects.

Of 12,000 reply post cards sent out by the Alexander firm to moving picture managers throughout the country questioning film men's disposition toward the Sherlock Holmes productions of the Alexander firm 5,796 correspondents expressed interest in the subjects, saying the interest had been generated by the reception given the Sherlock Holmes pictures by the trade paper critics.

Mr. Alexander reports a general pre-Spring freshening up of enthusiasm all along the fixed routes of film trading from New York to the Coast and the Gulf to Canada. Estimating this confidence spirit at a 33 per cent. increase over last Autumn, Mr. Alexander believes the advent of Spring proper will see a decided redivivus in the selling and exhibiting trade generally.

The Alexander trip, consummated in less than four weeks resulted in the sale of more than 70 per cent. of the Sherlock Holmes unsold territory.

Brandt on Trip

Joe Brandt of C. B. C. Film Sales Corporation and Art Brandt Productions, Inc., left New York this week for a tour of exchange centres. He will study conditions. The trip is being taken pursuant to Mr. Brandt's desire to at all times keep in intimate touch with conditions of the market.

"His Nibs" Opens in Cleveland; Start "Mister Antonio" in Spring

A preview showing of Exceptional Pictures Corporation's initial feature, "His Nibs" starring Charles (Chic) Sale, has been arranged by Phil Selznick, who owns the Ohio rights to the production, for January 28 at the Allen theatre, Cleveland. S. Barret McCormack will be in charge of the showing. A feature of this engagement will be the personal appearance of Mr. Sale, who will present his vaudeville act. Through an arrangement with the B. F. Keith Vaudeville Exchange the engagement of Mr. Sale was made possible, for he is under contract to tour the Keith vaudeville houses. Mr. McCormack already has started on his exploitation campaign.

While first run dates on "His Nibs" are pouring into the various exchanges handling the picture, Exceptional Pictures Corporation this week announced that all is being put into readiness to start production on "Mister Antonio" starring Otis Skinner. Mr. Skinner is now touring the country in "Blood and Sand" and production will start as soon as he completes this tour.

Meanwhile the Exceptional publicity and exploitation forces are concentrating all efforts on properly publicizing "Mister Antonio" to the waiting public. It is expected that actual production on this picture will start early in the Spring.

Friedman's Theatre

Ben Friedman's Rivoli Theatre in Minneapolis, Minn., will be open late this month.

"Boys, you've got a knockout"

"Your picture is a knockout and your title is a knockout." So said an old showman with thirty-eight years of experience behind him. "The public wants drama right now, drama packed with sentiment, and you've got the greatest combination of heart punch, sentiment, drama and title that I have seen in the show business in many years. Millions have sung the song—millions know the title—that's why I predict that—

Exhibitors will "clean up" with it

Proof that this old showman is right, came a flood of letters and telegrams from State Right Buyers, Independent Exchangemen and exhibitors from all over the country asking for territory, terms, prices and release date on this B. F. Zeidman production,—

"Where is my wandering boy tonight?"

Exhibitors, Communicate With Us

We want to hear from exhibitors all over the country.

We want to hear from those particularly who are seeking sure fire pictures that will bring the old 1914 profits and 1914 business. Tell us what you think of the title, and we will write and tell you what kind of goods we've got to back up the title, and then when we say —"Watch and Wait" you'll understand exactly what we mean.

EQUITY PICTURES CORPORATION
33 West 42d Street, New York City

In the Independent Field

Lucy Doraine, Star of "The Love Slave," Will Tour United States

Persistent rumors regarding an early visit to America of the emotional star Lucy Doraine, add interest to her latest screen vehicle in this country, "The Love Slave," presented by Herz Film Corporation and released in the independent field by the Russell Clark Syndicate, Inc. In the past three years the theatre, concert halls, operatic stage and lecture platform have been crowded with a horde of foreign artists, but there have been few screen stars among them, although the latter have recently been well represented by their work in the cinema theatres. "The Love Slave" is a Sacha production and the second Lucy Doraine picture to be shown here, the first being "Good and Evil," from the same studios.

These having been well received, it should be of value to the industry as a whole if Mlle. Doraine's heralded visit should become a fact, for there is no doubt that regardless of the ultimate settlement of the foreign film question, the development of the art of the motion picture is an interest shared by producers and players on both sides of the water. Broad-minded critics are of the opinion that each has something to learn from the other, a statement that seems in part at least to be realized by Mlle. Doraine's producing company, who, it is credibly reported have engaged the services of an American director, Tom Walsh, for a new series of pictures in which the beautiful Franco-Slav actress will star. In this connection it is interesting to note that "The Love Slave," although from a foreign studio, follows the recent American practice of having been taken from a widely known and popular book by a famous author.

The story is from the pen of Georges Ohnet, one of the leading novelists of France, best known in this country by the dramatization of his book "The Iron Master," which served as a stage vehicle for the celebrated English stars, Mr. and Mrs. W. H. Kendall, and later as a photoplay in which Nat Goodwin was starred. M. Ohnet, considered an idealistic rather than a naturalistic writer, produced, it is said, stories that seem made for screen productions.

In "The Love Slave" the star appears as Kora, an Arabian slave girl taken to Paris by a wealthy young man who rescued her from her masters, and the situation thus brought about introduces the age-old conflict of "East Against West." Much is claimed for "The Love Slave" as a production inasmuch as the scenes in the Orient were actually filmed in the East, the old Damascus of the Bible, the Arabian desert, the wandering tribes, quaint streets, bazaars, mosques and markets, having the true athmosphere thus so surely obtainable.

Gossip of the Trade

THIS was a husy week for Arrow producers. Among those who visited New York were Frank Marshall of the Reggie Morris Productions, Inc., and Morris R. Schiank, producer of the Broadway comedies.

Walter J. Pratt, formerly district manager for Southern Enterprises, is now operating the University Film Exchange in Boston.

Clifford Knight, an experienced writer, this week joined Arrow Film Corporation in a special publicity capacity.

Tony Luchese of De Luxe Film Exchange of Philadelphia will move his offices into his new building in Vine street, that city, late in February.

President Hinckley, former Governor of the State of Maine, of the Pine Tree Pictures Corporation, producers of the James Oliver Curwood pictures, visited New York this week.

L. A. Larson of Russell Productions, Inc., State righters of "Shadows of Conscience," was another New York visitor and will make the Astor Hotel his headquarters for the next few days.

Bert Lubin returned to New York this week following a tour of exchange centres in the Middiewest.

Ben Abrams has heen signed by Second National Pictures Corporation to undertake the standardization of releases in the West. He is now on the road for Second Nationai.

Tom Cullen of Arrow is in Aitoona, Pa., exploiting "Ten Nights In a Barroom," which opens at the Orpheum there on Monday, January 29.

John W. Lyman is now wielding a mean publicity pen for Affiliated Distributors, Inc., of which C. C. Burr is president.

T. A. Bronstetter has joined Second National Pictures Corporation as general sales manager. He is stationed at the Pittsburgh exchange. J. F. Frazier will continue as manager of the exchange.

The semi-annuai election of the Motion Picture Salesmen, Inc., was held at Hotel Astor, New York, on January 17. L. Lawrence Baren of Pioneer was elected First Vice-President, while another State righter, Mathias Kahn of Warner's, was chosen Second Vice-President. Herman Kram of Arrow and Ben Rapaport of Pioneer were elected members of the Board of Directors. Aibert Reinheb of Metro is president.

The Pittsburgh Federated Exchange will move to its new quarters at 1018 Forbes street on February 1.

Dale Hanshaw, Secretary of Nationai Exchanges, is on a tour of branches affiliated with that organization. He is in the Middie West this week.

Harry Ertle, formerly with R-C Exchange in Philadelphia, has been engaged as special representative by De Luxe Exchange of that city and will devote his time to putting over "Ten Nights In a Barroom" in that territory.

Herbert Hayman, formerly with Paramount, is now with Lou Berman of the Independent Film Corporation of Philadelphia, which is releasing Warner's "School Days" in that territory.

Second Nationai will open an exchange in Philadelphia at 1220 Vine street. The distribution will be through the branch of Square Deal Film Corporation.

Skirboii Brothers, of Cincinnati, are effectively using Eddie Bonns' "Advertise With Music" slogan in connection with their extensive exploitation on "Schooi Days."

"Penny of Top Hill Trail" is the Cincinnati Federated Exchange's best bet, according to a report sent to this department.

The Canuck Film Company has established an exchange in the Albee Theatre in Montreal with J. Roseby as manager.

Horsfali Productions, Inc., of Canada, by the way, have sold their interests on British pictures to Angio-Canadian Picture Corporation.

Jake Lourie of the Beacon, Modern and Park Theatres of Boston thought so much of "School Days" that he booked it into ail three houses for day and date showings beginning Feb. 19.

"Baron" Hirsch has resigned from the Buffaio Lande office sales staff and has returned to New York to join the Arrow Company. Dave Lande is sending in an avalanche of contracts on "Thunderbolt Jack."

Sydney Samson, manager of the Buffaio Grand & Warner office, has received some great exploitation helps on "School Days." One of them was a lollypop in a nice wax paper container. All that remains now is the container. Sydney himself dined on the lollypop.

Dorothy Seibert has succeeded Ida Brown as booker at the Buffalo Merit exchange. Miss Brown is going to Caiifornia to look over the moving picture colony and have a good time generaiiy. N. I. Filkins reports that Homer Howard has arranged an unusually large number of personal appearances for Grace Davison who will open her tour in Albany, proceeding to the Empire, Syracuse, and then towns in western New York.

The newly organized Niagara Pictures Corporation in the Warner building, Buffaio, is getting a goodiy share of business these days and Sales Manager Dave Levy announces that a revival of "Mickey" is being pianned. "The County Fair" is being heaviiy booked, as is "The Lotus Blossom," the exchange's new feature.

Fred M. Zimmerman, president and generai manager of Nu-Art Pictures in Buffaio, is so busy that one would think him the President so hard is it to get in touch with him. Fred is continuaiiy traveling between New York, Albany and Buffalo and when he gets a moment off he starts for North Tonawanda to look over his Avondaie theatre in that city.

The De Luxe Feature Film Company of Seattle has taken on a new lease of life. Instead of one salesman Manager Ai. Rosenberg has employed three, and he will soon he in the market for more pictures. With headquarters at Spokane, A. McRae will cover Eastern Washington, Northern Idaho and Montana. Louis Rosenberg has for his territory Oregon and Southern Idaho, with Portland as his headquarters. The remainder of the territory, Western Washington, is in charge of Mandel Neider.

The Kwality Pictures Corporation recentiy formed in Seattle by Al. K. Brin, who is president, has opened headquarters at 2006 Third avenue. The company is handling Warner Brothers productions, of which the first two, "Why Giris Leave Home" and School Days," are ready for release.

The Ministerial Association of Seattle has sent a hearty endorsement of the Bihle Series of pictures to the De Luxe Feature Film Company, the Northwest distributors, and is recommending them to schools and churches.

J. T. Sheffield, manager of the Greater Features Company of Seattie, is leaving this week for New York, Chicago, and hack to the Coast via the company's Denver and Sait Lake offices.

S. J. Hankin, former head of the Fine Arts Exchange of St. Louis, is considering offers from several exchanges in the Middie West. He expects to make a trip East shortly.

Colonel Howard F. Brink, who is one of the big reasons why the Buffalo Grand & Warner Exchange is such a huge success, is now driving through the western New York district signing them up right and left for "School Days." Howard set a record on "Why Giris Leave Home" bookings.

M. Cohen, one of the most popular Knights of the Leaping Tintypes who ever sold "fillums" out of Buffalo, has left the "Queen City of the Lakes," to take charge of the Nu-Art office in Albany. If anyone can put over a new exchange, it's Maurie.

There seems to be a craze for spectacular production in Germany, according to Ernest D. Fredman, the English writer, who recently spent several months in that country studying cinematographic conditions there. The studios in Germany are a hive of industry with very little waste noted. "The Wives of Pharoh," which Ernest Lubitsch directed, is said by that writer to he the greatest film ever seen in Engiand. He characterizes Luhitsch as "D. W. Griffith's most serious rival."

The proposed bill that the Senate Finance Committee is said to he drawing up aiming at a radical taxation of ali foreign pictures was the chief topic of discussion among importers and exporters of film during the current week.

Warners' Pictures have opened a Detroit office at 605 Film Building and same is in charge of Dave Warner, who has been handiing some of the Warner pictures in Cleveland for the past yesr. Among the pictures to be distributed in Michigan are "Why Girls Leave Home"; "School Days"; "Ashamed of His Parents" and "Parted Curtains." Mr. Warner is now piaying his first Michigan engagement at the Fox-Washington Theatre, Detroit, where "Why Giris Leave Home" opened an indefinite run on January 19. The next attraction will be "Ashamed of His Parents." Mr Warner states thst leading exhibitors aii over the state are negotiating with him for these big features.

The Favorite Film Co., of Detroit, Mich., has taken over the distribution rights in Michigan for "His Nibs," starring Chic Sale, and already has closed contracts with the entire Butterfield Circuit. In these towns the Butterfield interests operate vaudeville as well as picture theatres, and Mr. Sale is one of the biggest headline box office attrsctions that has ever played them. For this reason, Ed Beatty, generai manager of the Butterfieid circuit, did not hesitate to book the picture after screening.

In the Independent Field

LINE FORMS ON THE RIGHT!

That's been the cry of exhibitors who have shown Arrow's "Ten Nights In A Barroom." Above is a glimpse camera took in front of Ascher's Halsey Theatre, Newark, N. J., where picture has broken all records. Left to right: J. Charles Davis, Sidney Ascher, a Newark beauty and John Lowell, star of the feature.

What About Broadway Showings? Arrow Picture Didn't Need One

What about the Broadway showing? Is it absolutely essential to the success of a picture. Or is it one of the showman tricks that may become as obsolete as the balyhoo?

Dr. W. E. Shallenberger, president of the Arrow Film Corporation, and one of those progressive men who rarely follows the beaten path, declares that the Broadway showing for a big picture to be state righted is not necessary. He points to the success of L. Case Russell's screen version of "Ten Nights in a Barroom," as a most recent instance of how a state rights picture can be put over without making its initial bow on New York's famous street.

"If a picture has audience value and exploitation possibilities such as are contained in 'Ten Nights in a Barroom,'" says Dr. W. E. Shallenberger, "I cannot see the need of giving it a 'tryout' on Broadway. When we took 'Ten Nights in a Barroom' for distribution we discussed at length various angles of the picture and whether it should be opened in a Broadway house.

"Finally, we decided that the picture was good enough to go out on its own merits. We opened the picture in Providence—proverbial among showmen as being a 'show-me' town—and smashed all previous records. And this without the Broadway showing. We have duplicated the Providence success in Woonsocket, Lawrence, Pawtucket, Mass.; Reading, Pa., and Newark, N. J.

"We didn't go into these cities and tell folks about what the picture had done on Broadway. That would not have appealed to them, anyway, in my opinion. What people want to know is whether the film is going to interest them. The Broadway showing is all right, and if it suits New York—fine! But just the same, people are a lot more interested in seeing the picture for themselves, if the title and general description of the picture is appealing. And they have been buncoed so often by shows that come to town with a press agent's fervid accounts of how many weeks it did on Broadway, that they have come to accept this time-worn statement with a generous pinch of salt."

Two Carnivals Are Completed

Two more of the Carnival comedy pictures, being distributed by C. B. C. Film Sales Corporation, are ready for release. These two-reelers star "Smiling Bill" Jones and Polly Moran.

"Watered Stock" Booze Picture

L. & H. Enterprises this week announced that they will shortly release "Watered Stock," a feature dealing with the bootleging issue. Marjorie Payne, formerly with Christie Comedies, is co-starred with Al Van Doussen.

"The Jungle Goddess" Will Be Completed by March 1; Eleventh Episode Completed

Word comes from the coast studios of Col. W. N. Selig, where "The Jungle Goddess," Selig's wild-animal serial is being made, that production on the chapter-picture has already reached the eleventh and twelfth episodes.

Export and Import Film Co., Inc., world distributors for "The Jungle Goddess" originally announced they contemplated completion of the serial by February 1st. Difficulties encountered in the filming of the many hazardous wild-animal stunts written into the scenario by Agnes Johnston and Frank Dazey, are said to be the reason for the slight alteration in the scheduled plans of the serial.

As production is now progressing, it is promised that the entire fifteen episodes will be completed by March 1. Five episodes of "The Jungle Goddess" are already in New York, while chapters six, seven and eight have just been shipped from Los Angeles. Episodes nine and ten are now being cut and titled.

"I could have rushed this serial through on scheduled time," advises Col. Selig, "had I not wanted to make 'The Jungle Goddess' my masterpiece episode drama. In working with wild animals—and I believe I have more experience along those lines than any one else in the motion picture business—one can never depend on what the animals are going to do. There are days when some of the lions cannot be tempted to work at all. In 'The Jungle Goddess' I am taking great care to have all the wild animal action as realistic as if it had actually happened in the jungles."

Weiss Sells Big Serials to Balkans

Louis Weiss, Secretary of Adventures of Tarzan Serial Sales Corporation, has disposed of the Balkan states in Europe for "Adevntures of Tarzan," starring Elmo Lincoln. This deal was closed between Weiss and M. Frontier, acting for Antonio Mosco, of Rome, Italy, who has already purchased Italy for this serial. The countries involved in the sale of the Balkans are as follows: Roumania, Bulgaria, Greece, Turkey in Europe, Albanio, Montenegro as now constituted, and the Kingdom of Servia as it existed prior to August 1st, 1914. With the closing of this contract Weiss announced that the only foreign territories remaining unsold for "Adventures of Tarzan" are the following: South Africa, Russia, Spain, Portugal and Scandanavia.

In its recent issue the "Lichtbild-Buhne" publishes statistics showing that the taxes levied from cinematographic trade in 1920-21 in the United States amounted to $90,628,714.25 and from the film industry to $5,951,187.73.

According to a cablegram, the Coal Commission for Greater Berlin has consented to an increase of the electric current contingent allowed to the motion picture theatres, from 35 to 80 per cent. of the 1916 consumption.

The recent failure of the Banca Italian Disconto of Rome has had a disastrous effect on the film industry in Italy, the real magnitude of which can not yet be perceived. It was mainly through the financial assistance of this bank that several of the leading Italian producing firms were able to establish the great combine known as the Unione Cinematografica Italiana.

Gaumont's version of "The Three Musketeers" was shown to the London trade last week and was enthusiastically received by the British trade press. Meanwhile Douglas Fairbanks' picture of the same title continues to draw huge crowds at the Opera House in London.

D. W. Griffith's "Orphans of the Storm" will be shown in London late in the Spring, it was announced in that city last week. The picture, according to the London despatch, will be shown as "The Two Orphans."

A Monty Banks 1922 comedy, "Fresh Air," distributed in the United Kingdom by the Ideal Company, was selected by H. Winik and Tom E. Davies of the Western Import Company, among the pictures to be shown to the King and Queen of England at a special exhibition at Buckingham Palace recently. The royal couple laughed heartily at the diminutive comedan and congratulated Messrs. Davies and Winik on the excellent merit of the comedy. Page, Federated Exchanges.

The crisis through which the motion picture industry in France recently passed has taught French producers a lesson they will not soon forget and once again production in that country is bustling with activity. France has established a custom duty—an imitation of that in vogue in England, Italy and Spain—on all foreign films entering that country. This tax has been fixed at 20 per cent. ad valorem, or 20 per cent. of the value in France of the imported product.

Sir Oswald Stoll is planning a trip to America late in March. He is planning to remain in the States about six weeks.

Frank Eiliott, Vice-President of the Sun-Light Arc Corporation of London, closed an important deal in Italy early this month when he acquired a large studio in Rome which is to be furnished with Sun-light arc, all the most up-to-date electrical equipment and every technical facility to which American directors are accustomed.

The Charlie Chaplin revivals in England are literally burning up and the distributors are unable to fill all dates, owing to the delay in getting the necessary number of prints.

J. Stuart Blackton's, "The Glorious Adventure," which will be distributed in the United Kingdom by Stoll Film Company, Ltd., was given its premier showing at the Royal Opera House, Covent Garden, last week. Lady Diana Manners is starred.

Richard Rowland, former President of Metro, who recentiy returned from Europe, hought the big French production, "L'Atlantide," for distribution in this country. He is said aiso to have closed a deal for Marcus Loew, President of Metro, whereby Sir William Jury will handle the British distribution of Metro pictures this year.

In the Independent Field

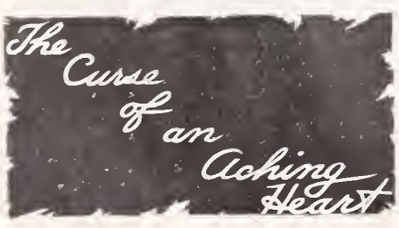
"WHERE IS MY WANDERING BOY TONIGHT?"
Is the title of Equity Pictures Corporation's offering that bids fair to establish new box office records

Record-Breaking Demand for Big State Rights Pictures Prevails

Never before in the history of the independent market has there been such a wholesale demand for State Rights pictures by the leading exhibitors than there is at present. During the past two weeks this department has been swamped with inquiries from exhibitors seeking details concerning some of the big pictures now on the market. Within the next four weeks at least five State Rights productions will have found their way into Broadway theatres. In all probability Sam Rothafel of the Capitol, who already has booked "His Nibs," the Chic Sale feature, will show "Ten Nights In A Barroom," for which he is bidding, although there is a probability of the production going into a legitimate house for a run. Warner Brothers' "School Days" opens at the Strand in New York on Sunday.

"Where Is My Wondering Boy Tonight," Equity's super feature, also will go into a Broadway house for a run. The Loew metropolitan houses are weekly featuring State Rights subjects. As a matter of fact virtually every box office record made during the past few weeks have been established by State Rights productions.

For the first time in the history of the trade such circuits as Stanley, Wilmer & Vincent, Alfred S. Black, S. A. Lynch and others are seeking State Rights productions of box office merit.



Morris Schlank On Independents

* *

Newsy Observations of the Week

WHILE players associated with producing companies releasing their productions through national distributing corporations are idle on the Coast, those working for independent producers are very active and keeping extremely busy. So said Morris R. Schlank, the producer whose pictures are released in the State rights market by Arrow Film Corporation. Mr. Schlank is in New York on a business trip. He expects that 1922 will be a banner year for independents and that 1923 will see even greater progress for State righters.

Said Mr. Schlank: "I have always produced for independents and will always continue to do so and I believe there are a lot of so-called big producers who feel the same as I do toward the trade in general right now. The independent market is improving every day. Its possibilities are unlimited. Promoters galore have visited me and with paper and pencil they have tried to show me where I could make millions. However, I want none of these promoters. I am satisfied with my business as it exists today.

Harry Warner of Warner Bros. is slated to address 1900 school teachers and principals of New York at a special screening of "School Days" at the Lexington Theatre on Friday night, Jan. 27. His subject will be "Censorship." Some of the foremost educational authorities in the country will be on hand. The Warners have had no trouble whatsoever obtaining the cooperation of educational institutions on their Gus Edwards production, which conveys a message every child in this country should receive and heed: That education is necessary.

S. Barrett McCormack of the Allen Theatre, Cleveland, was up against the toughest proposition of the season some few months back. Virtually every program company had tied up with some theatre in Cleveland. When Mac moved into Cleveland form Los Angeles he was confronted with the proposition of finding that he could not get program pictures. He hustled to the State rights exchanges and contracted for their features. And he has been using State rights pictures right along—and making, in proportion, as much and some times more than the larger houses in that city.

David Segal of Royal Pictures and Pioneer exchanges of Philadelphia visited New York Wednesday. Dave is a live one and demonstrated his confidence in the future by taking over the Pioneer franchise for his territory. Mr. Segal expects a considerably better season, although he said the past year was the most trying he has ever experienced. With industrial conditions in his district improving and more people attending the picture houses in preference to the legit theatres, the situation bids fair to clear.

D. G. Fischer Explains Plan of New Firm

David G. Fischer, vice-president and general manager of the Regal-Fischer Corporation, last week announced to the film industry in general the entry of the Regal-Fischer Corporation in the independent field. "Persecution" will be the first release issued.

The features owned and controlled by this organization will be leased to the State Right exchanges, if they have the facilities for handling same. If not, then it is the purpose of the Regal-Fischer Corporation to exploit the features they control, direct to the exhibitors, with the cooperation of the local exchanges.

The New York territory will be handled direct from the home office. Mr. Fisher will be in charge. Frederick A. Fleck will take charge of the New Jersey section.

George L. Fecke will handle the advertising and exploitation.

Blazed Trails' New Production

Blazed Trails Productions, Inc., producers of Arrow's "Ten Nights In a Barroom," will start production in April on "Open Places," by L. Case Russell. The picture will be made in Gloversville, N. Y. John Lowell will be starred. Baby Ivy Ward also will appear in the cast. Joe Settle will photograph.

Loew Signs Elmo Lincoln

Elmo Lincoln, star of Weiss Brothers' serial, "Adventures of Tarzan," will appear at all the Loew theatres while touring the country on his present trip. He is now appearing in Philadelphia, but next week moves to Pittsburgh.

In the Independent Field

Elmo Lincoln Proves Showmen's Claim That Personal Appearances Are Business Builders

By ROGER FERRI.

DURING the past few months State rights distributors and exhibitors have asked the question:

"Why the personal appearance?"

Trained and experienced showmen have promptly answered: "Personal appearances by all means." The writer is a firm believer in personal appearances, for we have seen them work miracles. Successful showmen have claimed that they build business, and, yet, there have been those who have questioned cold and proven facts.

Louis Weiss, of Weiss Brothers, who are State righting "Adventures of Tarzan," a 15-episode animal serial, starring Elmo Lincoln, some time ago informed us that that star would soon start on a personal appearance tour of the country. Before we proceed it may be well to record here that the most difficult picture to exploit is a serial production. Consequently, Mr. Weiss's plans interested the writer and to ascertain the extent of the value of a personal appearance not only to theatre, but to the picture itself, we wandered to that slumbering Pennsylvania metropolis geographically referred to as Philadelphia. Prior to going to Quakerville, we called Bert Ennis, Weiss's enterprising publicist, who told us of the wonderful results already attained earlier in the week with the appearances of Elmo Lincoln. And Bert was right; wonders were accomplished.

Ben Amsterdam who, in addition to operating the livewire Masterpiece Film Attractions Exchange in Philadelphia, also conducts a successful theatre, owns the Eastern Pennsylvania rights to "The Adventures of Tarzan" and he personally met Elmo who was accorded a royal reception. This reception left no doubt that his Philadelphia admirers were pleased to have him in their midst.

Elmo Lincoln's initial appearance in Philadelphia (and incidentally the first time he had ever made a personal appearance) was at the Imperial Theatre, Second and Poplar streets. This house, with a seating capacity of one thousand, had sixteen hundred persons jammed into every nook and corner of the theatre to greet the mighty Elmo. A tremendous roar greeted his appearance on the stage, and many minutes elapsed before the house was quieted sufficiently for Elmo to make a little speech.

This incident was repeated at both the Iris Theatre, Kensington, and the Alhambra, South Philadelphia. At the former house, which seats approximately fourteen hundred, over two thousands were inside when Elmo Lincoln appeared before them. The Alhambra, one of the large Stanley vaudeville houses, was forced to line up hundreds of patrons outside on Monday, Tuesday and Wednesday on account of the crowds desiring to catch a glimpse of the star in "Adventures of Tarzan."

Record crowds attended the personal appearances on Thursday at the Garden, Plaza, Lyric and Forest Hill Theatres in Camden. The warm reception in each of these houses proved conclusively that Elmo Lincoln stands high in the esteem of the theatre patrons of the Jersey city.

Because of the number of theatres covered Friday and Saturday, it would be well to tabulate the seating capacity and attendance figures.

Theatres	Capacity	Paid Admissions		
		Matinee	First	Second
Astor	1,300	....	1,000	800
Bell	600	750	770	900
Royal	1,000	800	1,200	....
Richmond	900	1,800	2,000	....
Amber	1,000	900	1,700	1,300
Jefferson	900	1,100	1,000	1,200
Astor (Sat.)	1,300	800	1,200	900
Star	440	....	650	....

The Astor Theatre is not what one could be called a "serial" house. "Adventures of Tarzan," is however, drawing bigger every week than the first serial used. The theatre is playing high-class productions three and four days, using the serial the latter half of the week. Serial business has been developed, especially on Saturdays, which have shown a substantial increase in box office receipts.

Elmo Lincoln is a hero with the children. This fact was clearly brought out by attendance figures at the theatre visited on Saturday. The Richmond topped the list for attendance. How 1,800 persons jammed into a house with a seating capacity of 900 is a miracle; but still they were there. The children down front, wishing to obtain a close view of their hero, piled three and four in a seat; all the aisles were impassable with children and grown-ups. On the night performance, the same situation occured, with a few less persons in the house on account of the fact the appearance was made early in the evening.

That the pinch of a woman was nearly as bad as the claw of a lion, was impressed on Elmo Lincoln at the Jefferson on Saturday afternoon. After an enthusiastic reception at the finish of his talk, Elmo started down the aisle for the exit door. Youngsters and grown-ups jammed the aisles, which made it difficult for Elmo to make as swift an exit as he would desire. While he was forcing his way through the crowds, a woman reached over and pinched his arm, then turned to her companion and said, "Gosh, he's real. The pinch was *real*, and was *not* a caress."

The children are great followers of a serial star, their greatest wish is to hang on his arm, plead to be lifted, or ask him to shake hands. One little chap called to Elmo Lincoln from a crowd, "Elmo, you can lick ....., can't you?" He mentioned the name of another serial strong man. Elmo answered, "Sure I can," and this seemed to satisfy the kiddie. But the next night, the same little fellow, about ten years old, piped up, "You said you could lick ....., didn't you?" When Elmo answered in the affirmative, the boy turned to his companions and said, "I told you so." This must have settled a long standing argument, and also convinced the other boys that Elmo Lincoln is the strongest man in pictures, for he said so himself.

In making personal appearances at theatres, Elmo Lincoln desired to gratify the wishes of the public, and as a consequence, he goes on the stage in the make-up of Tarzan in the serial.

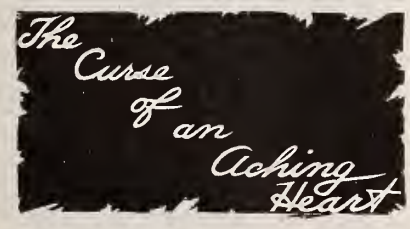
No little credit for the splendid showings incident to the personal appearances of Elmo Lincoln in Philadelphia should go to Walter R. Greene, exploitation and publicity director for Ben Amsterdam's live exchange. Mr. Greene is a pioneer in the field of motion picture exploitation and has been giving an excellent account of himself in Quakerville.

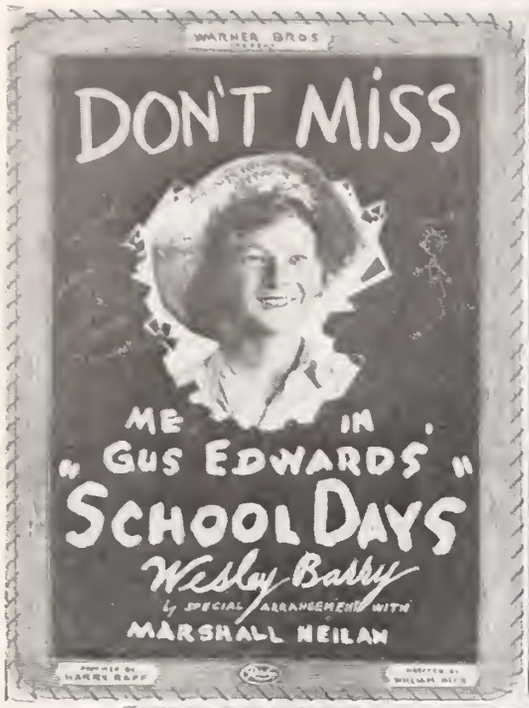
Primax Sues Shuberts on "The Lonely Trail"

From the showing the Fred Beauvais feature, "The Lonely Trail" at Shubert's Forty-fourth Street Theatre, New York City, has resulted a suit for damages. This week Primax Pictures Corporation filed suit in the United States Supreme Court against the Shubert Vaudeville Exchange, Inc., charging breach of contract. According to papers filed, the picture was booked into the theatre on a percentage basis.

ASK THEM—THEY KNOW

These gentlemen will testify to value of personal appearances. From left to right they are Louis Weiss of Weiss Brothers; Elmo Lincoln, star of "Adventures of Tarzan" and Ben Amsterdam, live State righter and owner of Masterpiece Film Attractions Exchange, Philadelphia





PAPER THAT SPELLS MONEY

Ritchey Lithographing Corporation has produced an attractive stock of tell-tale posters that will arrest the attention of any passerby. Circus your town with these unique, business-building posters

SPECIAL SERVICE SECTION

GUS EDWARDS'

"SCHOOL DAYS"

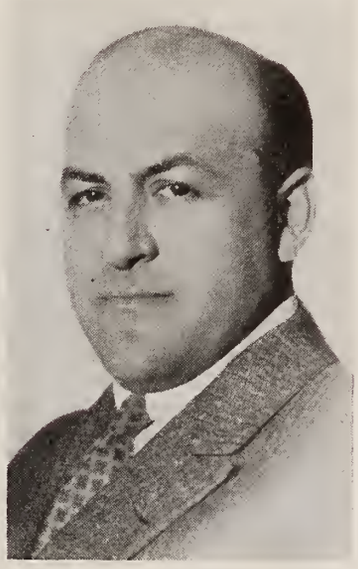
PREPARED AND EDITED BY ROGER FERRI

A Showman's Appreciation of a Showman's Picture

By JOSEPH PLUNKETT

Managing Director, Strand Theatre, New York City

I HAVE booked Warner Brothers' Harry Rapf production of Gus Edwards' "School Days" into the Strand Theatre for several good reasons. Most important of these, however, is my belief that it is one of the biggest box office possibilities that has been given exhibitors of this country in many a day. It is what the exhibitors of this country have longed for. It has everything—title, story and star. More than that it is splendidly directed and bubbles over with genuine human interest. I have no hesitancy in predicting a meteoric record-breaking career for "School Days."



I have booked, exhibited and witnessed many productions, but "School Days" is the sort of picture I would gamble on 52 weeks in the year without any fear. The laziest exhibitor in our field can't help make money with such a picture, for even if a mere handful of patrons attend the opening show he can rest assured that his second day's attendance will be capacity, for the picture is of such a calibre that it will make those few first nighters rave about it to their friends. Then, too, it's the sort of picture with which you can obtain seemingly impossible tieups. It's a picture that lends itself to all angles of exploitation. It is a mirror of life. To the young it is a revelation, while to the older folks it is a pleasant memory of happy days gone by.

I said the title is valuable, and so it is. It means something to every man, woman or child. I said it has a star; Wesley Barry is one of the greatest box office names in this country. He is an artist without an equal in his line. The story is true to life, replete with humor, romance and pathos.

The alert showman can accomplish wonders with "School Days." Everybody has heard, sung or hummed Gus Edwards' popular song, "School Days." The picture revives melodies that will remain dear everlastingly to Americans.

I have played most of the big successes, but I look forward to new records during the run of "School Days" at the Strand. It's the sort of picture, that, properly exploited, cannot help but establish new marks. It will make history for any theatre—and if it doesn't it will not be the fault of the picture, but the responsibility of failure must fall on the shoulders of the exhibitor.

"School Days" is more than a motion picture—it is an achievement that Warner Brothers can rightfully boast about and that the exhibitors of the country welcome.

Monopoly of Motion Picture Theatre, Is a Menace to Industry, Says Warner

AS MUCH as censorship is repugnant to the motion picture industry—liberty is essential to its progress. Only that which is free can hope to achieve success. And while censorship can be eradicated with clean, wholesome pictures, the monopoly on the show houses of the industry is a detriment to its progress. And this issue has been repeated so often that it is not necessary to go into detail about it."

That is the contention of Harry M. Warner, of the Warner Brothers, one of the real pioneers in the industry.

"But we cannot get away from the fact that while censorship is nothing more nor less than a slap at indecency," continued Mr. Warner, "the monopolization of the motion picture theatre by a certain number within its confines, has caused more havoc among the exhibitors—the exhibitors who are free from the shackles of the monopolists—than all the censorship laws could accomplish in a lifetime.

"We all know that the newspaper is not censored. And for what reason? Because they never dare to approach or expose the limit reached by those who are handling the reins of the industry. In plain language, newspapers in the majority do not care to tell their reading public all the filth of the world. Most of them give the public credit for having some sense of discrimination. But the producer of cheap claptrap forgets that the average person will gaze upon what is offered by him by the exhibitor, irrespective of the result upon the moral of the little folks, the young folks and the old folks. It is this claptrap that tends to ruin the value of the motion picture as a wholesome, entertaining and instructive medium.

"For the public mind is curious—curious to see what others most desire to see. And it is up to the producers to make only that which is enlightening, ennobling and of a decent character suitable for the enrichment and entertainment of the masses. There isn't a country in the world that has more motion picture fans than America.

"Everywhere there has been and still is for that matter, a cry of the depressing state of business among the motion picture theatre owners.

"Merely one evidence of what can be accomplished by the enterprising exhibitor is furnished in a letter I recently received from Harlan E. Woehrle, general manager of the Third Street Theatre, Easton, Pa. Mr. Woehrle's comments need no explanation.

"'It would be unfair both to you and myself were I not to voluntarily express my sincerest satisfaction without 'School Days' engagement. Realizing when contracting for 'School Days' that Easton, a city of hardly 35,000 population, was privileged to present this picture, we left nothing undone to arrange a presentation worthy of this distinction.

"'It is needless for me to comment on 'School Days' as a picture. I feel that you have a production which has universal appeal and I predict exceptional success for you in this release. The only exhibitor who will fall down with this production is the one who goes hunting and fishing when he should be running his theatre.'

"The very tone of the depressive wail would tend to convince the uninitiated member of the industry with the belief that the exhibitors were actually on the verge of ruin. And that with their ruin the producers and distributors would also be ruined. Can we who are watching the growth of the industry believe what is said? There are of course many exhibitors who will never make much money, but it is a startling and gratifying fact that in the eastern section of the country the motion picture business has increased its number of theatres. Many managers have added to their holdings. For example, there is one man in this game who controls a string of theatres situated in almost every section of the country, and he still goes on opening new houses almost every other week. Does that fact denote depression?"

Harry Rapf, Producer of Money-Making Features, Is Firm Believer in Prologue

THE public wants variety. Exhibitors have come to learn the value of music with pictures, the value of a ballet and other divertisements. These have all aided in the growth of the motion picture industry. And it is a fallacy, a downright disregard of what the public likes to see, to place prologue presentations on the scrap heap."

Harry Rapf, the producer of "School Days," starring Wesley Barry, is one of the few people in the industry who believes that the prologue is necessary to the showing of a picture. The beliefs of Mr. Rapf are based on the fact that he has been associated with the motion picture almost from its inception, and has also had a long and varid association with the producing end of the theatrical business.

"The producer with foresight," went on Mr. Rapf, "first considers the general presentation possibilities of his story. If this is taken from a broad viewpoint the exhibitor in the end will more than hail the production as a great box-office attraction. And the producer, having taken into consideration the salient features of a story and what can be done with it from a showman's standpoint, will not feel that his efforts have been in vain.

"The theatre-going public is forever seeking variety. It is proven by the vast vaudeville-going public and the musical comedy public who pack these places of entertainment night after night, week in and week out. For this reason, the exhibitor who, in addition to showing a motion picture with music will put over a snappy prologue, attracts both the vaudeville and musical comedy crowds. These people frequent the cinema houses because in them they get not only their usual entertainment, but also see a motion picture.

One of the big factors that caused Mr. Rapf to produce "School Days," with Wesley Barry, was that he could foresee the many attractions and prologue possibilities for exhibitors. He had in mind the Gus Edwards "School Days" revue which could be used as a prologue to the screen presentation. He knew that the musical score would be interpolated by the popular Gus Edwards melodies—melodies that will live forever in the memories of music lovers. And he could also see the special children's performances, and the simple inexpensive campaigns through which exhibitors could reach school children, school teachers, and club women.

All of these possibilities have come true. Exhibitor after exhibitor who has played "School Days" has taken advantage of specialties that virtually reek in the feature. There isn't a town or hamlet in America that does not possess some talented youngsters. It is a natural craving to give vent to expression whether it be literary, musical or otherwise. This fact has been capitalized by those exhibitors who have shown the Barry picture, and they have used home town talent to put over the prologue that is so esential to the attraction.

In conclusion Mr. Rapf said: "It is vital that the producers and exhibitor think about presentation. It is one of the biggest assets for the enterprising showman. It will beget publicity, and this coupled with a wholesome, entertaining and instructive photoplay will bring home the bacon for the exhibitor.

"The prologue should not be eliminated. I have studied theatre audiences for years, and I know that the public gets as much entertainment out of the prologue as it does out of a motion picture. Showmen should stick to the prologue idea, because it's a wonderful box-office magnet."

W. S. Nigh Gives His Version of Timely Picture

TAKE a steer and knock it on the head with an axe. Cut its throat simultaneously. And then skin the body while life still endures. That is a daily slaughter house routine, and a very repulsive spectacle. It is probably one of the few scenes overlooked to date for dramatic motion picture material, and I recommend it to those producers, exhibitors, directors and authors who love to revel in the sensational and sensuous, as evidenced in certain purposeless spectacle pictures heralded as masterpieces of the motion picture art."

Thus spoke William S. Nigh, the director of "Why Girls Leave Home," "School Days," and other well-known screen plays. It is Mr. Nigh's contention that the elevation of the motion picture to its highest estate cannot be attained by producing spectacular features without a big theme. And by theme Mr. Nigh means that a picture must contain an idea, a basic idea that is of universal appeal, at once wholesome, refreshing, entertaining and instructive.

"The influx of spectacular pictures whose meaning is devoid of sane reasoning," continued Mr. Nigh, "is a crushing indictment against authors, directors, producers and exhibitors who should know better. In art form a story must not only be true, it must seem true. It must let us see the processes going on within the characters at all times, so that we can understand and be convinced.

"This task is apparently too difficult and burdensome for some producers, authors and directors. Why? Because they have neither the skill nor the necessary knowledge of the human soul. The slaughter of a steer is repulsive, and it is surprising that those producers and directors who live in the realm of sensationalism and sensuousness have not grasped its thrilling and horrifying possibilities. For it should excel in harrowing effect such scenes as:

1—A sword entering a man's body, with a close-up of the flesh, and blood spurting.

2—Horses trampling women and children to death.

3—A senile old King dying of disease and frothing at the mouth because his mistress has another paramour.

4—Eight continuous reels of a male friend, hunnishly preying upon women, even to an imbecile one, and so forth.

"In place of all this rot and in my ignorance of what constitutes drama, I prefer to express myself in the picture of a boy saying good-bye to his dog."

"I'LL BUY UP EVERY SCHOOLHOUSE IN THE NATION"

Was what Wesley Barry, star of "School Days" promised to do when he became a millionaire. But then that's only a boy's dream and the hero of our story is a real boy you will love to meet

Big Houses Clamoring for Dates on Warners' "School Days" Film

The various exchanges releasing Gus Edwards' Harry Rapf production, "School Days," directed by William Nigh and State righted by Warner Brothers, are being flooded with requests for dates on this picture starring Wesley Barry. The Broadway premier will be given at the Strand Theatre, New York City, on Sunday, Jan. 29, with a special prologue. Managing Director Joe Plunkett of the Strand is planning an elaborate presentation of the production.

The engagement has been extensively exploited in New York with attractive black and white ads, and innumerable tieups with Broadway merchants. Huge, but attractive posters have been plastered in all parts of the city. On Friday, January 27, more than 1,500 school teachers and principals of New York and vicinity were the guests of Warner Brothers at a special showing at the Lexington Opera House. Indications early this week were that the picture will shatter all records at the Strand.

Livewire exhibitors throughout the country are seeking dates for the production. Sam Grand of the Federated Exchange of Boston has arranged for three days and date showings at the Modern, Beacon and Park theatres in that city early in February. Sidney Ascher, well known State righter and owner of Halsey theatre in Newark, N. J., is angling for "School Days" and is confident that he can keep it at his house for an indefinite run at a substantial profit.

Through the efforts of Eddie Bonns and Louis Marangella of the Warner publicity department a novelized version of "School Days," which was written by William Nigh and William De Leon, will be published in leading newspapers throughout the country. The first installment of this version will be published by The Newark Ledger.

Len Burman of Independent Film Exchange of Philadelphia reported heavy bookings on the production.

Story of "School Days"

FRECKLED-FACED "SPECK" BROWN, a mischievous little orphan, loves his dog and fishing rod better than school. But his stern guardian, a deacon, threatens to give him a sound thrashing if he doesn't obey orders and attend to his studies. In the schoolroom, "Speck" cuts up all sorts of capers with the result that he is severely punished. It is during this moment that the teacher, a middle-aged woman, in an effort to prevent the deacon is reminded that she was hired purely to save her from the poorhouse and that if she cannot exact obedience from her children she will be fired.

Thus saved from further punishment, "Speck" wanders about the fields with his dog and best friend, Leff, an eccentric old inventor. He meets an old stranger and an acquaintance is immediately struck up. The two become good friends and in the course of one conversation "Speck" contends that he does not need an education to go through life. Developments disclose that this stranger is none other than "Speck's" uncle. His identity is disclosed to "Speck" who is sent to the city to pursue an educational career among society's youthful set. "Speck" reluctantly leaves his country friends, promising to send for them when he got "rich." With him to the city he takes Leff's invention. In the East and among the children of the "400," "Speck" is unpopular.

Meanwhile crooks meet the youngster and conspire to swindle him and his friend, Leff, by pretending to be interested in the latter's worthless invention. However, the plot is frustrated. Disgusted with his wealthy friends, "Speck" now longs for his friends back home and he returns via the freight route. He finds his lonely dog waiting for him and his little sweetheart praying for his return. He seeks his rich uncle and from him learns that he had been purposely sent to the city so that he might appreciate his plain and honest friends of his home as well as become convinced that education is a blessing to everyone and essential in the daily solution of problems of life.

"Advertise With Music"

"A copy of Gus Edwards' famous song, 'School Days,' is a twenty-four sheet in every home," said Eddie Bonns, director of advertising and publicity for Warner Brothers. "The possibilities of the Gus Edwards song in conjunction with the Wesley Barry picture became at once apparent, and incidentally it furnishes a novelty for the exhibitor.

"In other words the usual routine of exploiting a picture is given another angle. Music is one of the great constructive forces in America. Its appeal, no matter the form, is universal and in its universality the slogan, 'Advertise With Music,' becomes of vital importance in putting over the Warner Brothers' production, 'School Days.' Exhibitors can't go wrong when they advertise the Barry feature with music."

Warner Bros. Have Daring Animal Serial

Harry M. Warner, of Warner Brothers, announces this week the release of his latest fifteen episode animal serial, "Shadows of the Jungle," co-starring Grace Darmond and Philo McCullogh, to the independent market. Overtures from some of the biggest distributing organizations and state-right buyers have already been made, but it is said that no definitive negotiations have been consummated.

The success that has attended former Warner serials, such as "The Lost City," and "Miracles of the Jungle," is declared to have furnished the incentive to produce "Shadows of the Jungle." According to Mr. Warner more than half the serial has been completed at the west coast studios by his brother Sam Warner, under whose direct supervision the serial is being made, and the first three episodes will be available for exhibition within the very near future.

For this latest Warner serial the entire menagerie of the Al G. Barnes circus, consisting of animals of every breed and description, is taking part under the supervision of world-renowned animal trainers. In addition to Miss Darmond and Mr. McCullough the cast includes Jack Richardson, Robert Agnew, Derelys Perdue, Mabel Stark, Captain J. R. Riccarde and hundreds of others. The story and continuity was written by Francis Guihan.

Warner Brothers Buy Chimpanzee

Jack and Sam Warner, at the West Coast studios of Warner Brothers, have purchased a chimpanzee to play in the new series of Monty Banks comedies now being produced under the supervision of Jack Warner. They have named the chimpanzee "Bozo." Monty Banks has completed his latest two-reeler, "Be Careful." Thelma Worth, a cousin and protégé of Betty Compson, is Monty's leading woman.

Showman's Exploitation Campaign That Will Go the Limit, For "School Days"

THE keen showman who has viewed "School Days" will know that he has an iron-clad guarantee that his patrons will be entertained. Here is one picture that the writer does not hesitate to say will break record after record. It is a showman's picture. It will make money for you if you only use ten lines in your newspapers because after once seen, it will set your city or town talking. But the showman who sits back and keeps the engagement of such a great production as "School Days" a secret never will get anywhere. "School Days" can break your box office record. The writer doesn't care what your figures are—this picture will turn the trick if you exploit it properly. And take it from such a keen showman as Joe Plunkett, managing director of the New York Strand Theatre, "School Days" presents the exhibitor with a hundred and one exploitation anglès.

To begin with, Mr. Exhibitor, remember that in "School Days" you have a picture that will fulfill every promise you make your patrons. Here is your chance to use those superlatives you have quietly laid away; here's a picture you can rave about. You can't say too much about it. That's how good it is. You've got melodrama, romance, adventure, pathos, humor, thrills, heart interest, and what not. Start talking about it to your friends the moment you book it. Run teasers in your newspapers, even if it is only an agate line. Keep the play dates before your audiences by flashing announcements of the engagement on the screen. Start meeting the owners of song shops. You'll need them. Call up the superintendent of your public schools and tell him that you've booked a picture that he and every school teacher should see. Tell him what it is. Tell him you've got a picture that is an education in itself.

At least a week before your opening make an appointment with your local school authorities. Arrange for a special showing of the picture at your theatre, inviting every school teacher in your town. Then after the showing announce to the teachers that you will give a ticket to the child who attains the best record that week in his or her class. Put this in writing and send the letter to the teacher. Let them understand beyond any doubt that "School Days" is a picture that no child should miss; solicit their co-operation in reaching the children by announcing the engagement at school.

You might also, through arrangement with the school authorities, arrange special performances for children. Also offer to admit free all red-headed and freckle-faced boys and girls. Get our your mailing list and get in touch with the grown-ups, tell them that it's Wesley Barry in "School Days" that is topping the bill. The children will have already heard the news from their teacher; daddy will hear about it and this letter will serve as a gentle reminder. Play the public, parochial and private schools to the limit. Get the kiddies into your house and you can't help but being forced to prolong the engagement of the picture.

But in attracting the children to your theatre remember that there are other ways. For instance, get in touch with the managing editor of your newspaper. Tell him that you want his newspaper to serve as host to the newsboys. You will give a special show in the morning and donate the theatre. Make this arrangement sufficiently in advance of your opening to assure you of good newspaper publicity. Keep feeding the paper with human interest stories about the story of "School Days," about Wesley Barry and Gus Edwards.

And that isn't all. "School Days" inspires a prologue in which your local juvenile talent can be used to advantage. Elsewhere in this section is the material for this "School Days" prologue; it is nothing more or less than a school act replete with human interest instead of the timeworn burlesque hoakum usually packed in such a skit. The dialogue is there. Your musical interruptions are cued. Staging of the production is inexpensive, for any furniture store in town will furnish you with the necessary "props," which include eight school desks and chairs and a teacher's table and a blackboard.

In properly exploiting this prologue you can also play with your newspaper. Under the auspices of the newspaper the most talented children of your town are selected. If you can not get the co-operation of your newspaper in putting this over, solicit the aid of the schools or your local academy of dramatic art. You might insert a reader in your advance advertisements issuing a call for local talent seeking a chance to prove its metal. In getting talent for the prologue don't overlook the "want ad" columns. They are read.

"Advertise With Music"

Another big asset in putting over "School Days" is to advertise the picture with music. In the words of Eddie Bonns, originator of the campaign, "advertise with music." Just as soon as you book the picture have your orchestra play Gus Edwards' "School Days," and keep hammering away at it. The publisher of the Edwards' successes, Joe Mittenthal, Inc., 1591 Broadway, New York City, will co-operate with you by arranging window tie-ups through their local agents and "boosters." Call on your 5 and 10 cent store managers at least two weeks before the opening and seek a window display.

The phonograph should play an important part in advertising the picture. Go to your local phonograph agent, explain that you have booked the picture, and get his co-operation to popularize the song. Sell him the idea of playing the "School Days" record, and if possible have the phonograph arranged so that the passersby will hear it. Supply him with cut-outs (for his window), on which he can advertise the song.

If it is possible use a sound amplifier, sometimes known as the Magna-Vox. This device is so arranged that by connecting horns by wire to the outside of your theatre, or along the main streets of your town and in the big department stores, the voice of a singer singing "School Days," or the music from a phonograph placed at some central point, can be heard distinctly and simultaneously by the people.

By consulting your electrician or phonograph agent you can learn the full details of the workings of this instrument. It may also be used during the showing of the picture. Properly installed, the orchestral music can be heard while the picture is being screened. The laughs of the audience will also register wherever you have horns connected.

Dancing academies, music teachers, restaurants and wherever music is played may be utilized to advertise the picture. An old fashioned "School Days" prize waltz contest will help, and it may be possible for you to conduct one on your stage after the show. If you try this stunt and offer a silver loving cup as a prize, you will also be able to get a window display from the jeweler who sells you the article.

Newspaper Contest

This contest idea used in conjunction with the 22x28 cartoon photograph of Wesley Barry, about to cut the string with a pair of scissors, will not only get your theatre considerable publicity, but it will also enrich the newspaper that runs it with considerable circulation.

The idea has been used successfully by the Brooklyn Eagle. Here is the wording of your contest, after making arrangements with your local paper to run the cartoon a few days or a week in advance of the showing:

Money prizes (sum to be decided by yourself) can be given to the successful contestants by the newspaper. It is not a difficult puzzle. The important thing is for the prospective contest to study the cartoon carefully. It is equally important that the rules and regulations be read carefully. The object of the puzzle is to obtain the longest possible list of names of the article, objects, things commencing with the letter "B" (for Barry), or any other letter you may choose, Mr. Exhibitor. For example, if the letter "B" is used, the following words can readily be gleaned from the cartoon—viz. Boy, Board, Bill, Barrel, Bull, Border, Box, etc.

Every word in the list must be a CONCRETE NOUN. It must be the same object, article or thing seen in the cartoon. Imagination does not enter into this contest. It is important that the contestant's list contain as few incorrect words as possible. Verbs, adjectives and abstract nouns combined with a few names of the objects or parts of objects which only the imagination enables the contestant to see, will deprive that contestant of a place among the winners.

School Advertising

You can interest the school teachers, and the local school board in "School Days," for the moral of the picture deals with the value of education. Arrange to give the school board and teachers a private showing, and secure their endorsement. You can also inaugurate both an essay and a drawing contest, restricting entries only to school children.

The essay contest can be based on "The Value of Education to School Children," or any other subject that the teachers sees fit to use, according to the respective grades they may be teaching. For the drawing contest, the drawing teacher should be furnished with a photograph of Wesley Barry, to be shown to the class, and all drawings should be done in free hand. To the boy or girl submitting the best likeness of Barry in the estimation of the drawing teacher, you should offer free tickets to the showing of "School Days." The winning drawings can be placed in the lobby of the theatre, and this will cause the youngsters to bring their friends and family to the

CATCH LINES

A picture play that makes the dimples catch laughing tears.
A screen classic with an appeal to every man, woman and child.
Bringing back the irresponsible, untamable heart of boyhood in one of the greatest screen classics ever filmed.
Revealing the joys, the disappointments, the pranks and the glory of boyhood.
It will re-awaken the soul of "When we were a couple of kids."
Filmed amid the beauty of nature's playground, and the splendor of the younger members of society.
A novelty as clean and sweet as a summer breeze blowing over the meadows.
It's worth a trip to the woodshed to see "School Days."
A reel entertainment for kids of all ages from six to sixty.
A delightful screen classic containing the eternal appeal of unquenchable youth.

Surely Establish New Records; Will Fulfill Every Promise You Make the Public

THE BIG THREE
Harry Warner of Warner Brothers, Distributors of "School Days"; Director William Nigh and Producer Harry Rapf

theatre to see their drawing on exhibition and incidentally to see the picture.

To convince the school board and the teachers of the fact that "School Days" drives home the value of education, it is suggested that you use the book containing the reviews of the picture.

The four sets of slides on "School Days" are distinctly original, in that they are made from the newspaper comic strips, as shown on the bottom and other pages of the press sheet. There are two slides to each set. The originality of the slides can readily be appreciated when it is considered that seldom, if ever, has there been offered to exhibitors cartoon slides that helped to impress upon motion picture patrons the value of a picture.

Store Stunts

One of the best cut-outs that has been devised for a production measures exactly 13½x21 inches, and it is in five colors, lock easel on back, made of compo board that will not buckle. On the bottom is a space for placing either a strip or writing in chalk the name of the theatre.

Just about the center of the cut-out is a large blank space on which can be written with chalk the salient features that will make it possible for you to get one of the biggest commercial tie-ups that has ever been placed within your grasp. Every merchant can use the cut-out.

All stores handling stationery, school supplies, toy stores and similar merchandise can be linked up and the method of doing this is so obvious that it is not necessary to go into detail about this matter. Department stores, however, can work up an overall sale, and tie this up with a card reading:

x.....x
: "Strong Boys Need Strong Over- :
: alls. Wesley Barry in 'School :
: Days' Wears Never-Rip Overalls" :
x.....x

Automobile accessory stores and department stores can be tied up with the large oil painting (No. 12) of Wesley Barry in pajamas holding a candle in his hand. The auto shops can use a card reading: "It's Time to Re-Tire." The department stores can play up the fact that Wes' Barry uses their pajamas, etc.

A colored half-sheet, an actual reproduction of the six-sheet cartoon ad, can be used by every store in town. It can be pasted on windows, and it will attract the interest of people who will wonder what happens when Barry cuts the string. In this connection the merchant's wares will also be advertised, and right here you have your tie-up. Play this stunt up strong, and you will find that the merchant will be more than anxious to put this half-sheet in his window.

A novelty that will cause much word-of-mouth advertising for the picture, and incidentally tickle the palates of all those who will be privileged to receive one, is a high-grade candied lollypop. The pop, enclosed in a small bag containing the picture of Wesley Barry reproduced in two colors from the large cut on the front page of the press sheet, can be given at all children's matinees, and to every one who comes to see "School Days." The cost of the pop is very small.

Anyone who has studied the psychology of advertising will verify the fact that the most effective of all ads is something that moves or is alive. Following along those lines it is suggested that the manager secure a freckled face boy, red-headed, if possible, about 12 or 14 years of age. Provide him with a blackboard on an easel and secure a pantograph, a device used by artists to make exact reproductions and enlargements of anything they wish to copy. This is an inexpensive device that is made up of strips of wood, crossed, and with a pointer and crayon or pencil attached. They may be secured from any store selling artists' materials, and in fact a very cheap one is now on the market and is sold in toy stores under the trade name of "Draw-o-graph." With this device any child may copy exactly any drawing. Have the boy copy some of the cartoons shown in this campaign sheet and also write out various catchlines that you may wish to use. Of course, the pantograph is not absolutely essential, and if you can secure a boy who has a little drawing ability he could copy the cartoons free-hand, or even eliminate the cartoons and have the boy merely write various sales slogans.

House Employees

To carry out the general "School Days" atmosphere in your theatre it would be advisable to dress your ushers, if boys, a la Wesley Barry, in overalls and straw hats, or if girls in pinafores and sun bonnets. Even girls could wear the boys' attire, if deemed advisable, but of course this is optional with each locality.

Camouflage your box office as a little red school house and attach a large bell to the roof. This can be worked with a string inside by the cashier and can be arranged so as to be worked with the foot. Dress the cashier as a very prim school teacher with spectacles for the occasion.

To give "local color" to the occasion, it would be a very good idea to have photos of all local schools placed in the lobby and compare the modern institutions with the little old country school house of our grandfathers, such as shown in the pictures.

THE CAST

"Speck" Brown	Wesley Barry
Leff	Francis X. Conlan
His Wife	Nellie P. Spaulding
His Teacher	Margaret Seddon
His Sweetheart	Arline Blackburn
The Stranger	J. H. Gilmore
A New Friend	John Galsworthy
An Attorney	Jerome Patrick
His Sister	Eveline Sherman
The Valet	Arnold Lucy
The Guardian	George Lessey

Lobby and Paper

The producers of "School Days" have exercised great care to follow out the spirit of the story and title in all the accessories put out. The slate is the "leif motif" or foundation to work on and this should be carried out in all special lobby cards, etc., that may be made up in order to link up directly with the posters, photos, cuts, etc.

A most complete line of lobby accessories, including lobby photos, in 8x10, 11x14 and 22x28 sizes, are available, as also are twelve different oil paintings in sizes of 30x40 and 40x60, which are illustrated in another section of the campaign sheet.

Special hanging cards (reproductions of slate) in colors should be suspended from every available spot in the lobby and on the marquee.

The lithographs on "School Days" have been made especially for their adaptability for cut-out and other purposes and a glance at the two three-sheets will tell any wise showman that they were "made to order." A novel idea which will attract much attention is to cut out the three-sheet showing a back view of Wesley Barry, mount this on compo or beaver board, and attach a suitable stand to hold the figure upright. Then proceed to dress this cut-out in practical clothes as suggested by the poster. A pair of overalls, a shirt, a pair of suspenders and an old straw hat will create a life-like figure that will attract the attention of all passersby.

The one-sheet showing Wesley Barry looking through a broken slate may also be constructed into a very effective lay-out as follows: Cut out the head of Barry from the poster, then mount the poster on fine muslin. Stretch this in a shadow box frame about 6 inches deep. Paste the picture of Barry cut from the poster on back of the frame just behind the blank space left in the mounted poster. At the bottom of the shadow box or in some suitable place, wire an electric light to a "flasher" socket, which may be obtained from any electrical supply store for less than a dollar. Connect this up and the effect is that of a broken slate with an intermitten light flashing behind it and showing Wesley Barry looking through the aperture.

A simple and effective stunt that can be inexpensively arranged is to install (for want of a better term), we will call a "Laughmeter." This consists of a large dial and a movable hand or pointer. The dial is scaled off or calibrated to register "snickers," "giggles," "chuckles," "smiles," "laughs" and "roars." The reading matter on the dial states that this machine is connected to the interior of the theatre and registers the impressions of the audince inside watching "School Days." An indicator can be attached to one side showing the results of past performances. This, of course, is made up by the manager. The pointer on the dial is arranged so as to be worked from the back by some employee and moves forward at certain intervals.

This Prologue for "School Days"

This Farcical Sketch Will Enable You to Arrange Money-getting Tieups With

By ROGER FERRI

Cast	
Mrs. Flynn	The Teacher
Jake	Jewish Boy
"Mac"	Tough Customer
Oscar	Teacher's Pet
Walter	Just a Pupil
Becky	From Hester Street
Rose	An Italian Flower
Sylvia	A Weisenheimer
Alice	A Tomboy

(The interior of a schoolroom, including a platform with teacher's desk at c. Blackboard on platform back of teacher's chair with texts and maps on wall. Window at r. and l. of platform. Eight desks arranged so that the faces of children can be seen by audience. Arrange desks in two rows, four at l. and four at r. of stage. Orchestra softly playing Gus Edwards' "School Days" as cue for rise of curtain. Stage dark with window shades down. Curtain rises slowly. Orchestra continues playing" School Days," while shouts of children playing outside are heard. TEACHER enters. Walks to l. window. Raises window shade. Sun spot with rays slightly lighting stage. TEACHER gazes into school yard, takes off hat and coat and rests then on desk.)

TEACHER: Play on my little children. Play on my little dears. You may never play again. Little do you realize the cares and worries of this world, so play on while you are yet boys and girls. *(Straightening up and walking to r. window, raises shade. Flood stage lights. Takes off coat. Scream from off stage.)* By God, what's happened? *(Rushes to r. window.)* Stop that. *(Pounds on window and then runs to door)* and exits. *(Shouting ceases.)*

TEACHER: *(Off stage.)* Stop, this nonsense! You come with me, Alice. *(Enter with Alice, poorly dressed with tattered and torn dress and sweater)* Now you take your seat and behave like any lady would.

ALICE: I'm no loidy, teacher. I'm a girl. *(Takes first seat at l.)*

TEACHER: The next time you do that I shall report you to the principal. *(Walks to desk and from drawer takes bell. Goes to door and rings bell. Orchestra loudly plays chorus of "School Days." Children enter in following order and take seats, boys at r. and girls at l.: WALTER, OSCAR, MAC, SYLVIA, ROSE and BECKY. With seating of Becky orchestra stops playing.)*

TEACHER: I warn you children that a repetition of such a fight as you enacted in the yard this morning will incur severe punishment for those responsible. Remember that. I shall never warn you again. *(TEACHER sits at desk.)* Now we'll lose no time with your lessons. *(Detects absence of JAKE in first seat at r.)* Where is Jacob O'Shaunnessy?

CHILDREN: *(Unison.)* How should we know? *(Teacher pounds on desk with ruler.)*

TEACHER: *(Wielding ruler threateningly)* There has been altogether too much absence and here's another warning: I shall keep all absentees after school two hours. Remember that.

JAKE: *(Outside.)* Vot, I should stay avay from school? Not for all the smoked salmon in The Bronx. *(Name of local Jewish colony can be substituted for "The Bronx.")*

TEACHER: *(Gazing out of window at l.)* There he is now.

JAKE: *(Outside, peeps into school room from window at r.)*

WALTER: Oh, there he is, teacher. *(Pointing to window at r. JAKE pulls head away and rushes to door. TEACHER sees him.)*

TEACHER: *(Angrily.)* You take your seat, Master O'Shaunnessy. *(JAKE takes seat.)* Now, Master O'Shaunnessy will you kindly give your excuse for being tardy.

JAKE: *(Rising lazily.)* Vell, teacher, it vos lik dees: Abe Levinsky had a date vid a doctor and hees mother said he voudn't go unless I vent.

TEACHER: Is that why you were late?

JAKE: Yes.

TEACHER: I'll see you after school.

JAKE: You're too late teacher, I've got a date already vid Becky after school. *(CHILDREN laugh aloud. TEACHER steps down from platform.)*

TEACHER: Any more of this nonsense and I'll send you home.

MAC: Don't let me stop you.

TEACHER: That's enough. Now children we will open school with a lesson in grammar. Jake, will you use the word "grammar" in a sentence?

JAKE: *(Scratching head; puzzled.)* Grammar? Oh, yes, I have it. My fader told my mother to buy some fish, but she forgot, so my gram' ma bought it.

TEACHER: *(Angrily.)* Sit down. You're impossible, hopeless. Master Higgins, will you kindly announce to the class the title of Miss Bianco's song. *(MAC rises, walks to c. stage.)*

MAC: Miss Bianco will now sing, "I Didn't Like Her Apartment So I Knocked Her Flat." *(Takes seat.)*

(ROSE BIANCO musical interruption.)

TEACHER: Oscar, who is, in your opinion, the world's greatest man?

OSCAR: *(Standing sissified.)* Oh, teacher, Woodrow Wilson is the greatest man in the world. *(WALTER jumping up and raising hand.)*

TEACHER: What is it, Walter?

WALTER: Why my father is the greatest man in the world.

TEACHER: Is that so? Why is your father the greatest man, Walter?

WALTER: Because he told ma it takes a great man to get booze, and he has a cellar full. *(CHILDREN snicker. TEACHER calls for order.)*

TEACHER: *(Disgustedly)* Sit down Walter.

(SYLVIA raises hand.)

TEACHER: What is it, Sylvia?

SYLVIA: I have a poem I want to recite.

TEACHER: Proceed, Sylvia.

SYLVIA: *(Recites)*

Love is like a punctured tire,
I'm very sure of that,
For after one big blowout.
He went and left me flat.

TEACHER: *(Disgustedly)* Absurd! Sylvia, you stay after school for that. How dare you speak of love in my schoolroom. Why you don't even know what love means.

SYLVIA: Yes, I do.

TEACHER: What is love, then, Sylvia?

SYLVIA: Well, ma said that love comes to a girl after she's lost her job, has no money and needs someone to pay her bills.

ROSE: *(Rushing forward with hand raised.)* Dat's a-wrong. Love, teach' is a tickling sensation of the heart that makes what you teach us about arithmetic looka wrong.

TEACHER: Why so, Rose?

ROSE: Well, teach', you say one and one is two.

TEACHER: And so it is.

ROSE: Not in love. In love one and one makes one, for doesn't the Good Book say "and they were wedded and made one."

TEACHER: That's enough of that, Rose; sit down. *(ROSE sits down.)* Now Becky will you oblige the children with a song?

BECKY: Vot shall I sing?

TEACHER: Sing something sweet.

BECKY: Alright. I'll sing, "And She Lays In Our Alley."

(BECKY sings her number.)

TEACHER: Now, Jake, spell Monotony.

JAKE: *(Rising.)* M-O mo, N-O no T-O toe, N-Y, ny, mo-no-toe-ny.

TEACHER: What does monotony mean, Jake?

JAKE: When a man has only one wife.

TEACHER: *(To Becky.)* What is independence?

BECKY: *(Rising.)* Eating onions and not caring who knows it.

(OSCAR raises hand with one finger extended. Restlessly moves about to attract attention of Teacher, who finally notices him.)

TEACHER: What is it?

OSCAR: May I be excused? *(Moving restlessly.)*

TEACHER: Yes. *(Exit OSCAR.)* Now my children, who discovered America.

ROSE: *(Jumping out of seat, enthusiastically raising hand.)* I know!

TEACHER: Well, who did discover America?

ROSE: Christopher Colombo.

JAKE: *(Jumping up suddenly.)* No, he didn't.

ROSE: Yes, he did; Colombo, an Italian, discovered America.

JAKE: *(Stamping his feet.)* No he didn't. *(ROSE and JAKE start arguing, using emphatic "Yes, he did" and "No, he didn't," and making faces at each other.)*

TEACHER: *(Interrupting and hitting desk with ruler.)* Stop this nonsense immediately. Rose, you sit down. *(ROSE obeys order.)* Now, Jacob, you are so insistent that Christopher Columbus didn't discover America, perhaps, you can tell us who really did.

JAKE: *(Proudly.)* Sure. Why my people discovered this country.

TEACHER: No, no, Jacob, Columbus discovered America.

JAKE: *(Imitating.)* No, no. Yes, yes, we did? How did Columbus come to America?

TEACHER: Why—why in a schooner.

JAKE: And where did he get the schooner?

TEACHER: Why, he purchased it with money.

JAKE: Dat's right, but where did he get the money?

TEACHER: Why he pawned Queen Isabelle's jewelry.

JAKE: *(Satisfied.)* Didn't I tell you my people helped discover this country. *(OSCAR returns to seat.)*

TEACHER: *(Smiling.)* Jacob, you're absurd.

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OSCAR: (*Rising.*) Teacher, my sister Mildred found a pearl in an oyster this morning.

MAC: (*Jumping out of seat.*) Dat's nothin', my sister got a diamond from a lobster last night.

TEACHER: That'll do. Sylvia, what is meant by Scotch mist?

SYLVIA: (*Timidily and stammering.*) I-I-I-I d-d-don't k-k-know. But dad says that it's when a man asks you to drink and you don't hear him.

(*BUS. WALTER crosses to ROSE and hurriedly hands her note...TEACHER detects him as he is returning to seat.*)

TEACHER: Walter, you come here. What were you doing there? (*Shakes him.*)

WALTER: (*Timidily.*) I was inviting Rose to a jazz dance.

TEACHER: (*Letting go of WALTER.*) Why, do you dance? (*WALTER nods affirmatively.*) Well, then show the class just what you can do.

(*WALTER does song and dance specialty.*)

TEACHER: Now, Oscar, will you recite for us.

OSCAR: (*Reciting*)

Twinkle, twinkle little star
How I wonder where you are,
Up above the world ———

MAC: (*Interrupting.*) Aw, teacher, that's bum. Let him recite something good.

TEACHER: Master Mackenzie, don't you dare interrupt a speaker again. Oscar was doing splendidly, but since you are so anxious, perhaps you will recite a piece

MAC: (*Reciting*)

If she didn't have her hair bobbed,
If she didn't daub with paint;
If her dresses were to reach to where they ain't,
And she spoke just as she should:
Do you think she'd be as popular?
I hardly think she would.

TEACHER: Master Mackenzie, that's terrible. Why, where did you learn such a ridiculous verse? Do you know that it has taken master poets like Longfellow an entire week to finish a single sentence?

(*JAKE laughs.*)

TEACHER: (*Detecting him.*) Why, Jacob, what is there in that statement that seems to be so funny to you?

JAKE: (*Rising.*) Why, teacher, did you say it took Longfellow a week to finish a sentence?

TEACHER: Yes, you understood me correctly. And pray, what is it that is amusing you?

JAKE: Oh, noddings teacher, only my brother, Abe, has been in jail seven years and he hasn't finished his sentence yet.

(*CHILDREN all laugh.*)

TEACHER: Now, children, we will take up the subject of geography. Becky, from what country do we get grease?

BECKY: (*Quickly.*) Greece.

TEACHER: (*To Sylvia.*) Sylvia where were you born?

SYLVIA: (*Standing.*) New York.

TEACHER: What part?

SYLVIA: All of me.

TEACHER: (*Disgusted.*) Now, pupils, you will have to give me a little attention. (*JAKE detected about to whisper to WALTER.*) Jacob, I said I wanted a little attention.

JAKE: Dot's alright, teacher, I'm giving you as little as possible.

TEACHER: Jacob, you come here. (*JAKE goes to front.*) Do you realize that you are a very naughty boy. You must change your ways at once. Yon don't want to grow up to be a criminal, do you? (*JAKE nods negatively.*) Well, Jacob, perhaps you would like to tell your friends what you do want to be when you grow up to be a man?

JAKE: (*Bashfully.*) Oh, yes, teacher. I vant to be a baker.

TEACHER: And why a baker, Jacob?

JAKE: Pecause den I vill alvays hendle dough.

TEACHER: You sit down, Jacob. (*JAKE sits down.*) Now perhaps, Oscar, will sing us a ballad? Step forward, Oscar.

(*OSCAR steps forward and sings a ballad.*)

TEACHER: Now, children, you'll kindly answer my questions on subjects I will mention. Becky, what is a Bolshevik?

BECKY: A nut who's too lazy to work himself, but not too lazy to knock the country that's given him a home after his fatherland handed him walking papers.

TEACHER: Jake, what is a bath?

JAKE: (*Pointing to Mac*) Someting he never took.

TEACHER: What is Prohibition, Walter?

WALTER: A word found in the dictionary.

TEACHER: Oscar, use the world "poison" in a sentence?

OSCAR: If poison would kill my father, wood alcohol?

TEACHER: (*Impatiently.*) Come—come, children, refresh your memory. I must have correct answers to my questions. Now, Sylvia, name me an animal that can go seven days without water?

SYLVIA: My father.

TEACHER: Absurd. Your father is a human being?

SYLVIA: Oh, no, teacher, my mother called him an overgrown monkey this morning.

TEACHER: Nonsense. Besides your father must have water.

SYLVIA: Not while his bootlegger is alive.

TEACHER: (*Disgusted.*) Sit down Sylvia! (*JAKE jumps out of his seat and raises hand to attract TEACHER'S attention.*) Well, what is it?

JAKE: Vot's the name uv that animal you said came from the North Pole?

TEACHER: Why, polar bear, Jake? What made you ask that question?

JAKE: My father is going to be vun.

TEACHER: That's impossible. Your father can't be a polar bear.

JAKE: Oh, yes, teacher, he's going to be a polar bear at Mr. Becwitz's funeral.

TEACHER: Stop that, Jake. Perhaps you can serve your friends to better advantage if you will sing for us.

JAKE: Alright, I'll render a little ditty entitled "Bootleggers' Funeral Hymn" by Wood Alcohol.

(*JAKE sings comic number.*)

TEACHER: And now children we will join in singing a song we all know.

(*TEACHER leads number. Suggestions-medley of Gus. Edwards' choruses from his more popular songs could be used in closing this number. After number teacher and children take their seats. JAKE ties string to inkwell and connects it with ROSE'S hair. JAKE quickly and unobserved takes seat.*)

TEACHER: Now, Rose, will you———

(*ROSE stands and in so doing inkwell drops.*)

TEACHER: (*Indignantly.*) Who did that? (*ROSE points to MAC.*) Did you do that Master Mackenzie? (*Jumps to her feet with ruler in hand.*)

MAC: (*Rising.*) Naw!

TEACHER: Don't you lie to me. And just for that you will remain after school and be punished.

MAC: (*Angrily.*) You ain't my mother and you won't punish me.

TEACHER: If I were your mother I would make it a practice to teach you better manners.

MAC: (*Boastingly.*) Aw, you can't be anybody's mamma. Why, my father and mother said the only reason they gave you this job was because they wanted to keep you from going to the poorhouse. And—and—(*TEACHER slowly drops ruler to floor, walks slowly to her desk and buries her head in her arms. Sobs-orchestra starts playing softly "Love's Old Sweet Song" and continues through to cue to stop.*)

TEACHER: (*Interrupting MAC.*) You're right, Mac, I am not fit to be anybody's mother. (*MAC takes seat.*)

JAKE: (*Walking to teacher with ROSE.*) No, teacher, Mac was all wrong. You're a good teacher. (*Both JAKE and ROSE pat TEACHER. She raises her head slightly, motioning them to return to their seats. They do so. Teacher slowly straightening up, leaves her seat and faces children.*)

TEACHER: Master Mackenzie's parents probably are right. But I won't go to the poorhouse. I'll keep right on teaching—teaching the sons and daughters of babbling women. (*Sobbing.*) I-I-I'm sorry, my litle ones, and———

OSCAR: (*Interrupting.*) Mac didn't mean anything by what he said, teacher.

TEACHER: I know he didn't. You may all go home, children. School is dismissed. (*Stop, "Love's Old Sweet Song"*) and Master Mackenzie, you will please tell your mother that a teacher, too, has a heart. (*MAC starts toward exit. Turns.*) That'll all. She'll understand. Wait! I don't want any of my scholars leaving school in sorrow. (*Standing in doorway.*) See I'm happy—I-I-I'm smiling. (*Forces smile.*) Now let us all sing that wonderful song—it means so much to your teacher.

(*Ensemble chorus of Gus Edwards' "School Days." At close of chorus, orchestra continues playing softly, repeating, until final fall of curtain.*)

TEACHER: And now children, you may all return home—to your mothers. (*EXIT children singing "School Days." Singing continues softly offstage. Then humming, gradually drowning in distant.*)

(*TEACHER sobs as last pupil exits. Hesitates and rests against wall for a second, then walks to desk and dons hat and coat. Backstage humming of "School Days" continues as she walks to window, at r. gazes out for a few seconds, and pulls down shade. Break flood lights, darkening stage, but retaining spot working window at l, until TEACHER walks there and pulls shade.*)

EXHIBITORS' NOTICE!

The MOVING PICTURE WORLD in its customary endeavor to give its exhibitor readers maximum service has compiled a prologue consistent with an artistic presentation of Harry Rapf's Gus Edwards production of "School Days." Exhibitors are welcomed to use of the prologue in its entirety or in part. It is suggested that throughout the prologue the theme be based on Gus Edwards' melodies. The specialties, however, should be confined to timely popular songs. While prologue was written around eight students, the dialogue can also be used in a six-student sketch.

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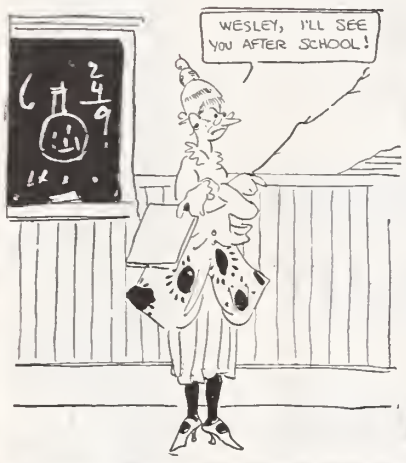
"SCHOOL DAYS"

Featuring

WESLEY BARRY

Produced by HARRY RAPF Directed by WILLIAM NIGH



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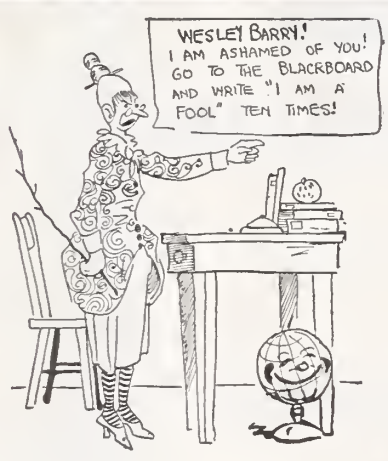

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WESLEY BARRY

(By arrangement with Marshall Neilan)

Produced by HARRY RAPF Directed by WILLIAM NIGH

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MY NEW PITCHUR

GUS EDWARDS

"SCHOOL DAYS"

Wesley Barry

BY ARRANGEMENT WITH MARSHALL NEILAN

PRODUCED BY HARRY RAPF – DIRECTED BY WILLIAM NIGH

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

DECEMBER 17
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School Days Is Refreshing

INTO a market crying aloud for wholesome pictures that are really interesting comes School Days, a production which William Nigh both wrote and directed for Harry Rapf and which Warner Brothers are releasing. Aside from its almost limitless exploitation possibilities School Days is a refreshing and satisfying entertainment in which every grown man and grown woman can find an echo of his own school experiences or of the experience he would have had if his youth had been spent in the surroundings provided for Wesley Barry. It is broad and plain in its humor, rich in its pathos and heart appeal and on safe ground in its encouragement to education.

One of its blessings is its strict avoidance of an elaborate plot. It requires no diagram to follow the simple forward movement in the unravelling of its narrative. It has, moreover, the best collection of interesting and picturesque youngsters ever brought together for the screen and they are all natural types, genuine and without that self consciousness that makes child prodigies so pathetic.

William Nigh has not made so absorbing and so human a picture since his "Yellow Streak," the play that really started Lionel Barrymore on his career as a screen star.

School Days is the sort of a picture which present conditions most require. It is a novelty and is as clean and sweet as a summer breeze blowing over the meadows.

We are moved to congratulate that enterprising firm of real showmen, the Warner Brothers, on this their newest venture. They will do more than make a great deal of money for themselves and the exhibitors, they will earn praise for presenting wholesome entertainment in an era when wholesome entertainment is the very best business for all in the industry.

Arthur James

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One Of The Best Pictures Seen In Months

Wesley Barry in

"SCHOOL DAYS"

Harry Rapf—Warner Bros.

DIRECTOR ..... William Nigh
AUTHOR ..... Gus Edwards
SCENARIO BY..... ..William Nigh and Walter DeLeon
CAMERAMEN.....Jack Brown and Sydney Hicox
ART TITLES .....Hoey Lawlor
AS A WHOLE.....One of the most charming, most delightful photoplays screened in months. Sure-fire audience appeal
STORY.....None to talk about, but it isn't needed
DIRECTION.....Excellent. They'll talk about Nigh a lot after this
PHOTOGRAPHY.....Splendid, especially outdoor stuff
LIGHTINGS.....Interior shooting could have been a lot better at times
STAR.....What a trouper Wes is? He's a delight to the eye in this
SUPPORT.....Little for anyone to do except star
EXTERIORS.....Some beautiful locations magnificently shot
INTERIORS.....Tilford sets; suffered either from lighting or painting; very dark at times
DETAIL.....Splendid, including Prizma titles and "Hippy," a great dog
LENGTH OF PRODUCTION.....About 8,000 feet

Oh, boy, what a picture! What this one is going to do will be recorded in large fat figures. Because it's what your crowd has been waiting for for months. There's just this to be said. If you let the other fellow get it you're to blame. Because it's there with an audience appeal that is full of laughs and tears.

Wesley Barry carries off all the honors except those that belong to Director William Nigh. There is a long cast, but you can forget them. There isn't any story—and they need none. They just plant Wesley in a series of incidents and let it go at that, and they were smart. In this the general idea of Charles Ray's "Old Swimmin' Hole" was carried out.

They start out showing you Wesley influenced by a country ne'er-do-well inventor, who urges him not to worry about getting an education. Wesley loves to fish and play with his dog, and plays hooky and otherwise upsets the schoolroom so that he is finally sent home. The Deacon who adopted him tries to use harsh measures and then Wesley meets an old man (really his uncle) who arranges for Wesley to be sent to New York to school. His experiences in New York end with meeting a gang of schemers and they fleece friends of his patron by selling stock in the patent clothes pin, later stealing the money secured from the sale of stock. Wesley runs away and goes back home, convinced that an education is necessary to life and that money isn't everything.

The melodrama incidents are out of touch with the tone otherwise presented and can be readily cut. But other than this the production is close to being perfect. There is so much in it that your crowd won't mind the melodrama, although it slows the picture, which is complete without it.

There are so many incidents to arouse laughs and tears that lack of space prevents enumerating them. But as samples, there is the schoolroom scene with the stunts a mischievous boy pulls; the departure for New York with Wes saying good-bye to his dog and the latter chasing the train (sure-fire for tears), and many, many more, finishing with Wes wading out into the pond to meet his dog when he returns home. This is a wallop for fair.

Wesley does the best work of his career—even better than in "Dinty." No one else has enough to do to worry about them. The locations used for the outdoor stuff are scenic masterpieces. What appears to be poor lighting doesn't help the interiors, which are at times dark. Several of the earlier Prizma titles are too light to be effective.

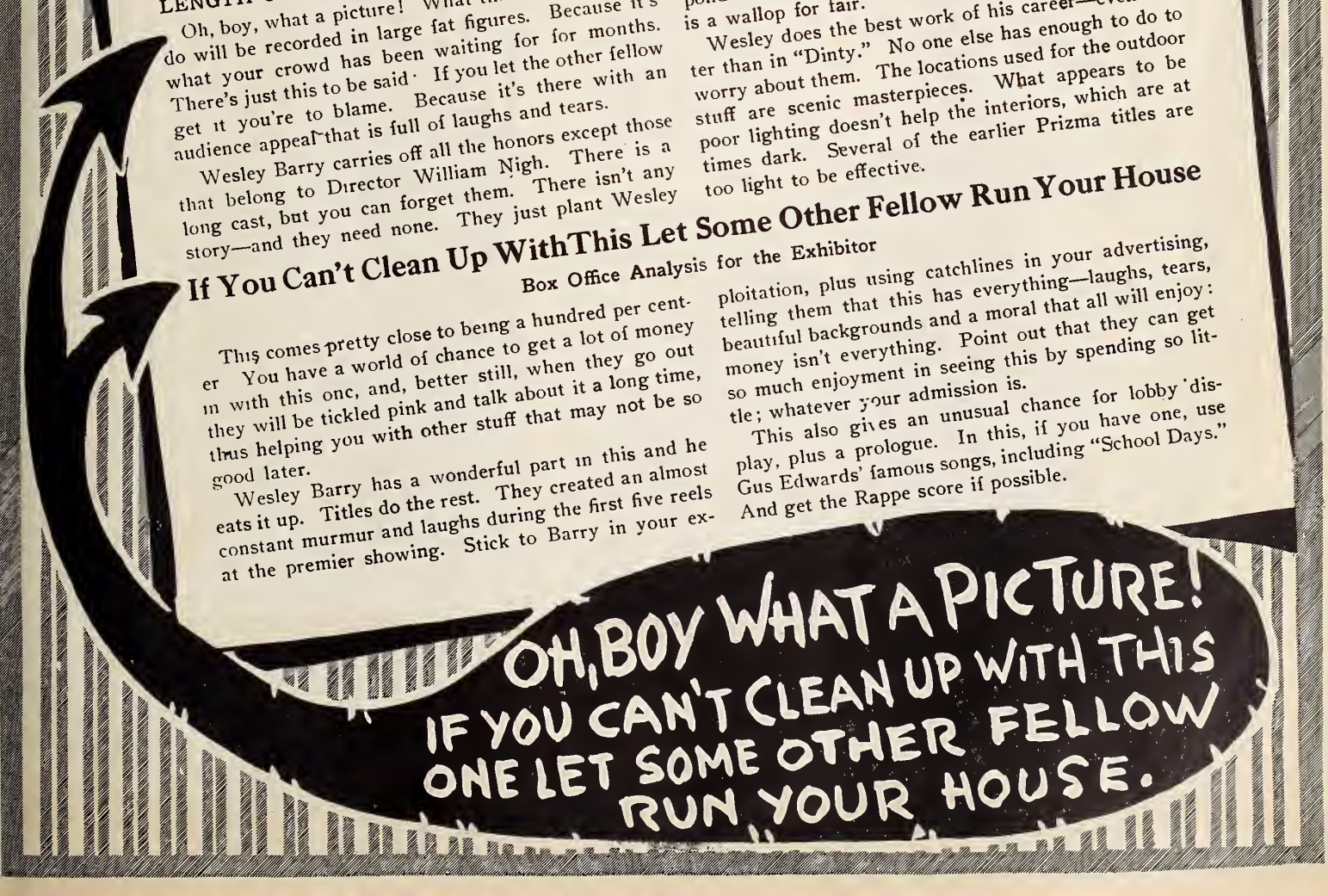
If You Can't Clean Up With This Let Some Other Fellow Run Your House

Box Office Analysis for the Exhibitor

This comes pretty close to being a hundred per center. You have a world of chance to get a lot of money in with this one, and, better still, when they go out they will be tickled pink and talk about it a long time, thus helping you with other stuff that may not be so good later.

Wesley Barry has a wonderful part in this and he eats it up. Titles do the rest. They created an almost constant murmur and laughs during the first five reels at the premier showing. Stick to Barry in your exploitation, plus using catchlines in your advertising, telling them that this has everything—laughs, tears, beautiful backgrounds and a moral that all will enjoy: money isn't everything. Point out that they can get so much enjoyment in seeing this by spending so little; whatever your admission is.

This also gives an unusual chance for lobby display, plus a prologue. In this, if you have one, use Gus Edwards' famous songs, including "School Days." And get the Rappe score if possible.



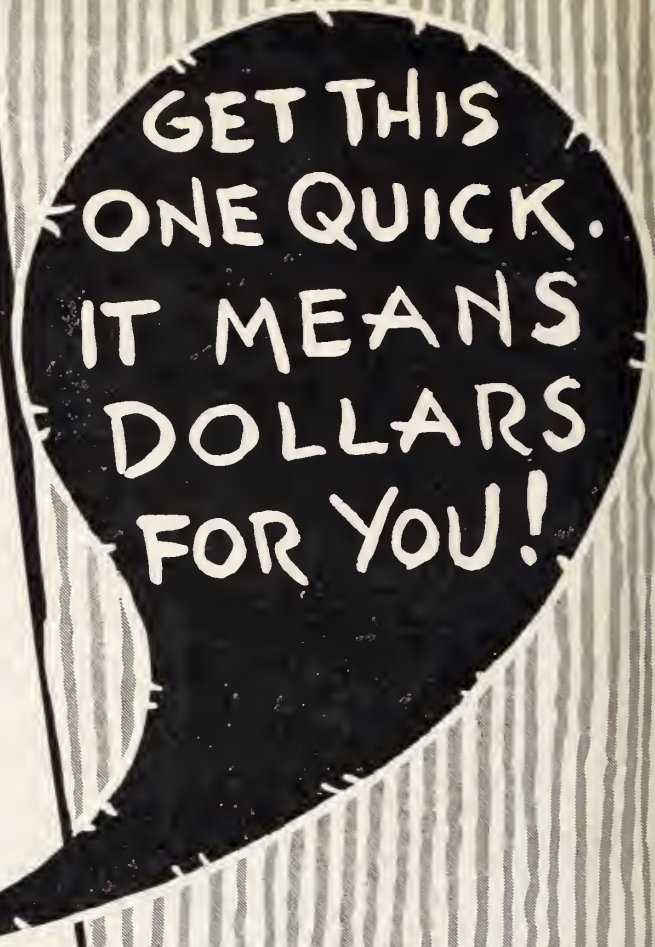
"SCHOOL DAYS"

(Harry Rapf-Warner Bros.)

Gem of a Picture; Sure-fire Box-Office Bet

LIKE the men who made a pathway to the door of the inventor of the mouse trap, exhibitors are certain to make a stampede in booking this gem of a picture. Once they show its audiences are certain to declare it one of the most appealing films ever made. It carries every quality for success. Juvenile interest is its predominant virtue, and the fact that Wesley Barry is the youthful guide who invites spectators on a sentimental journey to the days when "readin' and writin' and 'rithmetic were taught to the rule of the hickory stick," and so overwhelming is the appeal that one is sure to be transported.

Really "School Days" belongs to the class of better pictures. It not only tells its human little story, but there is much of spiritual uplift in its message for the young of the land. The tugs at the heart are finely balanced with the twinkles for the eye. Certainly the director, William Nigh, must feel highly elated over the achievement. He has saturated his story with intimate detail, every touch ringing true—every detail sparkling with humor and pathos that form a part of everyday life. There is not so much plot to the story. Rather does it score for its intimate slice of youth—revealed through charming and highly interesting episodes. Wesley Barry has already made a name for himself. But here he is going to impress many audiences with the fact that he is the most precocious youngster on the screen To watch him cutting up pranks in the little school house—to watch him fishing or taking the advice of some Simple Simon not to collect an education—to watch him attempting to outwit his guaradian—to follow him leaving for the city, the plan of his uncle being to mould character and teach him to appreciate the simple things of life—to follow him bidding goodby to his faithful dog, and watch the lovable pet running after the train—these are quaint little snatches which are going to sink deep into the heart. All of these slices of life are richly appealing. There is much similarity between this picture and Ray's study of boyhood —"The Old Swimmin' Hole." The freckled-faced Wesley in his quaint clothes, wearing a million-dollar smile—his appearance alone will kindle the admiration of audiences everywhere. It is understood that the picture is being trimmed of some superfluous detail. It could easily spare some of its melodramatic moments which composed the final scenes. This will give it coherence and compactness. The city sequences are rich when the contrasts are pointed between the forlorn youngster who dresses like a Broadway "bookie" and the little children of the rich. The rustic scenes are gems of photography—the subtitles, human and expressive. And what exploitation possibilities it possesses! Get this one quick. It means dollars for you and rich entertainment for your patrons. — Length, 7 reels. — Laurence Reid.



THE CAST

Speck Brown	Wesley Barry
His Guardian, the Deacon	George Lessey
His Friend, Leff	Francis X. Conlan
His Friend's Wife	Nellie P. Spaulding
His Teacher	Margaret Seddon
His Sweetheart	Arline Blackburn
His Dog	"Hippy"
The Stranger	J. H. Gilmore
Mr. Hadley, a new friend	John Galsworthy
Mr. Wallace	Jerome Patrick
His Sister	Eveline Sherman
His Valet	Arnold Lucy

By William Nigh and Walter De Leon.
Directed by William Nigh.
Photographed by Jack Brown and Sydney Hicox.

PRESS NOTICE—STORY

"School Days, Dear Old Golden Rule Days." That was a song—a very popular one which swept the country a few years ago. The title has suggested a picture which carries a tremendous appeal—an appeal to the heart and the soul. Written by William Nigh and Walter De Leon and directed by the former, the picture takes one on a journey to the years of yesterday. Who is the guide? Wesley Barry, the precocious youngster whose adaptability for the part almost makes one believe that he might have been the inspiration for the song.

It is a picture charged with humanity—one filled with homespun touches. It shows the making of a youth—a boy inclined to delicious mischief, but who develops character by being brought up sharp with realities. He goes to the city and becomes disillusioned with its artificial exteriors. And he returns to the country —the wholesome boy again. A splendid picture with a splendid cast. "School Days" will be at the _____ next _____

PROGRAM READER

Do you remember that lovable song of a few years ago entitled "School Days?" Of course you do. How could you forget it? Well, it comes to the _____ theatre next _____ as a motion picture. This splendid offering is going to take you on a sentimental journey—back to the old district school, back to the old farm—back to the hey-day of your youth. It is a picture filled with the joy of youth, the delight of mischievous pranks and is rich in humor and sentiment. Wesley Barry is the star. Can you possibly think of any player more adaptable for the role of the little hero? Come and be royally entertained. Come and forget the worries of the day and be a youth again.

SUGGESTIONS

This picture suggests all kinds of exploitation. First you have the original song which can be put over with your music dealer. You can arrange for a prologue suggestive of a school-room—the set taking the entire stage. There can be rows of desks with a teacher presiding at the desk back-stage. Each pupil can recite something or sing a song, and there are plenty of juvenile songs on the market to exploit. This idea is practical and entirely appropriate. Bill it as a rich, humorous and appealing story of youth—youth growing up back on the farm, youth going to the district school. Feature Wesley Barry. Use circus exploitation if you think the picture demands it. Any freckle-faced boy can be used for a number of novel stunts.

REVIEWS

WESLEY BARRY IN

SCHOOL DAYS

(WARNER BROS.)

Seven reels of good clean comedy of a type that cannot fail to strike a responsive chord in the hearts of most picture-goers. "Wes" Barry at his best in a role well suited to his talents. A Harry Rapf production directed by William Nigh, who collaborated with Walter DeLeon in writing the story.

If properly exploited, "School Days" should prove a money-maker for every exhibitor who books it. It has that boyish touch that lingers with everyone whose early days were spent in a country school. It is full of genuine humor, little touches of pathos and will appeal to any audience with a sense of humor and any who admire clever acting and clever production.

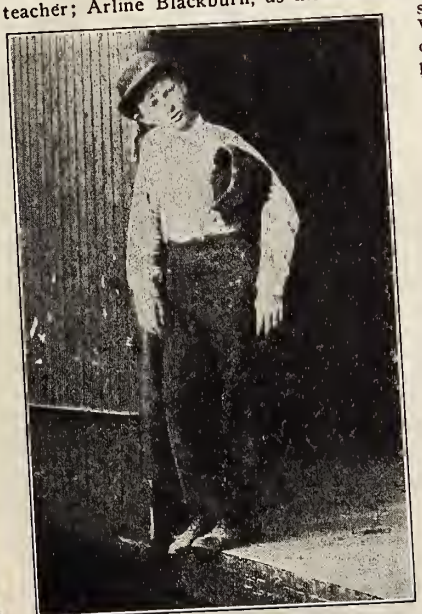
Wesley Barry's "Speck" Brown is typical of almost any neighborhood and the incidents that are told in the film's unreeling are for the most part in the run of everyday life. The story is not so wonderfully clever, but the situations are, and the manner in which each incident is worked out holds the interest to the end. The subtitling is exceptionally well handled and has been kept to the minimum. Many of these are in Prizma colors.

A musical score has been prepared especially for the picture and includes many of the well-known Gus Edwards melodies, which will aid materially in putting the picture over.

Supporting the freckle-face star are George Lessey, as Deacon Jones; Francis Conlon, as Leff; Nellie Spaulding, as Leff's wife; Margaret Seddon, as the teacher; Arline Blackburn, as his sweetheart; Hippy, a clever dog; J. H. Gilmore, as "Speck's" uncle; John Galsworthy, as Hadley; Jerome Patrick, as Wallace, a lawyer; Eveline Sherman, as Miss Wallace, and Arnold Lucy as the valet.

"Wes" plays the principal role, that of "Speck" Brown, a country boy who has been raised by hard-hearted Deacon Jones. The deacon insists that "Speck" attend school, but when the teacher defends the boy against his vicious guardian, Jones turns against her. "Speck" becomes acquainted with a stranger who comes to town and finally he realizes his ambition, through the stranger, to go to New York City and have plenty of money. At a private school he continues his boyish pranks and is snubbed at a party he gives to his wealthy neighbors. A couple of crooks plan to make him the "goat" in a scheme in which his friend Leff, an inventor of a patent clothes pin, is involved. Disgusted with society and realizing that money cannot buy him happiness and friends, he returns to his boyhood town and finds happiness there.

Wesley Barry gives a good account of himself in the role of the poor country boy suddenly transplanted to the city, and it is as fine a piece of acting as the screen has seen in some time. Under William Nigh's direction the little touches of humor are nicely brought out and the picture at a private showing in Chicago, Nov. 27, met with hearty approval.



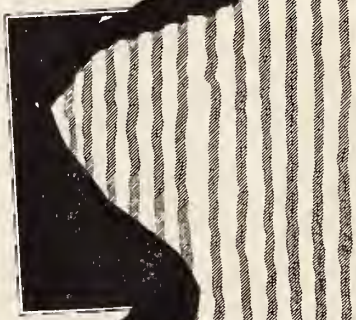
WESLEY BARRY in a scene from "School Days" being distributed by Warner Bros.

WILLIAM RUSSELL IN

DESERT BLOSSOMS

(FOX)

Absorbing story of the st... a construction engin... tempts to shield h... son. Pleasing twi... and good support... Will appeal to m... goers. Arthur...



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"SCHOOL DAYS" SHOULD PROVE A MONEY MAKER.

STATE RIGHT

ALL THE NEWS OF ACTIVITIES IN THE TERRITORIES

CONDUCTED BY ROGER FERRI

Topics of the Market

GLANCING through the list of productions being released through State rights exchanges, one can not help but enthuse over their quality. Another interesting fact is that producers and distributors are co-operating more than ever before and because this is so the market is getting better productions.

There is still another interesting observation that prompted us to give thought to what is transpiring in this field. We refer to the care taken in the selection of box office titles for productions. The day of sensationalism in titles, sensationalized because some one entertained the opinion that they drew them to the box office, also is gone.

A title with a genuine punch, that tells something and gets people a-thinking the first time they see it constitutes a box office asset. Warner Brothers take particular pride in referring to the titles of their pictures. And we don't blame them. They've selected money titles—something on which the exhibitor can depend from the outset. They tell something. They attract the attention of the spectator and then hold it.

Warner Brothers introduced *Why Girls Leave Home*. Some looked at the title, read it and then smiled—they smiled because of the memories that it refreshed. But they didn't forget and the title attracted them to that little jingling booth that means so much to this industry. Then came *Ashamed of Parents*, another capital title that *means* something and inspires exploitation that suggests many money-making stunts. Now along comes *School Days*—Gus Edwards made that title famous on the vaudeville stage and later he incorporated it into a wonderfully successful popular song.

WITH the resumption of i... activities in certain ... country business during ... November took a leap ... from Washington in ... unsettled internation... be a few months b... be well on its w... malcy, but, they ... steadily improvi...

This informa... unquestionably ... not be ignored ... is the time to ... vernacular of ... used. The holi... a little slump t... annual occurren... agree that goo... rented at a reas... find a market.

Despite the ... ritories the ... ing indepen... 100 per c... territo... go... w...

SCHOOL DAYS is a simple yet, in our opinion, one of the best titles ever used for a motion picture. It means something to everyone. It recalls happier days. It means something to the little boy and girl as well as to the elders. Here is a title that is fascinating and will win the co-operation of local business men. Why? Because it is a money title. No enterprising business man will or can afford to pass up the chance of tieing up with a picture with such a magnetic title. It inspires co-operation from sources never before opened to motion picture enterprises. And what is more it is the old box office that will benefit.

We saw *School Days* and we're happier because we did. It is everything that the title suggests: clean, wholesome, refreshing, human, entertaining, humorous at one time and pathetic at another time—but it's a wonderful picture. Its appeal is to everybody, regardless of age, creed or color. If we had our way about it we would invite every school child in America to see this picture. And we would expect the grownups to come, for it makes them years younger.

A picture like *School Days* is a gift in such depressive times as these. It tends to relieve the burdens and worries of unfortunate and unhappy folks and brings them back to other days—carefree, happy days of yesteryear. There is Wesley Barry, just an American boy. You actually feel as though you've known the character he portrays for years, so real is it. There is that "kid" romance of other days that makes one feel happy to be among the living. Here is one of the things that truly make life worth living

School Days will do this industry a world of good. It will counteract against the attacks of censorship advocates and make "Blue Sunday" reformers blush with shame. Here's a picture you can show your public seven days in the week—Sunday included—and dare your local reformers to step in and prevent you from bringing sunshine to hard working people on their one day off by bringing back memories that are ever fond.

Gus Edwards has brought sunshine into the hearts of millions through his vaudeville version of *School Days*. But the screen has immortalized it.

WHILE *School Days* has a box office star and a good story, it is the title that will attract fans to the theatre. And that means dollars.

Titles are not to be considered trivial. They have their value. And like everything else of value they merit the

Question Box

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School Days

A Harry Rapf Production, Inspired by Gus Edwards' Famous "School Days" Reviews. Story Written by William Nigh and Walter De Leon. Direction by William Nigh. Supervised by Harry Rapf. Photography by Jack Brown and Sidney Hicox. Titles by Hoey Taylor and Sets by Tilford Studios, Inc. Distributed by Warner Brothers on State Rights Basis.

CAST

Speck Brown ..... Wesley Barry
The Deacon ..... George Lessey
Left ..... Francis Conlan
Left's Wife ..... Nellie P. Spaulding
His Teacher ..... Margaret Seddon
His Sweetheart ..... Arline Blackburn
The Stranger ..... J. H. Gilmore
Mr. Hedley ..... John Galsworthy
His Sister ..... Evelline Sherman
The Valet ..... Arnold Lucy
The Attorney ..... Jerome Patrick

SYNOPSIS

School Days was inspired by the title made famous by Gus Edwards and his vaudeville sketches, but the title only was borrowed, for the story is original, concerning "Speck" Brown, a happy-go-lucky "regular" boy, brought up in the country. Wealth soon smiles on him and the deacon sends him to school in the city. And about the lad is built an interesting story of romance and youthful adventure that is magnetically human. It is a "kid" romance that must be seen to be fully appreciated.

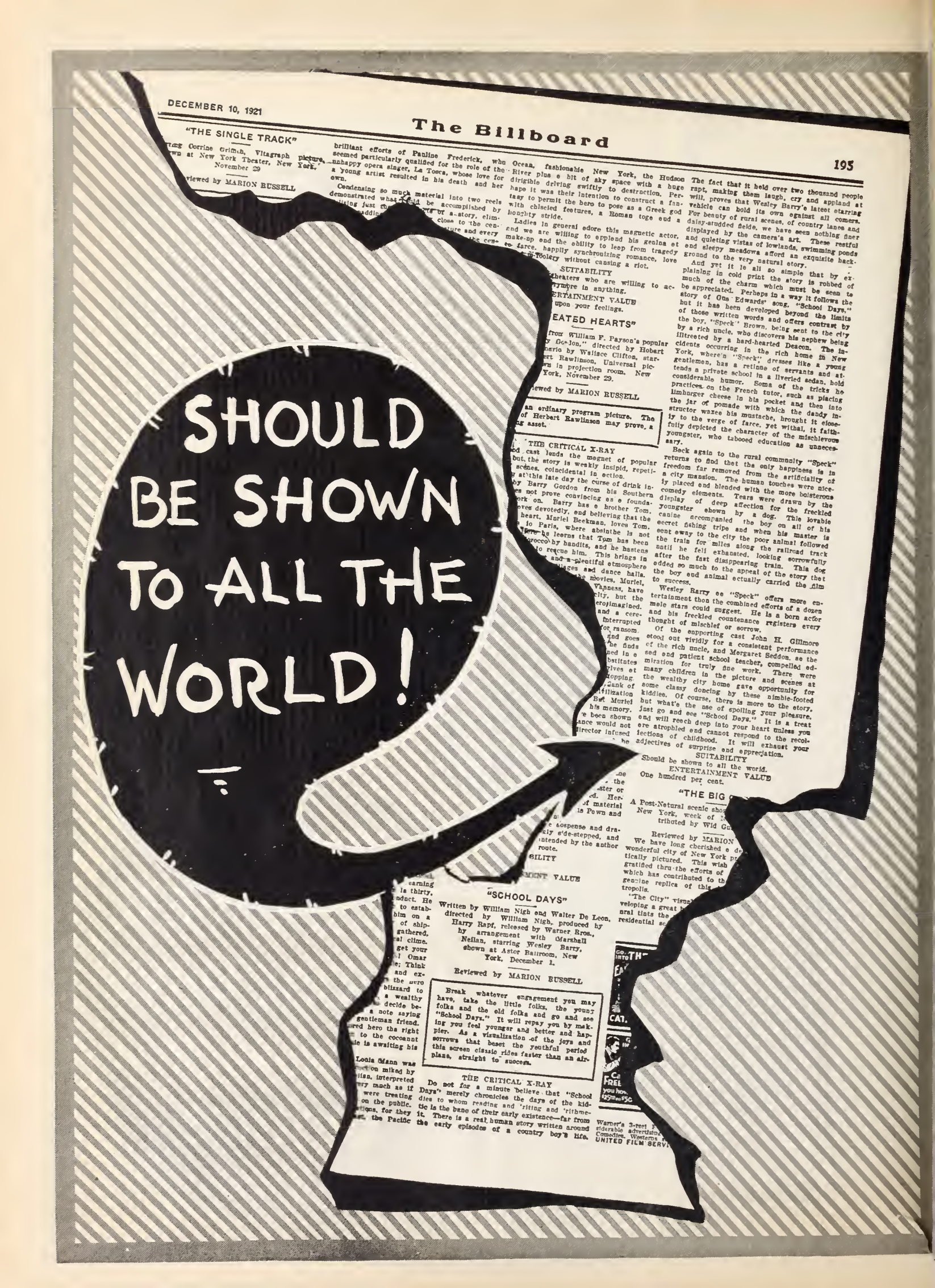
REVIEW

Warner Brothers gave the trade *Why Girls Leave Home*. Now they bring *School Days*. If it were for the title alone the alert showman would lose no time in grabbing it because of the many exploitation possibilities it offers. A splendid title that a hustler should make pack his house. But while the title means a lot and inspired the story that is unfolded, there is another asset that must not be overlooked, and that is the fact that there *is* a corking good "kid" tale that will bring back fond memories and at the same time serve as healthy food for the million of "kid" fans in this country, who should eat up this brand of picture. But there is more; there is a box office star—Wesley Barry, whom Harry Rapf managed to get through an arrangement made with Marshal Neilan. Wesley does the best work of his meteoric career in this production.

Properly staged, *School Days* should prove a clean-up. Here's a picture showman, who have been complaining about a scarcity of pictures that invited exploitation, can not overlook. It affords tie-ups of all sorts. Here's a chance to prove yourself a good producer of musical reviews; here's your chance to revive those "kid" school acts that always have gone over so big. Here's a chance to prove to yourself the calibre of showman you are. The Warners have given you a wonderful picture that has story, title and star. What more could a showman ask?

As entertainment it carries a punch in every reel. There is a romance that is as cute as it is fascinating. There are laughs by the bushel and chuckles galore. And pathos, too, for Wesley makes a real American boy, and one loves him for it. The rest of the cast gives good support. Bill Nigh and Walter De Leon furnished an interesting story. Nigh's directorial hand is ever present for the story is smoothly told. The photography is flawless.

If you praised *Why Girls Leave Home* you'll rave over this. Harry Rapf again has furnished the Warner Brothers with a feature of which they might justly feel proud.


DECEMBER 10, 1921
The Billboard
195
"THE SINGLE TRACK"
Corrine Griffith, Vitagraph picture, at New York Theater, New York, November 29
Reviewed by MARION RUSSELL
brilliant efforts of Pauline Frederick, who seemed particularly qualified for the role of the unhappy opera singer, La Tosca, whose love for a young artist resulted in his death and her own.
Condensing so much material into two reels demonstrated what could be accomplished by
but a story, elim-
close to the cen-
ture and every
to farce, happily synchronizing romance, love
without causing a riot.
SUITABILITY
theaters who are willing to ac-
anything.
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upon your feelings.
EATED HEARTS"
from William F. Payson's popular
Go-Jon," directed by Hobart
ario by Wallace Clifton, star-
rt Rawlinson, Universal pic-
n in projection room. New
York, November 29.
iewed by MARION RUSSELL
an ordinary program picture. The
of Herbert Rawlinson may prove, a
g asset.
THE CRITICAL X-RAY
cast lends the magnet of popular
but the story is weakly insipid, repeti-
scenes, coincidental in action.
at this late day the curse of drink in-
by Barry Gordon from his Southern
es not prove convincing as a founda-
ork on. Barry has a brother Tom,
oves devotedly, and believing that the
heart, Muriel Beekman, loves Tom.
to Paris, where absinthe is not
he learns that Tom has been
oroccoed by bandits, and he hastens
to rescue him. This brings in
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ENTERTAINMENT VALUE
One hundred per cent.
"THE BIG
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Reviewed by MARION
We have long cherished a de
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which has contributed to th
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tropolis.
"The City" visua
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"SCHOOL DAYS"
Written by William Nigh and Walter De Leon, directed by William Nigh, produced by Harry Rapf, released by Warner Bros., by arrangement with Marshall Neilan, starring Wesley Barry, shown at Astor Ballroom, New York, December 1.
Reviewed by MARION RUSSELL
Break whatever engagement you may have, take the little folks, the young folks and the old folks and go and see "School Days." It will repay you by making you feel younger and better and happier. As a visualization of the joys and sorrows that beset the youthful period this screen classic rides faster than an airplane, straight to success.
THE CRITICAL X-RAY
Do not for a minute believe that "School Days" merely chronicles the days of the kiddies to whom reading and 'riting and 'rithmetic is the bane of their early existence—far from it. There is a real human story written around the early episodes of a country boy's life.
The fact that it held over two thousand people rapt, making them laugh, cry and applaud at will, proves that Wesley Barry's latest starring vehicle can hold its own against all comers.
For beauty of rural scenes, of country lanes and daisy-studded fields, we have seen nothing finer displayed by the camera's art. These restful and quieting vistas of lowlands, swimming ponds and sleepy meadows afford an exquisite background to the very natural story.
And yet it is all so simple that by explaining in cold print the story is robbed of much of the charm which must be seen to be appreciated. Perhaps in a way it follows the story of Gus Edwards' song, "School Days," but it has been developed beyond the limits of those written words and offers contrast by the boy, "Speck" Brown, being sent to the city by a rich uncle, who discovers his nephew being illtreated by a hard-hearted Deacon. The incidents occurring in the rich home in New York, wherein "Speck" dresses like a young gentlemen, has a retinue of servants and attends a private school in a liveried sedan, hold considerable humor. Some of the tricks he practices on the French tutor, such as placing limburger cheese in his pocket and then into the jar of pomade with which the dandy instructor waxes his mustache, brought it close to the verge of farce, yet withal, it faithfully depicted the character of the mischievous youngster, who tabooed education as unnecessary.
Back again to the rural community "Speck" returns to find that the only happiness is in freedom far removed from the artificiality of a city mansion. The human touches were nicely placed and blended with the more boisterous comedy elements. Tears were drawn by the display of deep affection for the freckled youngster shown by a dog. This lovable canine accompanied the boy on all of his secret fishing tripe and when his master is sent away to the city the poor animal followed the train for miles along the railroad track until he fell exhausted, looking sorrowfully after the fast disappearing train. This dog added so much to the appeal of the story that the boy and animal actually carried the film to success.
Wesley Barry as "Speck" offers more entertainment than the combined efforts of a dozen male stars could suggest. He is a born actor and his freckled countenance registers every thought of mischief or sorrow.
Of the supporting cast John H. Gillmore stood out vividly for a consistent performance of the rich uncle, and Mergaret Seddon, as the sad and patient school teacher, compelled admiration for truly fine work. There were many children in the picture and scenes at the wealthy city home gave opportunity for some classy dancing by these nimble-footed kiddies. Of course, there is more to the story, but what's the use of spoiling your pleasure. Just go and see "School Days." It is a treat and will reach deep into your heart unless you are atrophied and cannot respond to the recollections of childhood. It will exhaust your adjectives of surprise and appreciation.
SUITABILITY
Should be shown to all the world.
ENTERTAINMENT VALUE
One hundred per cent.
SHOULD BE SHOWN TO ALL THE WORLD!

FILM REVIEWS

SCHOOL DAYS

Spec Brown.....Wesley Barry
His Guardian.....George Lessey
His Friend.....Francis X. Conlon
His Friend's Wife.....Nellie P. Spalding
His Teacher.....Margaret Seddon
His Sweetheart.....Arline Blackburn
His Dog.....''Hippy''
The Stranger.....J. H. Gilmour
Mr. Hadley.....John Galsworthy
Mr. Wallace.....Jerome Patrick
Miss Wallace.....Eveline Sherman
The Valet.....Arnold Lucy

In "School Days," an eight-reel film production based on the vaudeville playlet by Gus Edwards, Warner Bros. have turned out a screen story worthy of a verse creation by James Whitcomb Riley in its spirit of spontaneous, sympathetic humor. It promises to be the making of its young star, Wesley Barry, of the snub nose and opulent freckles, and the author, William Nigh, particularly, and in general of everybody concerned in its production.

The picture had an invitation preview at the Hotel Astor Dec. 1. The title is practically all that survives from the stage piece. William Nigh and Walter De Leon have written an original story around the school room bit, although the presentation is accomplished by a reproduction of the act with ten youngsters in a singing and dancing specialty, using the same children who appear in the film, accompanied by Margaret Seddon as the teacher.

Wesley Barry is featured by arrangement with Marshal Neilan. The novelty programs for the preview describe the film as produced by Harry Rapf, and directed by William Nigh, the scenario writer.

The film is a really notable achievement in development of effective, intelligent comedy and genuine sentiment. These two elements should carry it alone, and in addition it has extraordinary beauty of natural scenic background and astonishingly good acting by a score or more of youngsters from 8 to 14 years.

The one jarring note of the production is a defect in the story. It starts in the humble surroundings of a country school and shifts to the homes of wealth in an exclusive suburb of New York. There are two distinct stories, and the merging of interest is not well managed. This, however, is a minor shortcoming. The fine sentiment, the natural comedy, and the splendid sincerity of spirit that pervades the whole thing outweigh any other consideration.

The appeal of the poor country orphan boy is invincible. He is a sort of twin brother to Cinderella. Done by Young Barry, all the innate pathos and humor of the character is realized a hundred per cent. The picture has been drawn by Nigh in a tender spirit of fun, and the direction carries out the conception in an appropriate vein of unaffected sincerity. Nothing could be more touching than the parting of "Speck" and his dog "Hippy," and the reunion is quite as moving a passage. It would be a hard-boiled fan that could sit through some of these passages without moisture in the eyes. But there is always a sympathetic smile behind the shadow of a tear. This elusive quality of humor is the highest attainment of the picture art, and in this picture it has rare expression.

"Speck" is the country orphan boy farmed out by the asylum to a hard taskmaster in The Deacon, who overworks and mistreats him. He is a mischievous kid and gets himself in wrong with the school teacher by his pranks. The Deacon threatens to send him back to the asylum if he doesn't attend to his chores and his schooling, but just then a stranger appears on the scene to rescue him. "Speck" is invited to lunch in the mansion with the stranger, who turns out to be his uncle. Uncle, it appears, left the village when he was a youngster, deserting his sweetheart to seek wealth in the city. He got the wealth, but now lonely age is upon him and the wealth seems futile. Therefore he sends Speck to the city to learn that money is not all. In town, under the protection of Uncle's rich attorney, "Speck" comes in contact with fashionable kids who snub him properly and make him long for his old country pals.

When the lesson has been driven home that education is necessary to making his way in the world, "Speck" runs away from the city, back to the simple country, and the moral is complete. Upon this bare skeleton there is built a splendid story structure with convincing character drawing and interesting incidents that will keep any audience of youngsters and grownups absorbed. It's a safe prophecy that the picture will develop into a memorable one of the year.

Rush.

ALL FOR A WOM

George Jacques Danton.....Em
Maximilian Robespierre.....
St. Just.....
Camille Desmoulins.....
Lucille, his wife.....
Yvonne.....
Herault de Sechelles.....
General Westerman.....
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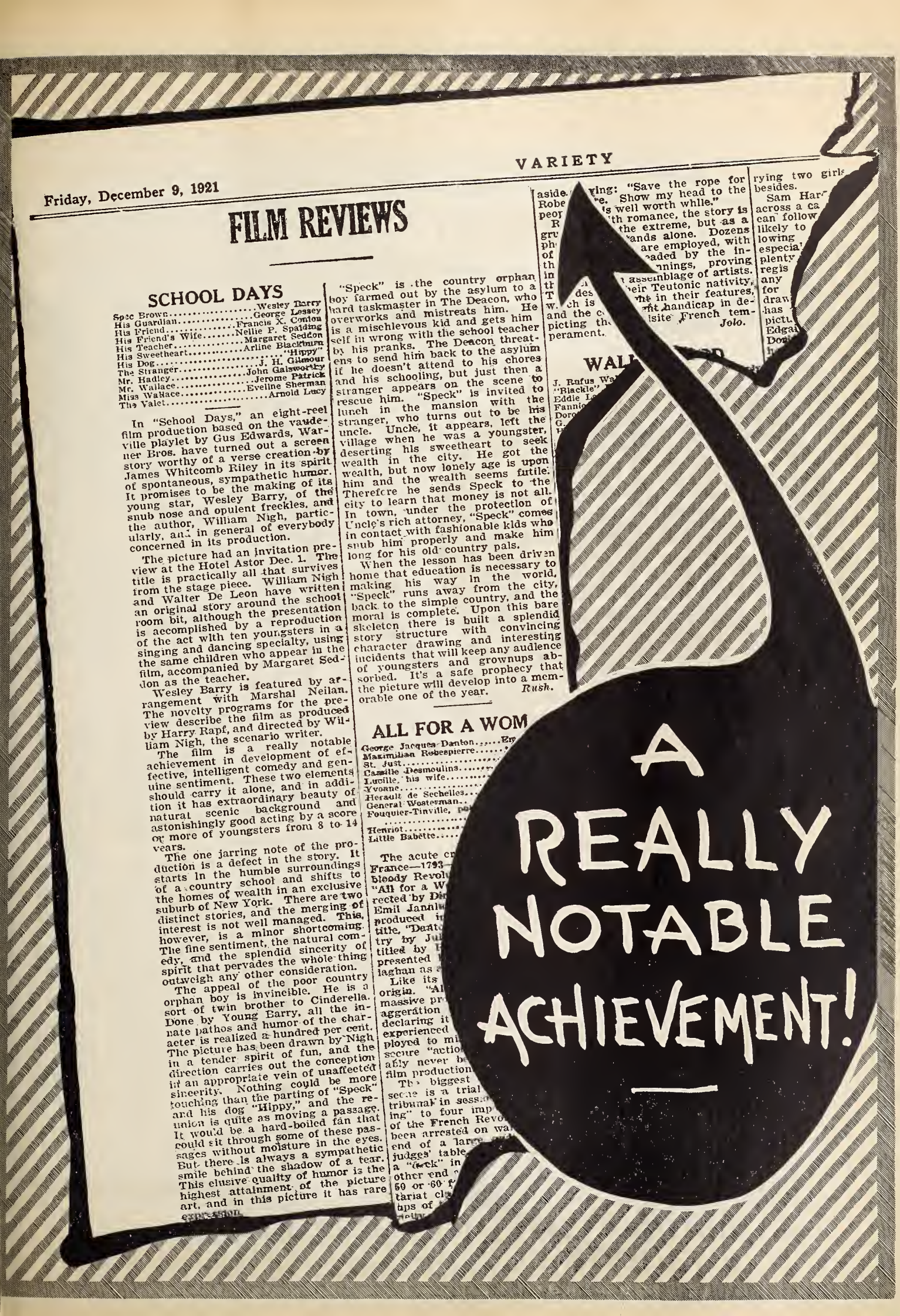

THE MORNING TELEGRAPH, SUNDAY, DECEMBER 4, 1921.

CRITICAL ESTIMATES OF NEW FILMS

The Warner Picture.

Warner Brothers have made a picture the schools of the country can accept for presentation without hesitation. It is Gus Edwards's "School Days," a study of the American boy in his bare-foot days and later in his city togs. It was shown at the Astor Thursday night to an audience that seemed to appreciate the efforts of Harry Rapf, the producer, and William Nigh, the director, to paint American boyhood and carry a lesson while entertaining. Wesley Barry is the boy, and he has proved he can act with or without Marshall Neilan. Many of his friends were afraid he might "fall down" without Mr. Neilan's helping hand. But Wesley proved he has real ability, and that is something in these days when so many make-believes creep into pictures. Parents who rave over the scarcity of proper material for the little folk can cheer up. Here is a film for the children, and one their parents can enjoy with them.

SCHOOL DAYS.

Gus Edwards-Warner Brothers—Eight Reels.

Featuring Wesley Barry

Reviewed by Suzanne Sexton

CAST.

Speck Brown.....Wesley Barry
His Guardian the Deacon...George Lessey
His Friend, Leff.....Francis X. Conlan
His Friend's Wife....Nellie P. Spaulding
His Teacher.....Margaret Seddon
His Sweetheart.....Arline Blackburn
His Dog .....Hippy
The Stranger.....J. H. Gilmore
Mr. Hadley.....John Galsworthy
Mr. Wallace.....Jerome Patrick
His Sister.....Evelyne Sherman
The Valet.....Arnold Lucy

Directed by Harry Rapf. Written by William Nigh and Walter De Leon. Photography by Jack Brown and Sydney Hilcox. Art titles by Hoey Lawlor. Sets by Tilford Studios. Colored titles by Prizma.

The eternal small boy to whom a bath is a punishment and a school hook an unnecessary evil has been so well portrayed by Wesley Barry in Gus Edwards's "School Days," produced by Harry Rapf for Warner Brothers, that this motion picture promises to be a screen gold mine. It has been well done, so well, indeed, that big time and small time audiences alike will find it full of delightful incidents, good acting and the eternal appeal of unquenchable youth.

And those who urge clean, wholesome, amusing entertainment films for the young and impressionable can at last say, "Here is a picture we can use without changes in the classroom." Quite apart from being rare good fun, "School Days" carries a good citizenship moral that any child can grasp.

The pre-view arranged by Warner Brothers last Thursday evening in the grand ballroom of the Hotel Astor carried the invited guests straight back to the little red schoolhouse. Small girls in pinafores and Pickford curls and equally youthful boys in knickerbockers acted as ushers. The old school bell announced the opening of the program. As a prologue a Gus Edwards revue of popular songs staged in a schoolroom won applause. The programs were replicas of slates.

Wesley Barry never appeared to better advantage than he does as Speck Brown, the freckled, mischievous hero of "School Days." Harry Rapf, the producer, has caught the spirit of the small boy perfectly in arranging the settings. The country scenes show some fine photography. Hoey Lawlor must be credited with unusually amusing art titles.

Speck Brown's story is that of the small boy taken from an orphanage and adopted by a flinty old deacon. Speck's preferences lie in the direction of playing hookey and shouldering the fishing rod with his dog Hippy. The Deacon never spares the rod or forgets that Speck should earn his board at the woodpile.

A rich uncle appears unexpectedly, decides to make Speck his adopted son, and sends him on to New York, where the freckled youngster moves in a rich set, gets his own car and valet, and falls victim to a confidence man. Eventually, of course, Speck returns to the country lanes and simple folk.

After Wesley Barry, stellar honors in "School Days" go to Hippy.

The "School Days" revue was written and staged by Jack R. Loeb, with a musical score arranged by Leo Edwards, orchestrated by John Rehanser. Erno Rapee directed the melodies.

ONE OF THE BEST PICTURES OF THE YEAR!

THE GLOBE AND COMMERCIAL ADVERTISER, NEW YORK, FRIDAY, DECEMBER 2, 1921

ROUND the TOWN

WITH S. JAY KAUFMAN

"School Days"—a "Pre-Showing."

The pre-showing idea has come to be rather a general thing for the more important pictures. A prominent place is taken and the picture is shown to an invited audience. "Staged." That is to say, with all the trimmings. Last night at the Hotel Astor it was "School Days." We went expecting to be interested in the audience. And found the picture so exceptionally good that we forgot the audience. After the cheers for the owners, producers, directors, camera men, authors, composers, title writers, and the cast it settled down to a story that really has an idea. Fancy that—an idea. Back of a human-interest story which will sweep the country. It is not as sentimental as the title. Much of it resembles Booth Tarkington. One of the best pictures of the year. Young Wesley Barry is irresistible and he is in all of the scenes. One, when he leaves his dog, is superb. And the orchestra with a score by Leo Edwards and conducted by Erno Rapee à la the Capitol.

TELEGRAM—NEW YORK, FRIDAY, DECEMBER 2 1921.

Freckled Wesley Is Hit in "School Days"

Wesley Barry, that much-befreckled youthful star of filmdom, wins more admiration from cinema fans and weaves himself still deeper into the hearts of Young America in his latest laughing screen hit, "School Days."

William Nigh wrote the screen version of the stage success made famous by Gus Edwards and also directed the freckled Wesley through a host of laugh provoking antics which are apt to augur badly for the much harassed school ma'am of today, if all the kids start aping Barry in the schoolroom.

The film was given a private showing last night in the ballroom of the Astor Hotel and was voted a "Babe Ruth" in the "laughter league." Admirers of the youthful film star claim that Nigh's screen creation of "School Days" is by far the best picture Barry has been in.

The film will be released for public showing during Christmas week, when thousands of school kids will be on their holiday vacation and able to get a lot of pointers on new tricks to spring in the classroom shortly after New Year's Day. Wesley seemed to run the gauntlet of all the old ones and furnished some new ones that brought forth hearty waves of laughter.

A "BABE RUTH" IN THE LAUGHTER LEAGUE.

DISTRIBUTED BY

WARNER BROS.

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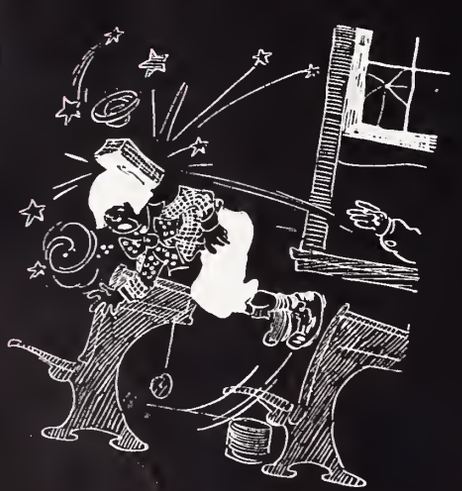


Selling the Picture to the Public

By EPES WINTHROP SARGENT

Birmingham Amusements Inspector Makes Theatre Cover Up Babylon Nude Figures

CENSORSHIP of the poster is the logical sequence to the censorship of the film. Birmingham, Ala., has recently appointed an official Amusements Inspector, who is supposed to keep Birmingham entertainment purer than the driven snow, and she is right on the job.

Griffith's film, "The Fall of Babylon," done over from "Intolerance," has recently been purchased by Lynch for the Southern Enterprise exchanges in his territory, and one of the posters is a color reproduction of Rochgross's famous painting of the same title, a work of real art which hangs in the Luxembourg Palace in Paris.

The painter knew more about Babylon than he did about Birmingham—if he ever heard of the town made famous by Octavius Roy Cohen's darkey stories, and he painted the inhabitants suitably dressed for a hot summer day.

Shocked the Inspector

L. R. Towns, of the Strand Theatre, displayed some of the lithographs for the engagement of the Griffith film, and the Amusement Inspector, who chances to be a woman, was terribly shocked. That might be all right for Paris, but she refused to accept Parisian standards for Birmingham, and Towns and District Supervisor R. B. Wilby were ordered to cease debasing the morals of the State of Alabama with such vile exhibitions of licentious undressing.

Something had to be done, so the house painter put on a pair of smoked glasses and proceeded to dress all of the ladies in water color mother hubbard wrappers. It was not Babylon, but it was decent, and apparently it satisfied the Inspector, for up to the present writing we have heard nothing of Towns being sent to the hoosegow.

Paper Is Better

We think that cute tissue paper skirts would have been better and would have gained more of a laugh. Possibly it was felt that kidding the Inspector might have brought on a series of persecutions, but on the other hand a campaign might have exposed the narrow-mindedness of the official who sets herself up as the arbiter of morals for an entire city and overrules the best judgment of the art critics.

Too Much "Modesty"

Where nudity is deliberately resorted to in order to create a false impression and sell tickets, we believe that the offenders should be jailed with or without the aid of a censor, but to object to a standard work of art reproduced with the honest intention of advertising a film by a leader in the art seems to be drawing the point too fine.

Birmingham should have the grace to be ashamed of its representative. If the morals of the town are such that they can be ruined by a work of real art, no censor is going to be able to save the population from perdition.

Jumping Spectres Are Lobby for Live Ghosts

Walter Lindlar's lobby idea for "Three Live Ghosts" is one of the simplest and yet one of the most effective he has offered. In a nutshell he hangs the ghosts in the lobby and each time the entrance door opens they do a dance of death on the atmosphere.

You bend pieces of wire to form the head and shoulders of the spectres, drape these with any light, white fabric, heavy enough to be lettered, and hang them from a line across the arch. Each ghost is suspended by a spiral spring. The springs they sell in the ten-cent stores for canary cages are just the thing, if you make the ghosts light enough, and they should be as light as possible. With a system of cord and pulleys the line is connected to the entrance door, and each time the door is opened the line is given a tug which causes the ghosts to dance. The doorkeeper can give the necessary impetus when patrons are not there to supply the motive power.

The artist has supplied the wiring diagram, but we think that this is too complicated. A single connection can be made to the line and the shock will set all three figures in motion without a direct connection to each. It all depends upon the weight of the ghosts.

It should be noted that the box office is also draped to suggest a ghostly head with the cashier looking out of the nose slit and feeding tickets through the mouth. If your doors are like those in the cut, you can also paint faces on these. Don't throw the idea over because it sounds too simple. The simplest ideas are generally the best. Give it a trial.

Tackled the Taxis

There are only ten public hacks in Marysville, Mo., and George Fuchs tied them all to "The Sheik" with cards reading: "We will take you to see 'The Sheik' at the Empire Theatre." It made business for the cabs and that, of course, helped the theatre attendance.

Advertised One Title by Means of Another

Using one title to advertise a second was a double cut worked by W. C. Johnson, of the Rialto Theatre, Columbus, Ga.

He had Norma Talmadge booked in "The Sign on the Door," and followed her screen advertising with a slide reading, "Note the Sign on the Door as you go out." The sign on the door was for "Don't Tell Everything," displayed on the inside panels of all exit doors. No one overlooked the signs.

Mr. Johnson also used two doorknobs. The first merely read, "Not to be disturbed. Remember this Sign on the Door." The next night a second doorknob was put on the same residences giving the house and date. The doorknobs were the Greene style, which must be removed by hand and cannot be blown off by a wind short of a gale.

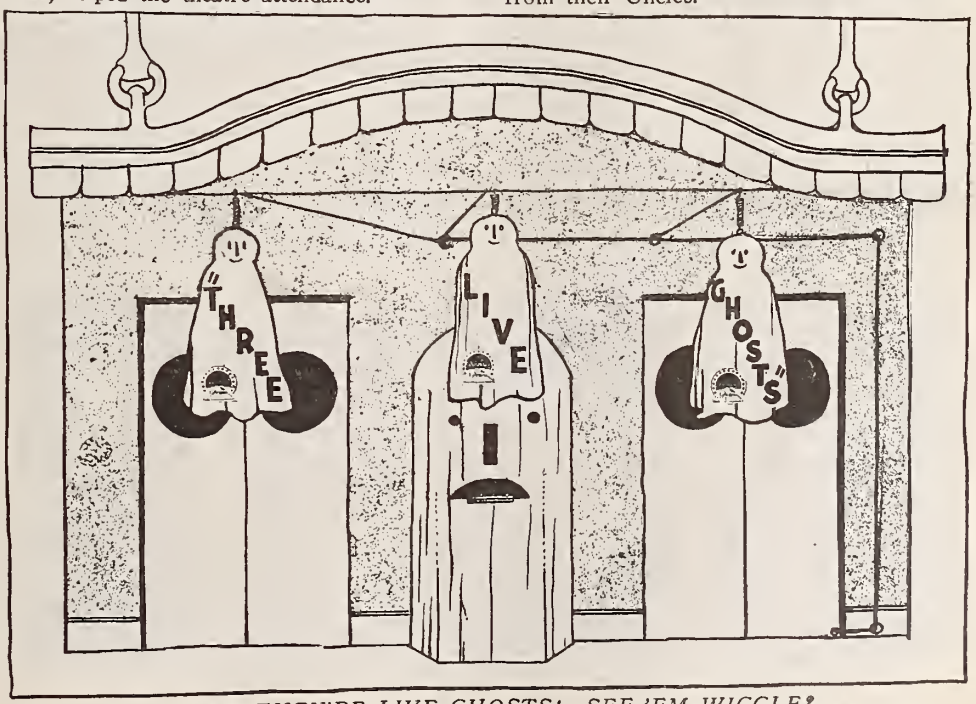
Because Miss Talmadge was such a sure seller, and to give a change from lavish displays, the only lobby work was the star's name in three-foot electric letters. That was sufficient to get them in and left the patron in a receptive frame of mind for the next big lobby.

Masked the Ladies

The Stanley Theatre, Philadelphia, used the girl "newsboy" stunt for "Ladies Must Live," tying up with the Record, which supplied the papers free to unemployed women and sponsoring the scheme. Each wore a mask. Of course they wore more than the mask and sash, but these were the essentials.

The mask made the stunt more interesting.

We wonder why it is that the photographs showing this stunt sent in from the different towns always show at least one woman in a fur coat. It seems to be a sort of trade-mark. Perhaps they are selling papers to save the coats from their Uncles.



SURE, THEY'RE LIVE GHOSTS! SEE 'EM WIGGLE?

Lindlar's lobby idea for the new Paramount release is very simple. You hang the ghosts on spiral springs, hook them to the entrance door, and the patrons supply the motive power for the excellent animated lobby display

Selling the Picture to the Public

Won a Window Showing on Cutout Three-sheet

Phil Gleichman won a window display for "Ladies Must Live" with no more material than a three sheet cutout. It was the snappy bathing suit pose of Betty Compson, and it went into a drug store window to advertise cosmetics.

THE GLEICHMAN WINDOW

An insert card was also used, being painted up to work in with the store show as well as for the picture, the argument being that Miss Compson endorses the brand of cosmetics on display.

It does not take much to win a window if you can hit a merchant just right. The trick lies in being able to please him on the jump instead of going in and running a guessing contest as to what he wants.

Hyman's Novelties at the Mark Strand

Figuring that George Arliss will attract the highest class of patronage, Edward L. Hyman has arranged a very unusual program for the Mark-Strand, Brooklyn, the week of January 29.

EDW. L. HYMAN

The overture will be the familiar Raymond, of Thomas, with the orchestra flooded blue and the windows of the setting in amber. House lights will be in pink.

Then comes Wotan's Farewell from the Valkyrie, probably the first time this Wagner selection has been used as a production number in a picture theatre. This is a bass solo, and the soloist is discovered in a mountain set, only his head being lighted by a shaft of white light. At the proper point in the progress of the number he will seem to be enveloped in flames, this being a combination of blown chiffon and a flame disc in the stereopticon. A transparent sky will carry on the flame effect.

The Topical Review will be shown and then the Czardas from Deliebe's ballet, Coppelia, will be danced by two soloists. A blue cyclorama will be used, without extra ornamentation. The dancers will be spotted pink and straw from the sides of the stage. The orchestra will be flooded blue with the stage strips one-half amber and blue.

A vocal solo, sung as a concert number, will follow, to permit the set to be made for the third production. This will be Curran's The Dawn. The soloist will be spotted from the booth.

The last production will be Swear in this Hour from Verdi's La Forza del Destino. This will show a battlefield set, with a jutting rock in the foreground and a mountainous country for the backing. The two sololists will be in uniform of the period of the opera and one, with a bandaged head, will be discovered reclining upon the ground. The lighting will come from two 1,000 watt lamps, one in magenta and the other orange, their rays crossing and blending.

Then come George Arliss in "The Ruling Passion" and James Oliver Curwood's "The White House," a shorter subject.

The organ postlude will be Dunn's Chanson Passionee.

Over the Circuit

Harry Royster, Des Moines Paramounteer, got out a four-page paper, apparently a new issue, when the Paramount production played Blank's Strand Theatre, Plattsburgh, Ia. It was mostly stuff from the press book, played up in newspaper style, and the back page was Boasberg's C. C. T. Co. copy from the Toledo district—the one in which employment was promised 8,000 workmen.

At Royster's suggestion the printer who did the initial job held the form of the four-pager and is selling them all through that territory through Jack Curry, who handles the accessories in the Des Moines exchange.

As the issue now requires only a new head and a few changes in the type, the papers are supplied at only $14 a thousand, and they make splendid heralds.

You can imagine the effect of slipping one of these wildcats in a small town.

Honest Patrons Hurt Chance for Big Story

Some time ago, you may remember, a Tampa manager spent most all of the night part of Sunday morning fixing up a lobby with money bags, and then spent a couple of days trying to recover the money bags which were stolen before the church-going crowd had had a chance to see.

Nothing like that happened to S. S. Wallace, Jr., and he is peeved because the entire town of Columbia, S. C., refused to steal a real dollar bill from a lobby display.

He had Ethel Clayton in "Wealth" and he noticed that the three sheet had a figure in which the star was smiling pleasantly at her outstretched hand. He mounted the sheet and cut out the figure, placing a real dollar bill in her hand, to give her something to look at.

From the bank he borrowed several money bags, which he filled with washers, borrowed from the hardware store, and he set this figure up in his lobby, the bags holding it upright.

His idea was that someone would steal the dollar and he had a good news story planted. But no one took the bill. Perhaps they were more honest or perhaps they suspected some catch, but several thousand people passed up the chance to make a little money, and Mr. Wallace was bilked of an elegant story. He had to rest satisfied with having pulled a money making stunt at the low cost of forty-five cents and a little borrowing.

TWO ONES AND TWO THREES FOR A NEW PARAMOUNT

On the left the first one-sheet is a blue ground with orange splash and white lettering; the next has a red splash, white letters and a black ground. Both of the threes have the red on black with white lettering—all good color combinations

Got a Big Banner by Working with Charity

Working on "Little Lord Fauntleroy," A. L. Snell, of the Imperial Theatre, Gadsden, Ala., writes that he obtained permission to erect a banner on the Court House by devoting the center to the Salvation Army and taking the ends for the attraction. The banner cost only $8 and as it was the first time the public building ever had been bannered, the local talk was worth many times that cost.

He adds that the admission tickets good for school children when presented with fifteen cents (the regular matinee price), worked well, 370 of the 1,000 distributed coming into the box office. This was the direct result of talks made by Mr. Snell in six schools in town, and the talks were made possible by tickets to the teachers.

Entirely apart from the 370 tickets coming in, the stunt probably brought others, with their parents, to the night shows, so this is not the full return on the stunt, but merely the visible result.

Selling the Picture to the Public

YOU HAVE SEEN THE PARTS OF THIS LOBBY BEFORE

You may not think so, but look back a few issues and find Noble Hearne's lobbies on "The Millionaire" and "Sure Fire." The material in those form the display for Universal's "A Parisian Scandal," with Marie Prevost. The greenery is for Christmas

Has Bright New Lobby from Stored Material

Noble Hearne is doing some unusual lobby work for the Frolic Theatre, San Francisco, but he is not spending a lot of money to get his pretentious effects, for he counts on using his material over and over.

He has a bad space to work with, for you cannot get the entire effect from any single viewpoint since the lobby is on an angle to the sidewalk and the passer-by must enter the lobby to get the full picture. Mr. Hearne's problem is to make the display so attractive that people will stop and give it a good look, yet he cannot spend all of the prospective profits to acomplish this result.

Plays Repeaters

He does it by re-use of the material. In this display for Marie Prevost in Universal's "A Parisian Scandal," the box office is boxed in with the safe used for "The Millionaire," and the palings of the park fence on either side are the wooden rods used to suggest the bank vault in the same production. The rods are also used for two nonpracticable gates. The house at the rear of the lobby is painted on the sky cloth recently used for Sure Fire. The hedge is new and is made of chicken wire thatched with sprigs of cedar, a capital idea.

Mr. Hearne recalls to us the fact that he first broke into this department some years ago with a circus front for Bessie Love in "The Sawdust Ring," one of the first, if not the very first of the now prevalent sawdust stunts.

If you had Picture Theatre Advertising business would be better.

Snow Lobby Scored Hit with Australian Crowd

Because it is hot in December, the Crystal Theatre, Australia, played up a snow lobby for the First National's production of Curwood's "Back to God's Country."

The box office was snowed in with pasteboard and a cyclorama was used in back of the lobby with cutouts from the threes and twenty-four sheets including the scene where Nell Shipman is overlooked taking a bath.

A large banner above supplemented the lobby work and makes the display look very like the American lobbies.

The foot pad stunts used on several of the Curwood pictures were worked, being stamped upon the sidewalk with a wheeled device, greatly expediting the painting. As few street stunts are permitted in Australian cities, the tracks leading to the theatre were of the strongest selling value.

Another interesting point was a real dog sledge of a type unknown in the southern hemisphere, and the nearest approach the management could find to the Eskimo huskies.

Skied a Fashion Show

Strand Brothers, a department store in Great Falls, Mont., has three tiers of show windows, and when "Ladies Must Live" played at the Capital Theatre the store staged a fashion show tie-up in the second tier of windows, advertising heavily.

This was done at the suggestion of Rick Ricketson, the Salt Lake Paramounteer, and in a letter to him the advertising manager says in part:

"As an advertising stunt and selling feature it was a grand success, drawing a larger crowd than we have had the pleasure of bringing out by any similar attraction."

They close with an assurance of their readiness to co-operate the next time opportunity is offered. That's the practical test—to leave the advertiser ready for the next.

Live models were used to offset the second floor location, and the crowd swelled out into the street to get a better angle, helping the ballyhoo along.

Sic 'em Wapi! Kill him for my sake—and be sure of their enemy
NELL SHIPMAN IN
A 7 Act First National Production filmed in the snowfields of the Arctic from the story "Wapi the Killer" by JAMES OLIVER CURWOOD
Back to God's Country

COOLING THE AUSTRALIANS THESE HOT DECEMBER DAYS

The Crystal Theatre, Sydney, has been playing Curwood's "Back to God's Country," and the lobby display excited unusual interest because of a real dog sledge and the northwest scenes from the First National twenty-four sheets

Selling the Picture to the Public

Garment Matinee Sold Coogan in Los Angeles

Harry D. Wilson, press man for the Jackie Coogan productions, succeeded in jazzing the Kinema Theatre, Los Angeles, for the premier of "My Boy."

He took the old potato matinee idea, which has been working for the past ten years and adapted it to the new production through a hook-in with a local association, the Assistance League.

WHAT THE KINEMA GOT

"My Boy" is the story of a waif, and it was announced that it was desired to help other waifs. Here is how one waif was helped:

Because it was a general charity, all of the papers got behind the idea of the free matinee for all who brought discarded clothing for those in real need. Several truck loads of clothing were delivered to the ushers stationed at the side doors, who exchanged passes for the bundles and then the kids went around front and waited for the doors to open. Standing them out for a little while makes a wonderful ballyhoo.

Wilson offers these suggestions. Hook to the idea of the waif in the play and the waif in the streets.

Get some local society, if you have to form one of your own.

Supply Pictures

Send a camera man out to get some pictures of the kiddies to be benefited and supply the editors with cuts. Be certain to take in any orphanage or home, and include a lot of cripples.

Arrange for sob stories, and try and hook in a few pictures of the society women who are interested in the movement, to give tone to the idea.

Do this and you can steal all the space there is.

He also suggests a newsboy matinee, which he worked; but First National has worked the newsboy gag to a standstill between Jackie and Wes Barry.

Put Up a Counter in Lobby of His Theatre

T. W. Young, Jr., who does big town stuff for a small town house, the Frances Theatre, Dyersburg, Tenn., borrowed a counter and some gloves and hosiery from a local shop. These he put in his lobby with cutouts of the shopgirl and the society leader from "Her Face Value," with a card between reading, "Which will you choose? The picture will decide."

This cost only his time and a couple of passes.

But Mr. Young forgot the best angle on this stunt. Some time ago the trick was to have a bargain sale in the lobby. He could have arranged with the store to work off some job-lots in the lobby and the salesgirls would have been supplied by the store and the society leaders by the audience.

That stunt was a winner for a while, but it seems to have been forgotten lately.

Paramount Was Agent for Santa Claus Drives

Paramount exploiteers seem to have been busy around the Christmas season getting into local movements for the benefit of the Paramount pictures and their users.

The latest report comes from Indianapolis, where the News staged a Christmas party in conjunction with the Salvation Army. Oscar Kantner, who is said to be the only Paramounteer with a night bell, got busy and tied-up the home office to a proposition to trade Paramount portraits for contributions of toys, and then the Ohio Theatre, the Paramount first-run house, came in with an offer of a free ticket to each kid who made a donation.

In return the News played up a layout of Paramount stars in its office window, giving one of the best locations in town, for the window is used for important bulletins and people naturally look to it.

The net result was more than one thousand toys, and as many happy children of the poor, a splendid advertisement for a couple of weeks and the belief in the minds of theatregoers that the Ohio Theatre is the leader. It worked well all the way around, and from the viewpoint of publicity, the News stories alone were worth the cost of the photographs and more than worth the cost of the tickets to the theatre, for they were, of course, given out for the dull weeks preceeding the holidays. The kids came down where they might not have done so ordinarily, they went out sold on the Christmas bill, and the entire family had to come.

Played for the Men

Because it was the week before Christmas when he played Charles Ray in "Scrap Iron," Manager Roy Smart, of the Noble Theatre, Anniston, Ala., figured that the women would be too busy with Christmas presents to come to the theatre, so he worked for the men, painting the barber shop mirrors instead of the soda fountains. It cost only $2.75 to hold business normal in the toughest show week of the year.

He had a lobby display of a prize ring, but rain prevented its use as the lobby was not protected and the water would have ruined the colors.

THE POTATO MATINEE HAS BEEN CLEANING UP AROUND CHRISTMAS. HERE IS ITS SUCCESSOR

The Kinema Theatre, Los Angeles, hooked the initial production of Jackie Coogan in "My Boy" to the Assistance League of Southern California and gave a special show to which any child could be admitted on the donation of old garments. It brought a tremendous footage in press stories and jazzed things around the Kinema for a local ballyhoo

Selling the Picture to the Public

NOTE THE CONVERTED SIX-SHEET FRAMES ON THE LEFT
Charles F. Eggers, of the Lyric Theatre, McKeesport, Pa., wanted to use the Paramount Clive posters on "Experience," but he had only six-sheet boards for them. Putting in strips gave him something new in the display line at slight cost

Cost Only Fifty Cents to Hold Up a Business

Alex. P. Robert, who is a student manager for Southern Enterprises at the Strand Theatre, Salisbury, N. C., paid only fifty cents for a stunt which held up business and might have broken a record save for unseasonably cold weather.

He had Gladys Walton in "High Heels" for a Friday attraction, and the house opened with a record breaking Monday. He figured on holding up the business, so he sold the largest store on the "High Heels" idea, putting a case in the lobby with twelve pairs of high heeled shoes of various models, several of the window cards for the attraction and a lettered card for the house and store. The merchant reciprocated with cards in his window and a special sale of high heeled shoes only for the latter half of the week.

Sold Him on Slides

The results were so good that he has come in on the slide service and is hungry for more exploitation ideas, and Robert got a lobby attractor at the cost of a couple of padlocks for the borrowed case.

He was a pupil of Lem L. Stewart at the Howard Theatre, Atlanta, and he has done his teacher full credit on his first stunt.

A Plugger Ballyhoo

There still are a few new ideas. One of them was sprung recently by the Palace Theatre, Troy, N. Y.

Troy has a lot of shirt and collar factories. The factories all have a lunch hour. "Over the Hill" has a plugger song.

The Palace management hired a leather-lunger singer to warble the plugger song in the factories during the lunch hour. It was better than the theatre thought it would be, for it crowded the house with no other special exploitation and only the usual newspaper advertising. This is a great stunt for factory towns, and it will be even better if you take the trouble to write a good "spiel" to preceed the song.

Adapted Book Lobby for a Perambulator

Perhaps you cannot have your cake and eat it, too, but Frank H. Burns, who does the exploitation work for the Phillips Theatre, Orlando, Fla., figures he can use a lobby display for a perambulator and in the lobby too, if he plans ahead.

He took the Lindlar book lobby idea as his chief exploitation stunt for "Little Lord Fauntleroy," but he had it made so that it would go on a truck, and for four days he had the perambulator all over town, parking it on a side street, across from the theatre corner when the house was coming out.

When the film came to town, the display was lifted off the truck and set around the box office.

This not only gave a good lobby, but those who had seen the truck on the street and had decided to go were reminded that now was the time. It was an intimate hook-up between the street advertisement and the lobby display, and herein lies its greatest value. This slant improves the value of the original idea.

It cost only $25 and was helpful in bringing a $450 increase, but tack cards, liberal newspaper work and a production also helped to bring the business up.

Has Special Throwaway

The Minneapolis Paramount Exchange invented a special folder for "The Little Minister," in which the cover carries the big type catchline, "No matter what your faith, you will enjoy meeting 'The Little Minister.'" This is illustrated by a trimmed mat of Betty Compson.

Inside are two pressbook cuts printed upside down, and the back is left blank for the imprint of the house, giving the details of the run. They are inexpensive, and they have worked very well for the first-run houses. Out there they cost $4.25 a thousand, including the theatre imprint, but if you have these made up special they should be cheaper, because it is then all one job and does not have to run through the press an additional imprint.

HERE IS AN ADAPTATION OF THE LINDLAR BOOK LOBBY
Frank H. Burns, exploitation man of the Phillips Theatre, Orlando, Fla., and Manager H. B. Vincent worked it so that it could be put on a truck or used as a box office jacket, or both. It worked outside for several days and then went under cover

Selling the Picture to the Public

Jazzed to the Limit on Sennett's "Molly O"

W. C. Patterson, of the Metropolitan Theatre, Atlanta, Ga., went the distance on the Mack Sennett production of "Molly O," with Mabel Normand and released through First National. He wanted to tell the world and he did, with special paper and all the hook-ups including the "Molly O" biscuit, which were

THE BISCUIT SHOOTER

demonstrated in the lobby during the showing as well as at the leading groceries.

His greatest accomplishment was getting in 400 car cards at a cost of $15 for printing. The street railway advertising was handled by a special concern, but the car company retained the right to put posters at the front and rear ends of the cards for their own announcements.

Patterson persuaded the company that advertising would mean business in that more people would use the cars if more people came to see "Molly O." They agreed, and as they could not charge for the space, they gave it to him.

He had to pay for twenty-five block 38-sheets though, for the use of double sized paper necessitated the removal of centre bars on the stands, which were laid out for 24s because no one ever uses 48s down there. The moral effect of the extra size was well worth the cost, however.

There were several window displays, but they offered nothing new in decoration. That is one trouble with the merchandise hook-ups. The goods do the hooking up and most windows do not go beyond a picture or two, plus the selling signs. The managers do not have to think up new ideas, so the windows are all alike. This makes it easy for the managers, but it is hard on the press agent who cannot make the trade papers because he has nothing new.

Mr. Patterson used one new stunt, however, for three pairs of shoes were given to the first women who could get them on, a small size being selected. This shoe display was the same as that used in New York by the manufacturers of the "Molly O" shoes.

Ten thousand postals were sent out just before the showing, special cards being printed to get a Christmas atmosphere, and with all of the merchandise hook-ups telling about "Molly O" bargains the papers of the papers were fairly peppered with the name. It all helped to make one of the biggest weeks the new Metropolitan has yet had, and the record will require some beating.

Specials Paid Well

For "Don't Tell Everything," S. S. Wallace, Jr., of the Imperial Theatre, Columbia, S. C., used in addition to his regular advertisements a series of one-inch scatters, telling the joint appearance of the three stars. With no other special work this brought the opening receipts up to the opening day of "The Sheik." The scatters ran for a full week in advance and up to the opening day.

PRAISED "MOLLY O" ON TWENTY-FIVE 48-SHEET BOARDS

W. C. Patterson, of the Metropolitan Theatre, Atlanta, doubled up the usual 24-sheet and had special block posters printed for the showing of the big Mack Sennett-First National release, using twenty-five selected stands

Exploited Two Titles for Six Dollar Bills

Three dollars per title is pretty cheap exploitation.

A. L. Snell, of the Imperial Theatre, Gadsden, Ala., had Harold Lloyd in "Among Those Present" and Tom Moore in "From the Ground Up." He exploited them both at a total cost of six dollars.

He had several hundred cards printed up inviting the holder to be "Among Those Present" at 503 Broad street, for an evening of fun. The card was good for one admission "when accompanied by the proper credentials." No one knew what the credentials were until they went down to investigate and saw over the box office a large sign reading, "Get your credentials here." They saw the point and bought tickets.

Arrangements were also made with an optician to give a free ticket with each pair of horn rimmed glasses sold during Lloyd week.

For "From the Gound Up" Mr. Snell located a building operation and put a sign on the brick hoist reading, "This building is going 'From the Ground Up.' Be sure to see the finish at the Imperial Theatre this week." If he had only had Lloyd in "Never Weaken" he could have made the single building serve for the two stunts.

Passes for Presents

Louis Hanmore, of the Broadway Theatre, Newburgh, N. Y., had some 500 cards printed up for New Years, reading:

New Year's Greetings
The Broadway Theatre

Takes this opportunity to express its confidence that 1922 will be the most prosperous and happy New Year you have ever experienced, and to correctly start you upon your amusements, would appreciate your attending, as its guest, any show given at the Broadway this week. This card, presented at the box office, serves as your ticket. Again the heartiest of New Year's Greeting is extended to you by the Broadway Theatre.

It was signed by the manager in ink, on the proposition that it was a good enough scheme to be worth doing well.

As the card carried only one admission, and there were few soloists, Mr. Hanmore made a financial clean-up wholly apart from the good will engendered by the courtesy. Save that up for next year. And note that the manager was careful to have a good attraction, "Don't Tell Everything," leading off the week, so the recipients could feel they were getting something real.

Sold On a New Angle

The Hippodrome Theatre, Lancaster, Ohio, sold the Western Union hook-up on "Over the Hill" from a new angle.

Instead of asking for a hook-up, the management told the telegraph people that they could run a special receiving desk in the lobby on condition that the W. U. paid the cost of a huge fake telegram to mother over the marquise.

It was pointed out that the company would get additional business at proportionately small cost. The manager saw the point and came in, also taking "Over the Hill" cards into all the branch offices.

Sometimes you can sell a man that which he will not accept as a gift. It worked that way here.

Study your man and then sell him a stunt and he will appreciate it all the more.

Selling the Picture to the Public

TEN-COWBOY BAND BALLYHOOED "THREE WORD BRAND"

That sounds almost like poetry, but there was more truth than poetry in the box office figures following a three-day standout at the Capitol Theatre, Great Falls, Mont. A candy matinee brought every kiddie in the town

Sold Three Word Brand with His Ten Man Band

Will Steege, of the Capitol Theatre, Great Falls, Mont., put out a cowboy hand when Bill Hart was due in Three Word Brand. He hired a hay wagon—it not being the haying season—and sent them around town in that, and it gave him a three day standout and brought so much business that Steege did not worry about a special stunt to put over the first episode of a new serial. He had them anyway.

Candy Matinee

He announced a canday matinee for Saturday and played to 665 children, although he says about 25 kids is the usual juvenile attendance. They all came for the candy and stayed for the show, but Great Falls must be a blamed funny place to play to only 25 children at the average Saturday matinee.

Why "Lord Fauntleroy" Stayed for Two Weeks

F. C. Cross, of the Goodwin Theatre, Newark, invited "Little Lord Fauntleroy" to bring his toothbrush and spend a week in Newark just before Christmas. And it worked so well that he held over for a second week.

He tied up the schools to a special ticket entitling them to half price. He sold the Superintendent on the idea and was permitted to distribute the tickets through the principals of the various schools. The tickets were good only at the matinees.

A Contest Worked

Then he tied one of the local papers to a contest with prizes for the best answers to five very simple questions, and the tickets were sent in time for use as Christmas presents. Each was personally signed by Mr. Cross and carried a greeting across the face.

This worked for the regular papers and Mr. Cross made a special campaign in the Jewish papers to make it unanimous.

It pulled so much business that he held the film a second week to give them all a chance or, as Charlie Moyer puts it, he was "compelled in justice to the people of Newark and surrounding suburbs" to hold on.

This gave him a chance to work a midnight matinee New Year's Eve, starting at 11:15.

Putting the girl ushers in Fauntleroy suits pleased both the kiddies and the bald heads, but for once the bald heads wanted back row seats instead of the location traditionally assigned them down in the front row.

Philadelphia Curious Were Sold on a Stunt

Philadelphia managers have been selling their patrons—in a double sense—on a stunt invented by Eli M. Orowitz, the Philadelphia Paramounteer for "The Little Minister," though it will work on any big picture. He suggested it for the Betty Compson production merely because that was what he was trying to sell.

The gag is based on the inherent curiosity of mankind, and consisted of an apparently personal note mimeographed on cheap paper and cast upon the streets, slightly crumpled, to suggest that it had been read and thrown away.

The text ran: "Dear Mary—We're all going to Benn's Orient Theatre Thursday night. I don't know what it's all about except that they're going to show the surprise picture of the year. Meet us there, sure? Bill."

The notes were picked up and read and a lot of people were influenced, even after general comment on the note revealed the fact that it was an advertisement.

His Desert Lobby Sold Sheik on Eight Dollars

Not having the material for a tent front for "The Sheik," T. W. Young, Jr., of the Frances Theatre, Dyersburg, Tenn., made a desert lobby from a back drop, two loads of sand and some cacti.

The sand was about two inches deep except where it was piled around the plants, and the drop was a flat color without special painting. It cost only $8 to produce, but it sold a 25 per cent. advance.

He tied the book stores to copies of "The Sheik" for three weeks before the showing and sent out 300 mailing cards, of which 250 were directly effective in that the recipients came. He took his window display ideas from this department, merely having to sell the idea.

THIS IS NOT A LOBBY DISPLAY FOR "WHAT DO MEN WANT?"

It is a side product of the intensive promotion of "Little Lord Fauntleroy" at the Goodwin Theatre, Newark. All of the girl ushers were dressed as Fauntleroys, and they were as real as the store Santa Clauses to the kiddies

Selling the Picture to the Public

Isn't Wanda Hawley's Stocking Well Filled?

Around Christmas the Strand Theatre, Spartanburg, used a combined display for Wanda Hawley in "The Love Charm" and the season. A Fireplace was built in the lobby and from the mantel depended a pair of stockings. In the top of one of these was a head cutout of the Realart star and in the other a small cupid shooting at her, while a heart background was used to fill in.

The fire pot was filled with red gelatine and four small lamps on flasher sockets gave a capital fire effect. This seems to be a new idea in a fire stunt. The sockets are cheap and safe and the flashing light will give a much better effect than the single steady globe.

The stocking idea will come in handy next December. Put it in moth balls.

FOUND WANDA HAWLEY IN A CHRISTMAS STOCKING

Santa Claus was not as nice as that to us, but that's what happened to the manager of the Strand Theatre, Spartanburg, S. C., when he played the Realart attraction, "The Love Charm," just before the holidays. He has a new fireplace idea

This Agile Locomotive Could Do a High Jump

Alex Lukowski, of the Strand Theatre, Knoxville, turned bridge builder when "the Iron Trail" was extended to his theatre and put up a very real looking trestle in the lobby resting upon masonry supports that were all right if you did not try to lean upon them.

Then he turned machinist and evolved a twelve foot locomotive which was lettered: "The Iron Trail" on the cab and "Rex Beach's Sensational Alaskan Railroad Drama. A thrill every minute," on the boiler. The number is the telephone number of the house.

This cutout used the lobby for a roundhouse in the mornings, but before the crowd came it was raised to the trestle where it would be out of the way. It formed an excellent attractor, but it would have cost very little more to animate the wheels and that would have doubled the effect and more. With an illuminated cab and a headlight throwing its beams on a card up in the corner, the efficiency of the device could have been trebled at small cost. Even as it stood, the stunt helped greatly.

Loan Collection Enticed

For "Three Word Brand," C. M. Watson, of the Grand Theatre, Columbus, Ga., used a collection of old muskets, revolvers and pistols, hanging them from wires in the lobby ceiling, following the idea recently exploited in this department.

It cost three passes and built business 30 per cent.

Are you making this department pay you all you can get out of it by using the stunts suggested here? You can make real money.

Wireless Telephone to Sell a Universal

Capitalizing the growing use of the amateur wireless telephone set, Daniel J. Burns, of Proctor's Theatre, Elizabeth, used the ether to press agent the showing of Universal's "Conflict" at his theatre.

THE RADIO TELEPHONE

Each morning during the run a local amateur sent out a message giving the chief thrills in "Conflict" and adding that Universal was contributing a percentage of its film rentals that week to a newspaper Christmas fund and urging the listeners-in to attend the theatres showing Universal subjects.

This not only brought good local stories, but the New York paper staging the Christmas fund gave the stunt a write up.

The radio telephone is new in New York, but the California Theatre, San Francisco, used the device a couple of years ago to broadcast a concert and Pat Argust, of Colorado Springs, went into the deal even more deeply, staging daily concerts.

THIS TRICK ENGINE COULD JUMP TEN FEET IN THE AIR

Of course it needed a little help, but they had it on the lobby floor at non-showing times and put it on the trestle when the crowd wanted to come in and it helped the crowd decide that it wanted to see "The Iron Trail" at the Strand, Knoxville

Selling the Picture to the Public

THIS LOBBY HAS AN ELABORATE ELECTRICAL DISPLAY

William Cutts, of the Clemmer Theatre, Seattle, has his lobby permanently wired for light effects and he enhanced this display for Universal's "Conflict" through the use of flashers and stereopticon designs of his own planning

Changing a Greeting Helped a Form Letter

Getting out a form letter is not merely a matter of writing something and then putting it on the multigraph.

Recently a form letter concern in Omaha conceived the idea of getting up a form letter for "The Sheik," to be sold the exhibitors in that territory. Before the letter was sent out it was taken over to Harry Watts, of the Strand.

In the original it began—

"The best ever—
'The Sheik.'
Don't miss it."

Watts looked the letter over and objected. He figured that the play was sold—or killed—on those three lines. The reader was asked to buy before he was interested. He sat down and wrote this copy:

Dear Friend—Was it you—or somebody else—who asked us about "The Shiek?" I just can't recall—so many people inquired—but anyway, here is the news I wanted to tell you:

"'The Sheik' is coming to town."

There was enough more to fill the page, but it was read because interest had been gained—and not killed—in the opening. In its new form the letter sold in quantities down to the third run houses, and it sold the patron all along the line.

Emotion Machine Moves to Help Texas Manager

The emotion machine, originally devised by one of the Southern Enterprises managers in the Lynch district, was adapted to "The Sheik" by W. E. Paschall, of the Majestic Theatre, Austin, Texas, and got a lot of attention.

This cut gives a better idea of the machine, but does not show the essential feature. This is a false dial, of white paper, pasted over the glass face to conceal the numerals representing pounds. On this are lettered or painted such emotions as love, hate and jealousy. In this version only symbols were used on the dial, these being interpreted by the corresponding symbols painted on the front of the stand. You step on the machine, note the symbol indicated by the pointer, step off and find the companion symbol on the chart.

A card reads: "Emotion register. Climb on. This machine registers your emotions. This device was used by Rudolph Valentino in properly gauging his emotions for the big scenes in 'The Sheik.'"

It won a lot of attention, particularly from the women, whose giggles and shrieks helped to make this a real ballyho. Get a scale that will weigh without the insertion of a coin, or trick the slot machines. In the original device a fan motor was used with a wire lightly striking the blades to suggest the hum of machinery. This helps.

The box on the left of the machine is filled with more than 500 replies to the misspelled words contest in the double page hook-up for the same attraction, which was another helpful stunt.

Clemmer Lobby Sold "Conflict" on Effects

William Cutts, of the Clemmer Theatre, Seattle, is strong for lighting and trick lobbies, and he has his rather shallow space wired so that he can get big effects with the permanent installation instead of having to pay for special wiring on each effect. He paid only once and now he can do practically anything without trouble or expense.

His display for "Conflict" was in two parts, cut from each other by the log cabin box office. On the left, which has the greater display value, he emphasized the punches of the play with the log jam scene, the ride and minor stunts, while on the right he played up the suggestion of the supernatural with cats, bats, rats and the other implements of the witchcraft trade.

Lighting Effects of Short Duration

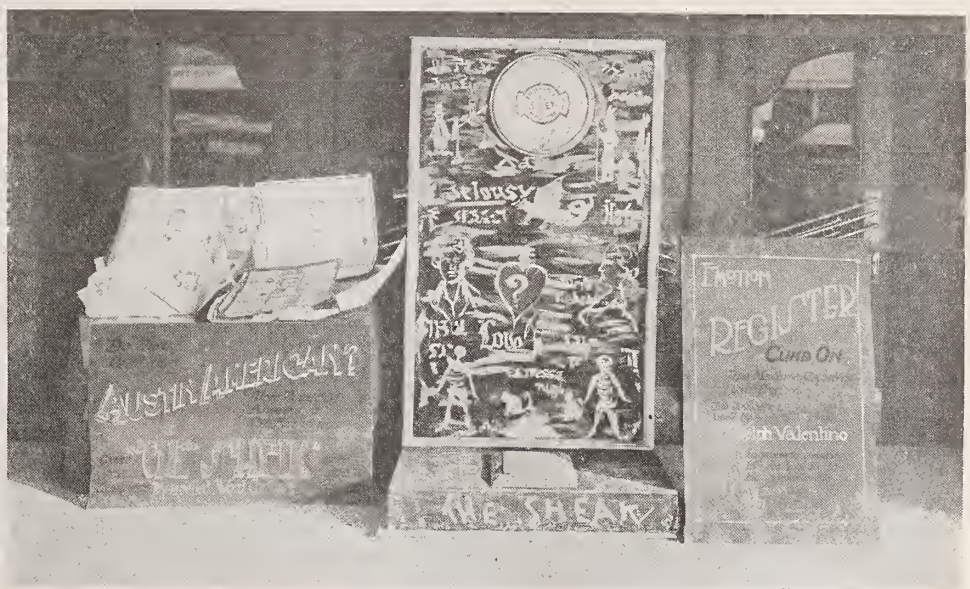
The lighting effects work for ten seconds with a twenty second rest and are entirely automatic, so that once the juice is switched on there is no further attention required. In this display, for example, stereopticons gave running water, rolling clouds, lightning flashes and the like, while a wind machine worked overtime.

Above the box office was the end of a huge log. This end was covered with scrim and at the periods of rest was lighted from the front by red bulbs. In the display period white lights faded the scrim and threw up a portrait of Miss Dean taken from the one sheet.

The picture was run for Saturday and Sunday and the seats were sold an average of nine times each in that time, showing to 9,279 persons in two days, and this in spite of a blizzard which seriously impeded traffic.

Played Reviews to Win

Because the trade papers gave extra good reports on William S. Hart in "White Oak," Thomas G. Coleman, of the Strand Theatre, Memphis, got behind the story and offered it as Bill's best. He played it to the limit and a comparison of receipts shows an increase of about 20 per cent. in the business over recent Hart plays.



THE EMOTION MACHINE NOW TURNS UP IN TEXAS

W. E. Paschall, of the Majestic Theatre, Austin, Texas, adapted the idea to "The Sheik," offering the machine as that used by Valentino in registering his emotions while playing the part. The basis of the stunt is a weighing machine or scale

Selling the Picture to the Public

HERE IS A NEW STYLE OF TENT LOBBY FOR "THE SHEIK"
It was devised by Frank H. Burns, of the Phillips Theatre, Orlando, Florida. This involves less draping than the usual style of Lindlar lobby and the red, yellow and green make a tremendous flash in so large a mass of color

Simplified Tent Front to Advertise "The Sheik"

Frank H. Burns, publicity man, of the Phillips Theatre, Orlando, Fla., and H. B. Vincent, manager of the theatre, simplified the Lindlar lobby on "The Sheik" and got a good effect with practically no building. They obtained strips of red, yellow and green bunting and made a stright curtain for the arch, slitting on both sides for entrance and exits. This was all there was to it, but it looked well, and the colors fairly shouted in the Florida sunlight.

They also sent out two riders on good horses in Arab costume, each carrying a banner, and made a try for window hook-ups. They were unable to get the latter because the merchants wanted their windows for the Christmas display and could not be made to understand that a display would help attract attention to the other articles in the window. The book store did put in some additional copies of the Hull novel, and they sold so many that next time they will probably be in a more receptive frame of mind.

The stunts used built up the business and added to the universal good report of this picture in Southern territory.

Simple Ballyhoo Idea Brought Important Run

Playing Constance Talmadge in "Mamma's Affair" as a second run at the Rialto Theatre, Jacksonville, put out this very simple clown ballyhoo and make a clean-up. The stunt seemed to strike the theatregoers just right. It made them laugh, so they figured that the First National offering would do the same thing, and the picture played to better than usual receipts.

The banner reads: "It's Mamma's Affair if she treats me like a baby. See Constance Talmadge at the Rialto."

The stunt was inexpensive, yet it worked better than some other ballyhoos costing much more, because it went over just right. The management was careful to get the tallest "baby" they could stuff into the carriage, and this was about nine-tenths of the stunt, so far as the effect goes.

This result again demonstrates the fact that it is not the cost of a stunt which makes the effect, but the results achieved.

GET A P. T. A.

Something Fishy About These Dayton Doorknobs

Getting hold of a die to cut out a fish shape about seven inches long gave the Columbia Theatre, Dayton, an original doorknob on "A Connecticut Yankee."

The background was crimson, with white letters, and a blue string was run through the mouth of the fish. On one side was "Get in the swim—but—don't be a fish. Follow the crowds to the Columbia." The reverse was "'A Connecticut Yankee in King Arthur's Court,' Mark Twain's greatest comedy."

These were not only used for doorknobs, but they were hung from automobile steering wheels, in the street cars, in stores, and wherever a peg could be found. Ten thousand hangers were used, and the distributing cost was covered by passes, so the stunt was inexpensive in proportion to the returns, and better than a straight hanger because of the novelty of the shape and the legend.

The best part of this sort of advertising is that once the legend has been read, each additional card—and the average person saw hundreds, reminds the spectator, giving a cumulative effect that is unusual.

Changed Their Opinion

Just because a lot of western pictures are more or less thundery, Ogden, Utah, started in to agitate against all western pictures, and H. E. Skinner, of the Alhambre, felt that he should do something about it.

What he did was to book in Paramount's "The Call of the North" and give a special advance showing to the reformers. After they had seen the picture he made a tactful address in which he pointed out that an outdoor picture could be made without two-gun men and the rest of the familiar ingredients.

They agreed with him and virtue proved its own reward, for they told the town and mothers came and brought their youngsters to see the personally endorsed play.

THIS CLOWN BALLYHOO GOT THE SECOND RUN MONEY
It's a simple enough stunt, but it just happened to tickle the fancy of the Jacksonville theatregoers and they figured that Constance Talmadge must be funny in First National's "Mamma's Affair," and they piled into the Rialto

Selling the Picture to the Public

Cost but Two Dollars to Sell "Exit the Vamp"

Two weeks before "Exit—the Vamp" came to the Rialto Theatre, Columbus, Ga., William C. Johnson put signs on all exit doors reading, "Exit—the Vamp." He offered no explanation when patrons asked, but a week before the playing date he started to run slides telling the audiences to watch the exits as they were free from vamps.

He worked up an interest that brought in about twenty per cent. more than the regular business, and it cost him only two dollars for the extra money. That makes dollars almost as cheap as the mark.

Convict Press Agents Touted "Over the Hill"

It is old stuff, but the Fox production of "Over the Hill" was boosted in Auburn, N. Y., by giving the pre-showing, for which the Fox contracts provide, to the convicts in the State Penitentiary.

This always makes a good "human interest" story for the newspapers, and all the papers had reporters there for the showing. And, of course, the convicts welcome anything that breaks the monotony of their drab existence, and some of them can write wonderful letters. They did in this instance, and these appealed to the public because somehow a convict seems to be set apart from the rest of mankind in the thoughts of a majority of the people.

Letters from the convicts, even in a prison town, impressed the populace and the police department had to help the fire department out by assigning special officers to regulate the crowds outside the house while the station fireman regulated the number of those admitted.

It gave the Auditorium management an entire new set of records for by days, the run, money, attendance and enthusiasm.

Built Own Chariot

When "The Queen of Sheba" played at the Capitol Theatre, Altoona, it was figured that a woman driving the chariot would prove a good street stunt. The trouble was that there was no chariot to be found, so a carpenter was called in and a platform was built upon the front wheels of a truck, with a canvas framework for the body. It looked as good as a real circus article and cost less to make than the freight would have come to on a borrowed prop. They even sent the stunt to nearby towns, but in the wintry weather the "Queen" wore more underclothes than Sheba ever heard of. Judging from the picture union suits were unknown in Sheba at that time.

This Partial Title Had a Real Appeal

Voluntown, Conn., is only a 700 town, and it was shaken to its ultimate depths when not long ago the sign "Bar" appeared above Union Hall, the local picture house. It was forty years since the word had been conspicuously displayed in the town, for local option had put the saloon under cover long before the rest of the country went dry, and here, in the second year of prohibition, the word went up, shamelessly and in great big letters.

Howard James, who runs the hall, would give no clew. He just smiled and looked mysterious, but he told the old soaks not to get excited and assured the fanatics that there was nothing to worry about. That was all he would say.

Three or four days later he added to the sign until it read "Barbarian," but he had made his point and the picture played to all the business there was. The stunt cost him forty cents for four rolls of wall paper, which was pasted on a stock backing, painted with alabastine and lettered.

New England is the poorest exploitation section in the country, but Mr. James seems to know what's what, and he cleans up with his small house. The stunt is a capital one and will make real money.

HERE IS A SET OF TYPICAL DISPLAYS FOR MACK SENNETT'S FIRST NATIONAL RELEASE

The displays for "Molly O" are along such identical lines that we are not giving the individual windows much space since they are so much alike—chiefly displays of "Molly O" goods, with a picture or two of Miss Normand and a card for the theatre. This set comes from Indianapolis, where the Circle Theatre offered prizes for the best displays, and they offer more than the usual variety. The winner of the first prize is seen in the lower left-hand corner

Selling the Picture to the Public

Four Typical Examples of Good Shea Singles

These four single spaces from the Shea theatres offer two unusually good small designs. It is worthy of note that the circular advertisement for Over the Hill probably sold better than the black oblong, because it was more distinct in outline and because it had the advantage of surrounding white space. Many exhibitors will probably feel that the

FOUR SHEA SHINGLES

larger and blacker display will get the most attention, but this is not the fact. The circle in the white space is more distinctive and stands out better than the larger area of black, both by itself and in the paper. It is not size but distinction which counts and the circle, it has been proven, will give a better result than a square because it is further removed from the angled outline of all the other newspaper spaces. It works in precisely the same way as the diagonal sash, which always gets more attention than the straight across band simply because it is a variance with the general plan of the layouts. This is always providing that the angle is not so acute as to make it difficult to read the line without inclining the paper. On the other hand that black oblong shows a remarkably good treatment of the space. The title is so large as to come up distinctly and the small lines are put into a white mortise, which not only makes it more easy to read the lines, but which commands far more attention than would the same letters in the same size, but in white against the black. Each letter gets all of the benefit of the comparatively large white space. The two lower examples are more along the regular lines. They show the two halves of one week, Betty Compson in The Little Minister playing the first half, while Tom Moore in From the Ground Up comes in on the fourth day, Buster Keaton in The Boat being held for the entire week. The stocking design on the left is a part of the Christmas appeal, while the design on the right is hooked to the drama. Both are well done, but they suffer from comparison with the more open displays above. That Over the Hill advertising has a display that would stand an enlargement up to a one sheet size and be good all the way along. It would be interesting to watch this advertising artist's work in a series of original spaces, but Mr. Franklin has found that the combination Saturday and Sunday advertisement brings him the best results and these vary but little from week to week, as the artist has always the same space to work in. It makes business, but it does not make for variety.

—*P. T. A.*—

Changed Form

It comes almost as a shock to note that the Elmwood Theatre, Buffalo, has cut its eight page folder program to a single sheet with a mailing face. For many years the Elmwood held to a standard form, covering two weeks. Now it has changed from a three change to a two change program, comes out weekly and in condensed form. It looks well, but somehow we shall miss the old form for a time, we had grown so used to it. It is now operating in conjunction with the Shea houses, which possibly accounts for the change. The Elmwood, however, was careful to retain the general type design, so the departure is not so abrupt as it would have been with a complete change of form, and we think that in the long run the weekly single sheet will be found more advantageous than the bi-weekly. Lodge secretaries know that to send their notices out too far in advance hurts the attendance at the meetings. A lot of people forget the date, and a two-week program is apt to slide on the second week unless the recipients attend the first week and have their memories refreshed. It's a small thing, but advertising is made up of attention to small things. It costs twice as much for stamps, but the additional postage will probably come back in the form of additional tickets sold, and show a profit on the investment.

—*P. T. A.*—

Million Dollar House Needs Better Artist

The Grand Theatre, Pittsburgh, is advertised as a million dollar theatre, but it is advertised like an old time store show. This is rather better than the usual display for the Grand. It gets a display for the star and the title, and the small letters are not as muddy as usual, but it looks about $999,999.70 short of the million dollars. Those who go week in and week out probably care nothing for anything but the fact that Barrymore in a new play will be seen there. Others who know the house for what it is may be sold on the Barrymore name, but there is nothing in the advertisement itself to indicate either a good house or a good show. There was a time when most of the Pittsburgh theatres used this sort of display, but now better things are being done by the other houses and we think that the Grand is making a blunder in not following suit. It is possible in the thirty-five lines across four to get a big display, but it should be done with type and not with the cheapest sort of hand printing. The average school child of six can do almost as well as this small lettering, and why a first class house should permit this botch to be its representative in the Sunday papers is a thing difficult to understand. Much more could be done in 45 lines across three, and it is possible, in the long run, to get good type composition in Pittsburgh. Other houses have proved that. It does not stand comparison with papers such as the Washington Post, but "the type work is better than this amateurish lettering and elementary display. Boston at its worst never beat this, and yet week after week it is passed over probably because the house is doing a good business and does not feel the need of better work. Some day it will, and then it may be too late to change advertising heads. No back country daily does worse than this. Few do one-half as bad. We have learned a great many things in the last ten years about theatrical advertising and we knew something about it to begin with, but we have never been able to figure out why some managers are so stone blind to work what is worse than poor.

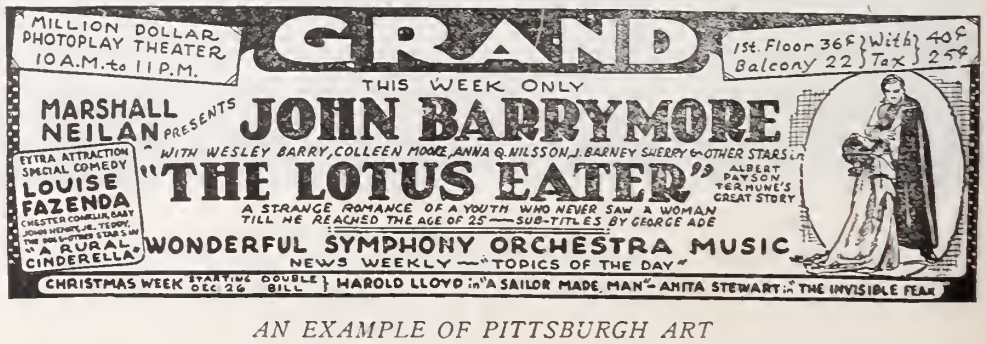
—*P. T. A.*—

Two Part Display Is Nicely Proportioned

This display from Loew's Columbia Theatre, Washington, should be seen in the page to show to advantage, for its chief merit is that it makes the space it fills stand out above the surrounding advertisements. It is 105 across three; not a very large size for Washington,

A COMPELLING SASH

and without the sash it might have been relegated to the rear, but the diagonal with the cuts of the three players comes up well, and it dominates not only its own space, but the adjacent territory, as well. The names of the stars are well played up in the only heavy type in the space and the matter directly below hooks them to the title. The matter on the left is the selling talk on the story and sells


MILLION DOLLAR PHOTOPLAY THEATER
10 A.M. to 11 P.M.
GRAND
1st. Floor 36¢ With Tax 40¢
Balcony 22 25¢
THIS WEEK ONLY
MARSHALL NEILAN PRESENTS
JOHN BARRYMORE
WITH WESLEY BARRY, COLLEEN MOORE, ANNA Q. NILSSON, J. BARNEY SHERRY & OTHER STARS
EXTRA ATTRACTION SPECIAL COMEDY
LOUISE FAZENDA
"THE LOTUS EATER"
ALBERT PAYSON TERHUNE'S GREAT STORY
A STRANGE ROMANCE OF A YOUTH WHO NEVER SAW A WOMAN TILL HE REACHED THE AGE OF 25—SUB-TITLES BY GEORGE ADE
"A RURAL CINDERELLA"
WONDERFUL SYMPHONY ORCHESTRA MUSIC
NEWS WEEKLY—"TOPICS OF THE DAY"
CHRISTMAS WEEK STARTING DOUBLE BILL HAROLD LLOYD in "A SAILOR MADE MAN"—ANITA STEWART in "THE INVISIBLE FEAR"

AN EXAMPLE OF PITTSBURGH ART

Selling the Picture to the Public

from that angle, just as the other offers the star gazer his bait. "Vivid" and "fascinating" are the only adjectives used to sell the story and yet in fourteen lines the copy writer has sold the idea to a lot of people who may not care for star names. He tells simply and without undue stress the components of the plot and leaves it to your own good judgment to decide whether or not you want it. We think that more persons will be sold on that style of appeal than on the fulsome praise which sometimes makes a reader believe that the agent is lying to hide the lack of merit in his play. This display is nicely arranged and it goes to show that it is not always the largest type which makes the strongest bid for notice. At that, there seems to be one line too many of the black face. The "and" should have been much smaller or, better still, the three names could have been run without a break and then be followed by an "all three" in a much lighter and smaller face, running into the talk of the play. It is very good as it stands.

—P. T. A.—

Bell's Long Display Is a Deep Sea Diver

To get an even display for a dramatic feature and a Harold Lloyd, Nelson B. Bell, of the Crandall houses, Washington, did a dive and went 145 lines down three columns. He does precisely what he set out to do. He gives two attractions an equal chance at the patrons dimes, and he adds a panel for the extras. It is not as pretty as some of his other recent

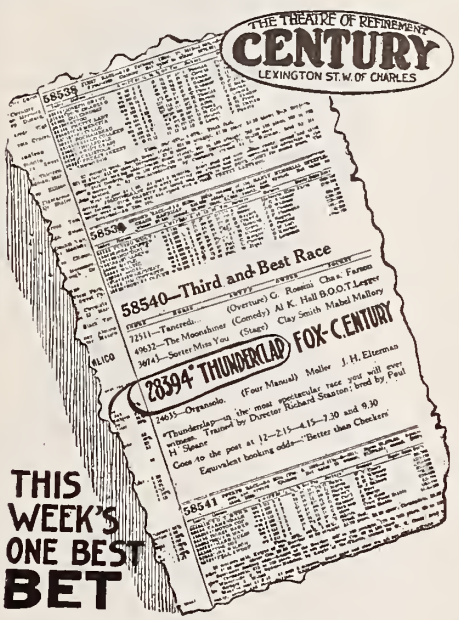
BELL'S TALL AND THIN

work, but he puts utility before beauty, because he figures that the man he is working for is running a theatre and not an art gallery. It is a good display of its kind and should commend itself to Newark and other managers where the double feature is prevalent, for it gives an absolutely even break between two titles. Here the second title is a short one, but it will sell just as strongly as the longer drama feature, and so they are given a 50-50 split in a very orderly lay-out. It is all type, save for the lettered signature, and it gets over so clearly that each of the panels carries about double the average text without weakening the display. It is not a useful form except for the sale of a dual attraction, but for that duty, this is an exceptionally good layout.

—P. T. A.—

A Baltimore Theatre Has Brand New Design

Getting entirely away from the usual is the advertisement for Fox's Thunderclap at the Century Theatre, Baltimore. It takes 165 lines across four for about 70 lines of essential copy, but it is a remarkably clever attractor. Above are two races in the usual past performance chart form, with a fourth race below. The third race is the Century program for the week, ringed as the bettors ring their choices. The



A BALTIMORE NOVELTY

bill runs the overturn to Tancredi. The Moonshiner, a vocal solo, the racing drama, and the organ solo. The rest is the showing times and winds up with "Equivalent booking odds—better than Checkers." It is all different and so much out of place on the dramatic page that everyone will give at least a look and almost everyone will read it through, the "wise" ones with a quiet chuckle and others in an effort to find out just what it is. It probably got more readers than any other advertisement on the page, and it probably sold a large percentage of the readers, for the smart idea suggests good entertainment, just as the poorly written copy can kill the best of features. This works so well that we think that in a paper which is generally read for its racing dope it would pay to take a space in the form

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Chalmers Publishing Co.
516 Fifth Avenue New York

charts to advertise the play where the newspaper will permit this to be done. It will interest most of the lovers of racing who consult the dope sheets, and it will reach them there in their most receptive frame of mind. We think Baltimore is too conservative to permit such a thing to be done, but the idea may be useful to others on this or any other racing play with the name of the horse in the title.

—P. T. A.—

Made a Wide Border Replace Missing Cut

Cleveland got the new Griffith production of "The Two Orphans" only a few days after the New York opening. Apparently there were no cuts yet made up and the premiere had to be put over with the use of all-type displays, but in this 85 lines across two the Hanna Theatre gets a very nice display and the white border gives more of a real display than would a cut with the space filled with type and line. The same display would have cost four times as much with a cut, for then a space twice as wide and deep would have been required to get the same result. Perhaps the lack of cuts was a blessing in disguise. The display is well done, but the valuation of the lines does not

THE FIRST GRIFFITH AD

show up so well. The name of the producer—and this story will sell because it is a Griffith production—is hidden under the top line, "The Season's Event." The fact that this is a new Griffith production does more to tell than it is an event of the season than to put it into words, and a better practise would have been to start off with "David W. Griffith presents." That would have landed the fans and the floaters alike, for Griffith is a name to conjure with. Even with the copy as it is, the throwing of the third and fourth lines into one would have yielded a little white space which, if distributed above and below the name would have given it much greater prominence. There is more sale value to the Griffith name than to "presents a dramatic epic." Another mistake, we thing, was to give Kate Claxton a larger letter than the Gish sisters. A lot of the present day playgoers remember Miss Claxton but vaguely, though "The Two Orphans" was her standby. The name means little now, but Lillian and Dorothy Gish mean a lot. They should have been played up better, even at the expense of the Claxton prominence. The use of a light italic in place of the eight point full face for

Selling the Picture to the Public

the minor lines would have made the bold face still more prominent. A lot of this comment is largely academic. It's not a poor advertisement as it stands, and it probably sold the tickets to capacity. This is not so much a criticism of the display as an analysis of the values to the end that the readers of this department may, on occasion, turn their own displays out in the best possible form instead of merely good enough. To do that may necessitate standing over the printer, for on the face of things, this is a well set display ad. It is merely that it could be bettered.

—P. T. A.—

Stanley Advertising Shows Nice Value

Here is another section from the advertising of the Stanley houses in Philadelphia, in which the value of the lines is nicely appraised. The chief appeal is the title of the play, "The Little Minister." Just above is the assurance that this is the Barrie story, and above that is the fact that Betty Compson is the star in the Paramount production. It is all as compact as could be desired, and the relative value of star and title are very accurately indicated.

A NICE BALANCE

We have already noted the improvement in these more recent Stanley advertisements, but this is one of the best examples we have seen of a thoroughly good valuation. The small bank below the title tells of the success Maude Adams made in this play and carries the assurance that a brilliant production has been made for the screen. There is not a line too much copy nor a word too little. It is a model in its way. The attractor, too, helps along, for the figures are enough out of the ordinary to command attention and to those who know the story will recall the minister and Lady Babbie. We do not believe that the recent Stanley advertisements are matters of accident. There is evidently a better liason between the copy writer and the compositors. They are given to understand what lines are to be played up and which are to be held down. You can do the same thing if you will take the time to educate the foreman in the office in which you are set. Don't bother with all of them, if there are more than one. Select the most intelligent, educate him, let him set you properly and then give you some extra proofs which you can send to the other papers with instructions to follow the same general display, and then kick if these instructions are not carried out. It is not sufficient merely to mention the type sizes. We did that the other day and got a lot of machine lines that looked like something the cat had been worrying over. When we kicked we were told that they had followed the markings. Then we took the job back, had it reset and gained a very pretty display with the same markings, plus a threat of pulling the job out if they did not use display faces instead of the machines. Most large offices now use the machines for everything up to 36 point, and everyone gets the face that happens to be on the machine, whether it is appropriate to the job or not. It is easier to set a machine line than to work by hand, but it seldom yields the same results. Watch the printer and make him do a good job.

Mister Smith's Spaces Show Real Art Design

In many points this display from Mister Smith's Theatre, Indianapolis, suggests the work Charles Bracker did for the Rochester Star Theatre. It is surprisingly good except for the signature, which might have been given a little more prominence. It is artistic in its planning and execution. The space is well laid out, the drawing is attractive, the legends are clear and the selling talk clearly lettered, though here a nice type italic would not only

ALL WEEK
MISTER SMITH'S THEATRE
presents
ALICE BRADY
Idol of Stage and Screen
—in—
HUSH MONEY
"Miss Brady has on a just fame for her ability to wear smart clothes smartly and this production offers her ample opportunity to wear the stunning costumes and sumptuous furs for which she is famed. A story about New York's wealthiest class showing how they live, work and play.

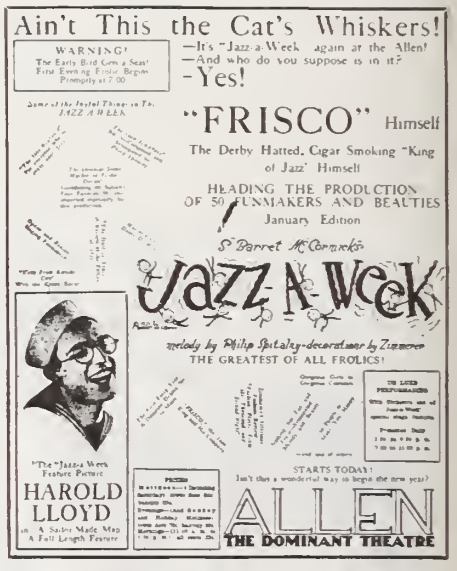
A REALLY ARTISTIC DESIGN

have been a little more clear, but it would have set off, through contrast, the lettered legends above. But that is a small thing to complain of when the general effect is so superior. Some years ago when S. Barret McCormick was in Indianapolis at the Circle, and was not too busy to shoot his advertising along, we used to get the displays from this sister house. Then the signature was invariably the reproduction of the electric sign in front of the house, for the theatre was still new and in need of identification. Recently we have seen little of the work from Indianapolis, and this display comes like a ray of light from a darkened room. It is something to get enthusiastic about, for it is good in all of its component parts. It is not an absolutely perfect attempt, but it comes close to one hundred percent. It is not a pretty drawn design with poor type display, nor is it a good type display with a poor attractor. It is a consistently good display in which the attractor calls attention to the type and sends you to the reading with the idea that the play offered must be good because the figure is so appealing. If the same man did the lettering and drew the figure work, he's a wonder, for it is seldom that one man can do so well in both divisions. Even Bracker was at his best when he made the printer supplement his drawings by putting his layout ideas into the right type display. We do not believe that even Mr. Smith's artist always does as well as this, for that drawing is good enough to be framed as a work of art, and the balance of the white margin preserves its admirable proportions. It is rather deep for its width: 140 lines across three, and this does not always give a good result, but here the display is really a picture and a caption and it would spoil the picture to shorten it and hurt the type display to pull it in. It is too good to spoil with a single column reproduction—but it is too deep to reproduce in two. It would take up too much space.

—P. T. A.—

Jazzing the Display Tells the Features

Here is a just once from S. Barret McCormick for the Allen Theatre, Cleveland. He calls it Jazz-a-Week and except for the Harold Lloyd comedy it seems to be mostly production stuff with a vaudeville performer leading the list. The copy is written in jazzy style and set in a jazzy fashion, and McCormick thinks so well of the title design that he has had it copyrighted. The features are dotted all over the quarter page space and are set in at different angles. They can all be read without turning the paper quite upside down, but there



A McCORMICK SPASM

are two set in at right angles to the bottom line and most of them are angled. It is a crazy looking outfit, and that is just what it is meant to be, to carry out the idea of the jazz. This is a good thing not to try unless your newspaper prints from cast plates, for the banks of type can be set into the form and made solid enough for the steam table where it would drive a man crazy trying to get a decent lock-up in a chase with side sticks. Because the form is something entirely unlike anything McCormick has yet done, we believe that this Sunday space was read with the closest attention, and that every line got over. And we think that he could do the same thing next week and fall so flat that the proverbial pancake would look like a sphere in comparison, but there is small chance that McCormick will repeat. He knows too much for that. It's a curiosity, rather than a model, yet it may be that some time you will need something of this sort, and if you remember the layout you'll have a time and brain saver. It is a capital example of its kind and Lloyd's "A Sailor Made Man" fits into the scheme of things as though the production had been especially contrived for the Allen bill. It wasn't, of course, but McCormick skilfully builds a part of his program on the picture, a production prologue that gives him a fine chance to riot with color and girls.

—P. T. A.—

The fact that an opposition house is using vaudeville probably explains the move.

News of the West Coast

By A.H.GIEBLER

Propaganda to combat magazine and newspaper articles which have carelessly or maliciously attempted to paint Hollywood as a modern Babylon with a touch of Sodom and Gomorrah will be sent out jointly by the Hollywood Chamber of Commerce, the Motion Picture Producers' Association and the Screen Writers' Guild, according to a plan proposed this week to film representatives and Hollywood business men by Benjamin B. Hampton.

Mr. Hampton was principal speaker at a get-together meeting held in Hollywood. He pointed out the necessity of removing the smirch which some writers give Hollywood, and suggested a joint propaganda committee to see that novelists and special writers visiting Hollywood are properly escorted and shown Hollywood as it really is. He also favored war on the type of landlords who hang out "no dogs or movies" signs.

Frank E. Woods, supervisor of production at Lasky's, spoke for the Screen Writers' Guild, and Wedgewood Nowell for the photoplayers.

* * *

The annual meeting of the stockholders of the Hal E. Roach Film Laboratories, Inc., was held last week at the Roach studio, and officers were elected for the coming year. Walter Lundin was elected president; Charles Parrott, vice president, and J. L. Murphy, secretary and treasurer. Mr. Murphy will attend to the business of the laboratory in connection with the purchasing department, of which he has charge. The Roach Laboratories has just concluded a very successful year, all the studio output now being handled by Charles Levin, in charge of the plant.

* * *

The Empress Theatre, of Redlands, California, has just been purchased by B. Lichtig and George Bourke. The sale included the building in which the theatre is located, and the property is valued at approximately $25,000. The new owners have taken possession and are planning a number of improvements. The theatre is one of the most attractive playhouses in the city.

Mr. Lichtig has recently returned from South America, where he represented a large film company in Brazil. He owned a motion picture theatre in Buenos Aires, and before that had houses in Cuba, Mexico and Panama.

Mr. Rourke hails from Seattle, where he recently owned a playhouse. He has been engaged in the motion picture and theatrical business for the past fourteen years, in Portland, Seattle, Spokane, Butte and Denver.

* * *

W. W. Hodkinson, president of the film distributing company bearing his name, arrived in Los Angeles this week. Mr. Hodkinson has come in quest of new motion picture productions while on a tour of inspection of the various branches of the Hodkinson Exchanges in the West.

* * *

Jackie Coogan has gone to San Francisco to be present at the opening of the new Granada Theatre, which will have as its opening feature the new Coogan picture, "My Boy." While in the Northern city Jackie will film location scenes for his current production.

* * *

Ferdinand Earle, producer of the "Omar Khayyam" picture that has been the subject of contention between the producer and the members of the business organization financing the production, has started for New York, where he hopes to come to some arrangement whereby the production can be completed and presented to the public as originally intended, and with as little delay as possible.

* * *

At a recent meeting of the board of directors of the Commonwealth Motion Picture Producers, Mrs. A. B. Maescher, who is the general manager of the company, was elected to the presidency of the board.

* * *

Harry "Snub" Pollard has signed a new contract for five years with Hal E. Roach, and beginning February 15, will start on a series of two-reel comedies. Snub has been associated with Roach for the past five years.

* * *

Wanda Hawley was the star in the "Seeing Movies Made" exhibition at the American Legion Stadium this week. Next week Norma Talmadge will film a scene for her current production at the stadium for the Legion and their guests.

* * *

Rudolf Valentino has just purchased a beautiful home of Spanish architecture in Whitley Heights, near Hollywood.

Whole Country to Get Close-up of Boy Star's Famous Freckles

The country at large is going to get a close-up of the most famous freckles in the world, for Wesley (Freckles) Barry, the youthful star, has begun a tour which will take him to most of the important cities where he will make personal appearances. He is traveling in the uniform of a United States Junior Naval Reserve cadet, and the members of that organization are planning to give him rousing welcomes at every stopping place.

Barry's first appearance will be at the Chicago Theatre, the new Balaban and Katz house, during the showing of "Penrod," the Marshall Neilan picturization of the famous stories and starring the freckle-faced one. The national premiere of the picture will begin at the Chicago on January 30. Barry will appear on the stage of the theatre in an act written by H. C. Witwer, the humorist. Accompanying "Freckles" are Pete Smith, Neilan's director of publicity, and Frank Vaile, the star's tutor.

Los Angeles gave him an official send-off on Wednesday, the day on which he started on the first leg of his transcontinental tour. Mayor Cryer and other officials greeted "Freckles" when he appeared at the city hall in his naval uniform. The mayor handed him a letter of introduction, a message to Mayor Thompson of Chicago and a basket of oranges from the mother navel orange tree of the present great orange industry in Southern California, for presentation to Mayor Thompson.

Rockett Film Was Released January 22

A cast headed by Grace Darmond features "Handle With Care," the Al. and Ray Rockett production released by Associated Exhibitors on January 22. According to all reviews, Associated Exhibitors state, exhibitors are assured of a production which should prove highly satisfactory.

Associated Exhibitors has prepared an especially complete line of accessories and exploitation ideas which are fully described in the campaign book.

R. Ingram Picture Shown at Lyric

"Turn to the Right," Rex Ingram's production in motion pictures for Metro of the famous John Golden stage hit, written by Winchell Smith and John E. Hazzard, will come to the screen publicly for the first time the evening of Monday, January 23, at the Lyric Theatre, New York.

Zane Grey's "Wildfire" First Hampton Picture for Goldwyn

Benjamin B. Hampton has completed the first of his five productions to be released by Goldwyn and a print is expected at Goldwyn headquarters within a few days. The photoplay is "Wildfire," adapted from one of Zane Grey's most popular western novels. Claire Adams and Carl Gantvoort have the leading roles.

"Wildfire" is a western racing drama with a big climax. The heroine is seen riding, tied face down to the back of a wild steed. Tod Sloan, the famous jockey, makes his reappearanc in the saddle in this picture. A new canine screen star makes his entry into films; he is Rin-tin-tin, a German police dog.

In the cast are Jean Hersholt, Tod Sloan, Mary Jane Irving, Frank Hayes, Babe London, Walter Perkins, Charles Arling, Harry Van Meter, Helen Howard, Audrey Chapman, John Beck and Captain Stanley Bingham.

Associated in a directorial capacity with Producer Hampton were Eliot Howe, Jean, Hersholt and Dick Rush. The scenario was written by E. Richard Schayer.

"Fools First" Neilan's Next

Marshall & Neilan has purchased the rights of Hugh MacNair Kahler's "Fools First," which appeared in the Saturday Evening Post, and will use this plot as the basis for his next First National picture.

By special arrangement with Marion Fairfax, who has been responsible for many Neilan scenarios, Neilan will write a dramatic story based upon Kahler's plot. Contracts have already been signed with Claire Windsor, Richard Dix and Claude Gillingwater. Frank O'Connor will direct. Actual "shooting" will begin next week.

"The Prodigal Judge"

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.).

The Lane That Had No Turning

(*Agnes Ayres—Paramount—4,892 Feet*)

M. P. W.—Miss Ayres starts upon her career as a full fledged Paramount star in a picturization of Sir Gilbert Parker's novel of the same name. Her first appearance as such is a worthy introductory vehicle.

N.—Heavy story of revenge and self-sacrifice.

F. D.—Will depend largely upon the preferences of your patrons.

T. R.—Story lends itself well to the screen.

E. H.—An excellent picturization of a thrilling story by Sir Gilbert Parker.

Foolish Wives

(*Erich von Stroheim—Universal—10 Reels*)

M. P. W.—The moments of greatness and the dramatic incidents are so widely separated with what seem like endless scenes of absolutely no narrative value that practically all force is dissipated. During the slow progress of the tale there are numerous evidences of bad taste.

F. D.—The most important and immediate need of the picture is absolute and certain cutting.

N.—A monumental symbol of film progress.

T. R.—"Foolish Wives" will be one of the most talked about pictures of the year.

E. H.—The chief criticism aimed at the von Stroheim production is its length and too much von Stroheim.

The Leather Pushers

(*Reginald Denny—Universal—Two Reels Each*)

M. P. W.—It has been the good fortune of Universal to produce that "something different" in offering the new series, "The Leather Pushers." Even the most obvious objection to such a subject has been surmounted. It does have an appeal for women as well as men.

T. R.—There is a novelty to this series, and the exhibitors claim they are looking for something novel.

E. H.—They are the real goods in screen entertainment.

N.—Three "rounds" of the fastest action we have seen in some time.

The Law and the Woman

(*Betty Compson—Paramount—6,461 Feet*)

M. P. W.—Taking the popularity of the theme for granted, it must be said that the director gives them what they want in an artistic dressing.

T. R.—Bids fair to win widespread popularity.

E. H.—Very skilfully produced.

N.—Clyde Fitch play adapted with good success. Exceedingly well done.

F. D.—Absorbing if murder mystery atmosphere is not disagreeable to individual's taste.

Hush Money

(*Alice Brady—Realart—4,819 Feet*)

M. P. W.—Holds the unceasing interest of the spectator.

E. H.—The story is one which should prove mildly satisfying in any community.

W.—Mild entertainment built on poor story.

N.—Slight material for feature length.

No Defense

(*William Duncan—Vitagraph—5,700 Feet*)

M. P. W.—Public taste has improved somewhat and demands something besides vigor and he-man tactics, which is the extent of William Duncan's offering in this feature.

T. R.—"No Defense" is a melodrama that has a plot somewhat of the Enoch Arden type, but with a new twist given to it.

N.—Adventurous melodrama carries snappy action.

E. H.—A diverting and well acted story of society and political intrigue, replete with dramatic situations.

Don't Get Personal

(*Marie Prevost—Universal—5 Reels*)

M. P. W.—Marie Prevost star of an attractive light comedy.

F. D.—Once more the former Sennett bathing beauty succeeds in holding the attention (or is it the eye?) in a picture that without her would certainly be dull.

T. R.—It will prove acceptable to those who are not sticklers for studied plots and who are out for entertainment that need not necessarily be lifting and inspiring.

N.—Star scores in episodic and sketchy comedy.

E. H.—A clever little comedy, with Miss Prevost its particularly bright and scintillating star.

Cameron of the Royal Mounted

(*Featured Cast—Hodkinson—5,600 Feet*)

M. P. W.—Ralph Connor's story is spiritedly pictured by Hodkinson with a good cast.

T. H.—"Cameron of the Royal Mounted" is genuine Northwest drama, packed full of diversified and thrilling action.

N.—Vivid, thrilling dramatization—interesting departure.

F. D.—Good atmosphere and action in typical royal mounted story.

E. H.—This is another good story of the Northwest Mounted Police type and with better exhibition values than most of those which have gone before.

Gleam O' Dawn

(*John Gilbert—Fox—4,178 Feet*)

M. P. W.—Fox introduces unusually promising star in John Gilbert.

T. R.—Fully up to the accepted standard.

N.—New star does well in frail character study.

W.—An average entertainment a bit weak in story.

SCENES FROM "RED HOT ROMANCE." A FIRST NATIONAL ATTRACTION. PRODUCED BY JOHN EMERSON

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Use the blank printed in this department or better still write us that you'd like a free supply of report cards.

First National

CHILD FOR SALE. Very good production, title draws crowd, will stand raised prices, book same, good moral, 100 per cent. pleased, fine acting throughout. Advertising; special, 100 per cent. more. Patronage; small town. Attendance; fair, bad storm, bad roads. W. Pease, Centennial Theatre, Lowell, Wisc.

CHILD THOU GAVEST ME. Wonderful, strong drama, liked by all. Give us more of them. Barbara Castleton a real one. Patronage; small town. Attendance; good. C. S. Bovee, Florence Theatre, Elk Point, S. Dakota.

CUP OF LIFE. Fell down according to previous records on "Lying Lips" and "Mother O' Mine." Too much foreign atmosphere. Why can't American producers stick to pictures dealing with American life? My public doesn't want foreign pictures. Advertising; billboards, mailing list. Patronage; all classes. Attendance; fair. L. O. Davis, Perry Theatre, Hazard, Kentucky.

HAIL THE WOMAN. Although the first two or three reels are a little "strong" for refined tastes, after they see it all they will say, "A 100 per cent. knockout." Advertising; all types, posters and photos. Patronage; family. R. J. Relf, Star Theatre, Decorah, Iowa.

JIM THE PENMAN. Not a picture that patrons will comment favorably upon. Barrymore not adaptable to motion pictures. Advertising; usual. Patronage; better class. Attendance; poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

LAST OF THE MOHICANS. Our personal opinion of this is that it is just fair, but it drew well and the comments were very favorable. Advertising; trailer did the business, slides, program and lobby. Patronage; mixed. Atendance; good. W. H. Pike, Majestic Theatre, Las Vegas, Nevada.

MOTHER O' MINE. Very fine, an extra good picture with a wonderfully strong appeal and a climax that makes them grip their seats. Advertising; special billboard and newspaper. Patronage; high class. Attendance; just fair, on account of Christmas shopping. Geo. O. Monroe, Gilbert Theatre, Beatrice, Nebraska.

NOMADS OF THE NORTH. Everybody satisfied. Many say it is the best picture I have ever had. Curwood subjects always good, draws for me. No mistake booking this one, good for all classes. Advertising; one sheets, photos, window cards, general alarms on telephone. Patronage; mixed. Attendance; very good. R. E. Groninger, Dreamland Theatre, Glasford, Ills.

NOMADS OF THE NORTH. Truly a wonderful picture from every standpoint. All Curwood pictures are a good drawing card, in my opinion. Advertising; one six and two ones. Patronage; small town. Attendance; very good. J. F. Schlez, Columbia Theatre, Columbia, N. C.

PECK'S BAD BOY. A good picture. Other's opinion "Peck's BAD Boy" is GOOD Advertising; nearby towns, newspapers and posters. Patronage; good. Attendance; good. Chas. G. Howe, Elk Theatre, Longview, Texas.

SILENT CALL. Excellent picture, appeals more to men and boys. Very fine pictorial feature. Good box office attraction. Advertising; billboards and mailing list. Patronage; all classes. Attendance; good. L. O. Davis, Perry Theatre, Hazard, Kentucky.

A SMALL TOWN IDOL. Here is the most elaborate comedy I ever saw. It pleased 100% but didn't do the business it should have. Advertising; posters, etc. Patronage; neighborhood. Attendance; fair. Temple Theatre, Aberdeen, Miss.

SMALL TOWN IDOL. Much better than any of his previous feature length comedy. Advertising; splash lobby and billboard. Patronage; small town. Attendance; fair. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

STAR DUST. A cracking good picture Patronage; scall town. Attendance; good. C. S. Bovee, Florence Theatre, Elk Point, S. D.

STRANGER THAN FICTION. Fine for a change, not a strong feature but one that pleases a good majority. Advertising; regular. Patronage; high class. Attendance; fair. George O. Monroe, Gilbert Theatre, Beatrice, Neb.

TOL'ABLE DAVID. A great picture and one that appeals to all. The more we get of these, the better our business will be. Patronage; small town. Attendance; good. C. S. Bovee, Florence Theatre, Elk Point, South Dakota.

TRUTH ABOUT HUSBANDS. Good clean picture, fair business. Nothing but kindly words by patrons. Pleased all. Advertising; posters and dailies. Patronage; best. Attendance; fair. Chas. G. Howe, Elk Theatre, Longview, Texas.

TRUST YOUR WIFE. Consider this just ordinary. Pleased 75%. Star did a little real acting in this. Advertising; photos, sheets and newspapers. Patronage; small town. Attendance; 520 (fair). A. La Valla, Bethel Community Theatre, Bethel, Conn.

TWO MINUTES TO GO. One hundred per cent picture. Pleased everyone who saw it. Chas. Ray the star. Advertising; regular. Patronage; usual. Attendance; fine. Peebles, Queen Theatre, Denison, Tex.

THE WONDERFUL THING. A very good picture which pleased my patrons thoroughly. Advertising; billboards, lobby, newspapers, heralds. Patronage; better class. Attendance; poor. W. R. Fairman, Queen Theatre, Bryan, Texas.

Fox

ADVENTURER. Picture might have been O. K. if print was good. Worst print I ever ran in house. Shame to allow Wm. Farnum to be shown in print like this. Advertising; regular. Patronage; small town. Attendance; fair. W. Pease, Centennial Theatre, Lowell, Wisc.

ANY WIFE. It has all the necessary elements to make it a good entertainment. Pearl White shows her ability as an actress. Advertising; posters and papers. Patronage; small town. Attendance; good. J. Carborell, Monroe Theatre, Key West, Florida.

COLORADO PLUCK. A fair picture, but patrons want Russell in Western stuff. They think this Western, but are fooled. Fox should turn out more Russell pictures like "The Iron Rider," "Twins of Suffering Creek," etc. M. Oppenheimer, Empire Theatre, New Orleans, La.

NUMBER 17. Good program picture, but print was dry and in bad condition. Advertising; one sheets, slides, cards. Patronage; small town. Attendance; fair. John C. Mapes, Knights of Pythias Theatre, Chester, New York.

QUEENEY. A real nice picture, clean and no killing in it. Good program picture. Advertising; usual. Patronage; regular. Attendance; fair. Geo. C. Poindexter, Broadway Theatre, Hopewell, Virginia.

QUEEN OF SHEBA. A knockout. The biggest and best spectacle we ever showed. We got out the maximum crowd and they were all pleased. Admission advanced from 22c to 45c. Advertising; 22x28 in store windows, special lobby, slides, trailer, handbills and program. Patronage; mixed. Attendance; good. W. H. Pike, Majestic Theatre, Las Vegas, Nevada.

THE ROUGH DIAMOND. An entirely different Mix picture with plenty of vim, vigor and vitality. It is packed with thrills and it pleases. Advertising; street posters and heralds. Patronage; neighborhood. Attendance; good. Temple Theatre, Aberdeen, Miss.

Goldwyn

DANGEROUS CURVE AHEAD. Excellent program picture. Did not draw, but will please everyone. Light domestic comedy-drama nicely produced, cast fine. Business poor. Advertising; nothing extraordinary. Patronage; industrial, small town. Attendance; good. P. W. Kunze, Orpheum Theatre, Stoughton, Mass.

DON'T NEGLECT YOUR WIFE. Here is a real picture of the days of '61. I was afraid of it, but it went over big, and will

Straight from the Shoulder Reports

please any audience. Mack Sennett's "Hard Knocks and Love Taps" is great. Mack shows his old time style in this one, boost them big. Advertising; regular. Patronage; mixed. Attendance; fair. Orpheum Theatre, Harrisburg, Illinois.

HOLD YOUR HORSES. By far the best comedy-drama out this year, you positively cannot promise too much on this one. A fine, interesting story, and a laugh every ten feet. Tom Moore has never been a drawing card here. Advertising; extra strong. Patronage; mixed. Attendance; very poor. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

THE INVISIBLE POWER. No good, no special by any means. Goldwyn must release better pictures or lose. Advertising; very good advertising. Patronage; general. Attendance; fair. Charles O. Paul, Dreamland Theatre, Sault Ste. Marie, Michigan.

AN UNWILLING HERO. Consider this Rogers' best picture to date. Titles worth price of admission alone. Advertising; regular photos and posters. Patronage; family. Attendance; good. R. J. Relf, Star Theatre, Decorah, Iowa.

WET GOLD. Very good picture, fit for any lady to see. Ralph Ince does great acting and is good anywhere any time. Advertising; lobby cards, paper, one sheet. Patronage; all classes. Attendance; fair, bad night. A. E. Rogers, Temple Theatre, Dexter, New York.

WHAT HAPPENED TO ROSA. Not up to the Normand average. Would say stay away from it. Advertising; billboard. Attendance; fair. G. H. Jenkins, Minocqua, Wis.

Wid Gunning, Inc.

WHAT DO MEN WANT? How do they get away with it? If you can find the moral hidden in this bunch of sordid, doubtful stuff, you may be able to excuse it. Advertising; tie-ups with merchants, special displays. Patronage; high class. Attendance; good, but fell off. E. W. Large, Strand Theatre, Ithaca, New York.

Hodkinson

THE WESTERNERS. Just a fair Western program picture. Patronage; small town. Attendance; poor. L. Hables, Reel Joy Theatre, King City, Calif.

Metro

IDLE RICH. Bert Lytell is getting to be a drawing card because Metro has given him some good stories in his last three. This one is very good and a big Sunday night crowd liked it. Advertising; regular. Attendance; good. W. H. Pike, Majestic Theatre, Las Vegas, Nevada.

THE MAN WHO. Pleased 100 per cent. A small exhibitor who can't pull a picture of this class over had better get out of the game. Patronage; average. Attendance; good. E. H. Haubrook, White Center, Seattle, Washington.

THE MARRIAGE OF WM. ASHE. Pleased a fair crowd. Star very good for this town. Patronage; small town. Attendance; fair. L. Hables, Reel Joy Theatre, King City, Calif.

A MESSAGE FROM MARS. Pleased certain patrons, but personally think this is one of worst pictures Bert Lytell has ever starred in. Advertising; posters and slides. Patronage; general. Attendance; poor. Jack Kaplan, Royal Theatre, South Fallsburg, N. Y.

PLEASE GET MARRIED. Pleased about fifty per cent. Patronage; small town. Attendance; fair. L. Hables, Reel Joy Theatre, King City, Calif.

POLLY WITH A PAST. A very clever little picture. Pleased 100 per cent. The first print out of Dallas that I could run. Advertising; lobby, newspaper. Patronage; mixed. Attendance; fair. G. E. Shilkett, St. Denis Theatre, Sapulpa, Okla.

TRIP TO PARADISE. Bert Lytell the whole show. All good except the last part which dragged and left a bad taste. Advertising; newspaper, program and cards. Patronage; family. Attendance; good. A. G. Pearson, Pearson's Theatre, Somerville, Mass.

Paramount

THE AFFAIRS OF ANATOL. A good fashion show, but absolutely free of plot. Advertising; slides, window cards, heralds, one sheets, programs, two newspapers. Patronage; mixed. Attendance; fair. R. S. Moore, Gem Theatre, Snyder, Okla.

AFTER THE SHOW. Good picture and well liked by patrons who saw it. Do not step too heavy on advertising special production. Advertising; two 24 sheets, twelve one sheets, two newspapers, lobby. Patronage; the best. Atendance; fair. H. B. Barr, Rialto Theatre, Enid, Okla.

BEYOND. Good picture. Advertising; big. Patronage; mixed. Attendance; good. E. H. McCarthy, Orpheum Theatre, Fargo, North Dakota.

CAPPY RICKS. Splendid, took well. Attendance low on account of rains. Star well liked here. Advertising; lobby, newspapers and slides. Patronage; family. Attendance; fair. W. J. Clark, Rialto Theatre, Eureka, Calif.

DANGEROUS LIES. Same old British picture, that no one likes. Very little interest in it. Advertising; usual. Patronage; regular. Attendance; very poor. Geo. C. Poindexter, Broadway Theatre, Hopewell, Va.

HALF AN HOUR. Just mildly amusing; not the kind of story for Dalton. Advertising; newspapers. Attendance; poor. T. M. Hervey, Unique Theatre, El Paso, Texas.

INSIDE THE CUP. Greatest sermon ever picturized. Made tremendous hit with what few church people saw it, but as usual could not get them out. Personally enjoyed it very much. Advertising; special banners, etc. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

LADIES MUST LIVE. Exceptionally good, pleased majority of patrons, something different. Advertising; billboard, N. P. lobby, handbills. Patronage; mixed. Attendance; fair. G. E. Shilkett, St. Denis Theatre, Sapulpa, Okla.

THE SHEIK. We played this one two days and did a wonderful business, but honestly, the exchange got all the cash. I paid too much for the picture. I'll venture to say I didn't make over ten dollars clear in two days. Advertising; every possible means. Patronage; neighborhood. Attendance; good. Temple Theatre, Aberdeen, Miss.

THE SHEIK. A very good picture. Pleased 100%. Wonderful acting, stars are well liked here. Advertising; hand bills, slides, bill boards, newspaper, lobby. Patronage; mixed. Attendance; S. R. O. for three days. G. E. Shilkett, St. Dennis Theatre, Sapulpa, Okla.

SOMETHING TO THINK ABOUT. A wonderful production that pleased all who saw it, but failed to draw. No fault of the picture. Advertising; post cards, ones, threes and sixes. Patronage; neighborhood. Attendance; poor. Temple Theatre, Aberdeen, Miss.

TESTING BLOCK. Think Hart had better let C. Gardner Sullivan write his stories. Patrons already losing interest in him and this picture don't help him any. Very crude. Advertising; regular. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

WHAT'S YOUR HURRY. Good picture that holds your attention throughout. Advertising; newspaper. Patronage; down town. Attendance; good. T. M. Hervey, Unique Theatre, El Paso, Texas.

Realart

EVERYTHING FOR SALE. A good picture and May McAvoy very charming, and these people do not hold you up on prices. Patronage; small town. Attendance; good. C. S. Bovee, Florence Theatre, Elk Point, South Dakota.

HOUSE THAT JAZZ BUILT. This one a little light, but patrons said fine. Pleased 90%. Patronage; small town. Attendance; fair. E. S. Corr, Princess Theatre, Thompson, Iowa.

SPEED GIRL. Picture only fair, but good enough to satisfy. It's some puller for we "packed 'em in." Advertising; usual billboard and newspaper. Patronage; small town. Attendance; very good. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

R-C

BARRICADE. Excellent, received more comment on this picture than any I have run in a long time. A few classed it above "Humoresque." Advertising; billboards, newspaper. Patronage, small town. Attendance: fair. R. H. Hightower, Crystal Theatre, Dublin Ga.

THE BARRICADE. This one gave good satisfaction, but it is not a great picture, so don't promise too much. Will appeal strongly to Jews. Ran with Chaplin's "Idle Class," this is as good as anything he ever did. Advertisin; extra. Patronage; mixed. Attendance; fair. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

FOOLISH AGE. Starring Doris May, good photography, but failed to please, overdone. Advertising; photos and paper. Patronage; better class. Attendance; good. J. I. Wright, Rex Theatre, Bevier, Mo.

POSSESSION. Nothing good about this but the photography, poor story, as told by the picture, no drawing power. Patrons disappointed. Advertising; extra newspaper adv. two papers. Patronage; mixed. Attendance; poor. G. H. Rardin, America Theatre, Longmont, Colo.

Selznick

BLUE PEARL. Another good one that exhibitors can't go wrong on. Will stand all the boosting you wan to give it. Pleased. 100%. Advertising; usual. Patronage; small town. Attendance; good. J. F. Pruett, Liberty Theatre, Roanoke, Ala.

CHIVALROUS CHARLEY. Best Eugene O'Brien yet. He's a good star but patrons are tired of "Sweet" heroes. Pictures like "Chivalrous Charley" will increase his popularity. Advertising; usual. Patronage; high class. Attendance; poor. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

Straight from the Shoulder Reports

HANDCUFFS OR KISSES. Good picture, best Elaine Hammerstein has done. Did not please everyone, but a fair percentage liked it. Advertising; usual. Patronage; high class. Attendance; fair. E. W. Collins, Grand Theatre, Jonesboro, Ark.

A MAN'S HOME. Very good picture. Good cast, should please any audience. Patronage poor on account of cold weather. Advertising; newspaper, bill boards, heralds, window cards. Patronage; neighborhood. J. A. Emery, Star Theatre, Bar Harbor, Maine.

United Artists

WAY DOWN EAST. The best picture this theatre ever played. The ice rescue scene stands out as the greatest single scene ever filmed. Griffith is still the master. Advertising; lobby, 24 sheets, special newspaper ads. Patronage; high class. Attendance; good. E. W. Large, Strand Theatre, Ithaca, New York.

Universal

ACTION. A very good Western play. Hoot Gibson is good. Advertising; as usual. Patronage; small town. Attendance, fair. Micheal Leszcynski, Pastime Theatre, Depew, New York.

DANGER AHEAD. The picture pleased, a nice little story of New England with a spice of good comedy. Not a special, but a good program picture. (California's coast is not New England's tho). Advertising, regular, posters. Patronage; mixed. Attendance; fair. O. V. Drew, Acme Theatre, Vinal Haven, Maine.

DAUGHTER OF THE LAW. This is in the class with "Outside the Law," and consider it is Carmel Myers' best. Will please 100%. Don't be afraid to boost it, as it will be all you can claim for it. Advertising; ordinary. Patronage; community. Attendance; fair. U. G. Replagle, Grand Theatre, St. Mary, Ohio.

DOUBLE DANGER. A dandy Hoot Gibson two reel western comedy-drama. Just the kind of stuff everybody likes. Shoot 'em to us Mr. Laemmle. Advertising; regular. Patronage; small town. Attendance; good. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

THE FOX. A good Western but I can't see where they can claim it to be the first super-western ever filmed. Advertising; special and newspaper. Patronage; high class. Attendance; Not what I expected. Geo. O. Monroe, Gilbert Theatre, Beatrice, Nebraska.

LURING LIPS. Good picture but poor title for our bunch. Advertising; lobby, papers, slides. Patronage; lumbermen. Attendance; good. W. J. Clark, Orpheum Theatre, Eureka, California.

OUTSIDE THE LAW. About five good reels stretched into eight. Priscilla Dean saves this doubtful special. Advertising; photos, posters, heralds, newspaper ad. Patronage; small town. Attendance; poor. Kenneth Thompson, M. W. A. Hall, Hancock, Wisconsin.

PLAYING WITH FIRE. This city likes Gladys Walton well. Great picture for town people. Miss Walton can't make 'em fast enough for me. Advertising; local newspaper and billboards. Patronage; general. Attendance; great. Harold Clouse, Hollywood Theatre, Highwood, Minn.

RAGE OF PARIS. Well produced and pleased the women, but too much "mush" for the men. Advertising; regular posters and photos. Patronage; general. Attendance; good. A. J. Relf, Star Theatre, Decorah, Iowa.

REPUTATION. Good picture, nothing to rave about. Weather and other conditions not favorable to good business. This one didn't pay us. Advertising; newspaper, lobby. Patronage; small town. Attendance; poor. W. R. Walker, Classic Theatre, Dartmouth, Canada.

REPUTATION. Trade papers said this was fine, guess I don't know, but hardly any one liked it at all. Acting fine, but we don't like this kind. I did not say much about it and am glad of it. Patronage; community. Attendance; fair. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

RICH GIRL, POOR GIRL. This star, Gladys Walton, always pleases and this was no exception, good program. Patronage; small town. Attendance; poor. L. Hables, Reel Joy Theatre, King City, Calif.

Vitagraph

BRING HIM IN. Good picture, but drags in some of the places. Some patrons liked it and some knocked it. Advertising; three newspapers, window card, programs. Patronage; neighborhood. Attendance; good. J. Edw. Mitchell, Strand Theatre, Waverly, Mass.

STEELHART. Fine picture, first one of star's features. Ran this second run. Did a very good business for second run. Patrons well pleased. Patronage; middle class. Attendance; fair. Wm. Thacher, Royal Theatre, Salina, Kansas.

Warner Bros.

WHY GIRLS LEAVE HOME. A good picture, drew fair for two days. Advertising; lobby and program. Patronage; family. Jas. J. Christie, Third Avenue Theatre, Watervliet, New York.

Comedies

THE CHAUFFEUR. (Fox). This is a highly amusing two reel comedy, starring Clyde Cook. This star has never failed to get the laughs here. Advertising, throwaways. Patronage; mixed. Attendance; poor. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

HAUNTED SPOOKS (Pathe). Very good comedy. Harold Lloyd does much better work in this than in "High and Dizzy." Advertising; regular. Patronage; small town. Attendance; fair. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

HIGH AND DRY (Educational). A splendid good comedy with many new and surprising situations. Advertising; regular. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, DeQueen, Ark.

PLAYHOUSE (First National). Consider this one of the poorest of Keaton's comedies, not as good as the ones he made for Metro, although First National raised the price on us for it. The laughs are few and far between. Ran with "Kismet," a wonderful production. Patronage; mixed. Attendance; only fair. Steve Farrar, Orpheum Theatre Harrisburg, Illinois.

Serials

WINNERS OF THE WEST (Universal). The kind of serial to get behind and boost. I have a bad night for it, but it sure is good. Patronage; small town. Attendance; fair. L. Hables, Reel Joy Theatre, King City, Cal.

Short Subjects

AESOP'S FABLES (Pathe). Sugar coated pills of wisdom, yes they are that and some more. They are good entertainment for adults and the kids eat them up. Advertising; regular. Patronage; small town. Attendance; good. A. L. Middleown, Grand Theatre, DeQueen, Arkansas.

DEATH TRAP (Pathe). Good two reel subject. Tom Santschi series have all been good so far. Advertising; regular. Patronage; small town. Attendance; good. W. F. Pease, Centennial Theatre, Lowell, Wis.

State Rights

BLACK SHEEP (Federated). Good western, little slow in places, but at that it will please all. Dandy fight in the last reel. They will go out well pleased. Wm. Thacher, Royal Theatre, Salina, Kansas.

EYES OF THE WORLD (Clune). Very deep play. 50% unable to understand unless book has been read. Advertising; regular. Patronage; small town. Attendance; good. W. S. Pease, Centennial Theatre, Lowell, Wisconsin.

EXHIBITOR'S REPORT

Title of Picture .....Producer .....

Your Own Report .....

.....

.....

How Advertised .....

Type of Patronage .....Attendance .....
Good, Fair, Poor.

Theatre .....City .....State.....

Date ..... Signed .....

FILL THIS OUT, MR. EXHIBITOR, SEND IT IN, AND WE WILL MAIL YOU POSTAL CARDS FOR FUTURE REPORTS

Newest Reviews and Comments

FRITZ TIDDEN, *Editor of Reviews*

"Where Is My Wandering Boy To-Night?"

Equity Special Feature Has Splendid Box OfficeTitle With Entertaining Human Interest Story

Reviewed by Roger Ferri

In addition to having a title that should prove an excellent box office magnet, this new State right special of which much has been heard in the past few months is in possession of a really splendid human interest story—a story that will not fail to entertain once your patrons are brought inside the house. The only objection any one can find with this picture is that perhaps it is too realistic and a page taken from life itself, but it is the picturization of human events that the theatre public of today seems to demand and unless we are entirely wrong, "Where Is My Wandering Boy Tonight?" will be held responsible for shattering many records.

Just how much profit an exhibitor can reap with this production depends entirely on the manner in which he exploits it. With a good draw title, a mother story that not only entertains, but brings tears as well, this picture lends itself to all angles of exploitation. The title is borrowed from a famous hymn with which every man, woman and child is acquainted. But back of that title is a good production, artistic and realistic. The story is smoothly told. Scenically it is one of the prettiest features offered on the State rights market.

Every character is real. There is a good old kindly mother, a good bad son, a sweet trusting and loyal sweetheart and people met daily in the city and in the country. It is a story of good folks. It is a story of Main Street and Broadway, of the soda fountain and the cabarets, of the little church and the crowded dance halls, of a mother and her wayward boy, of a country lass and a chorus girl.

"Where Is My Wandering Boy Tonight?" does not lecture. It is entertainment that is at all times enjoyable. There are human thrills, action, romance and adventure. It is a long way from the warmth of a comfortable country homestead to the breadline on the Bowery, and from the village store to Sing Sing; yet the adventure of Garry Beecher links them in a fascinating theme that you can rightly recommend your patrons to digest.

Cullen Landers as Garry is youthful and successful in a role that is common in life. But the honors for acting go to Virginia True Boardman as the mother and Ruth "Patsy" Miller as Lorna Owens. Their work will not soon be forgotten by those who view the picture. The rest of the cast satisfies. J. P. Hogan and Millard Webb collaborated on the direction and turned out a picture of which they can feel proud.

The Cast

Garry Beecher.....Cullen Landers
Silas Rudge.....Carl Stockdale
Martha Beecher....Virginia True Boardman
Lorna Owens.....Ruth Patsy Miller
Veronica Tyler.....Kathleen Key
Stewart Kilmer.....Ben Beeley
R. Sylvester Jones.....Clarence Badger, Jr.

Story by Gerald C. Duffy
Produced by B. F. Zeidman
Direction by J. P. Hogan and Mildred Webb
Photographed by David Abel
Art direction by Henry Scott Ramsey

The Story

Garry Beecher meets chorus girl, with whom he falls in love. Forgetting his mother and lifelong sweetheart, Lorna, he goes to the city, but arrives to see his ideal leave in the company of a millionaire. He returns home, but is tempted to rob his former employer. With plenty of money he returns to the city, seeks out Veronica and starts on a career of reckless spending. His money runs out. Despite this fact he buys the girl a diamond necklace. He is unable to pay and threatened with arrest, he seeks to recover the necklace. The girl refuses to surrender it, but when Garry angrily demands it, she steals into her boudoir, quietly summons the police and then hands the necklace to the youth, just as the police arrive. Garry is arrested on a charge of grand larceny, convicted and sentenced to ten years in prison. Back home his mother and sweetheart patiently await his return. Realizing that his mother's heart is broken, Lorna sends her letters with Garry's signature. These letters come as a Godsend to the brokenhearted mother. In prison, Garry saves the warden from an attack from one of the prisoners. A friendship between Garry and warden results. The warden learns of Garry's mother and urges the boy to write to her. A wholesale break is perpetrated by the prisoners, who seize the warden, hold up the guards and escape. Garry follows. The prisoners with the warden securely tied, commandeer an engine. The dash for liberty starts. Garry commandeers an automobile. A race between engine and automobile follows. At a crossing Garry gets the opportunity to jump on the engine. A bitter fight with two of the prisoners results in a victory for Garry, who grabs the warden just as a freight train is sighted coming in the opposite direction. At the crossing, he grabs the warden and jumps to a bank to safety. A moment later the collision comes. The warden, grateful to Garry, devotes his time to securing a pardon for the young boy, who, wiser and a better son, returns to his lonely mother and awaiting sweetheart, never to leave home again.

IN THIS ISSUE

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"A Virginia Courtship" (*Realart*).
"Grand Larceny" (*Goldwyn*).
"Dangerous Pastime" (*Gasnier*).
"Why Men Forget" (*R-C*).
"Wife Against Wife" (*First National*).
"The Forgotten Woman" (*Pioneer*).
"The Lost Trail" (*Fox*).
"The Grim Comedian" (*Goldwyn*).
"Saturday Night" (*Paramount*).
"French Heels" (*Hodkinson*).
"Handle With Care" (*Associated Exhibitors*).
"Headin' West" (*Universal*).
"Rainbow" (*Vitagraph*).
"Where Is My Wandering Boy" (*Equity*).
"Clay Dollars" (*Selznick*).
"The Ruling Passion" (*United Artists*).

"Saturday Night"

Should Make Any Night a Banner Night For Exhibitors—Paramount Picture.

Reviewed by Fritz Tidden.

Under the distinctly catchy title, "Saturday Night," Paramount releases a picture that has many strong points of box office advantage, the principal ones being the name of Cecil B. DeMille as producer and a magnetic cast. Exhibitors have surely found that his patrons will flock to a theatre showing a DeMille production because they know that they are going to get what they want in their screen entertainment. And if careful introductory propaganda is planted enforcing that the film deals with a modern problem of inter-class marriage another box office advantage will be realized.

After a theatre manager has gathered in his crowd he may rest assured that it will suffer no disappointment, in the matter of entertainment. "Saturday Night" is amusing in the extreme. And it presents an underlying problem that has far from negative appeal—that of the mistake of marriages contrasted in haste between persons of different social classes. The film is so effective in the latter matter that it often has the appearance of being interesting propaganda against what has falsely come to be known as democracy. It proves conclusively that, except in rare instances, like to like and kind to kind is the best policy for happiness in marriage. And it does what should be done, in pointing out that each division in the socal plane is quite all right in its own way.

The production has been staged with the customary DeMille lavishness and attention to detail. Some instances of lack of restraint in telling the story are present, but they in no way destroy the entertainment value of the whole. Mr DeMille worked from an expert scenario made by Jeanie Macpherson, who also wrote the original story, which is in part an absolutely new variation upon the Cinderella theme. But the director and author are not wholly responsible for the success of the picture. Much credit for this belongs to the cast. Although all the members of this group seem to give inspired performances, special mention should be made of Leatrice Joy, first, and Conrad Nagel next. Miss Joy does the best work of her career and makes a difficult characterization that will be talked about, because so many have tried to do the same thing and have utterly failed owing to no realization of the value of restraint.

"Saturday Night" was chosen to play at the Rivoli and Rialto theatres, New York, simultaneously during the week of January 22 and as this publication goes to press records were being set up in both houses.

The Cast

Iris Van Suydam.....Leatrice Joy
Dick Prentiss.....Conrad Nagel
Shamrock O'Day.....Edith Roberts
Elsie, Dick's sister.....Julia Faye
Mrs. Prentiss.....Edythe Chapman
Uncle.....Theodore Roberts
Mrs. O'Day.....Sylvia Ashton
The Count.....John Davidson
Tompkins.....James Neill
The Professor.....Winter Hall

Story and Scenario by Jeanie Macpherson.
Directed by Cecil B. DeMille.
Length, 8,443 feet.

The Story

The story takes two persons from the wealthy class and two from the poor, and develops a series of romances. The heiress wants to marry a poor man, the millionaire wants to love a poor girl, a washer woman's

(*Continued on page* 553)

Newest Reviews and Comments

"A Virginia Courtship"

May McAvoy Charming and More Beautiful In a Sentimental Story of the South.

Reviewed by M. A. Malaney.

One who has followed the starring career of May McAvoy cannot help but believe that this charming little actress has a particularly bright future ahead of her. She has been seen in three pictures: "Sentimental Tommy," "Morals" and the present one, "A Virginia Courtship," which comes near to being as good as "Morals." Certainly it has an appealing, though not highly dramatic story, an excellent supporting cast and beautiful settings. It is romantic comedy, and only the introduction of a counterfeiting plot keeps it from being pure romance.

Miss McAvoy is a hoyden. Although the principal romance does not concern her, she becomes involved in a love affair, too, and by the time the picture is over, there are two weddings scheduled. All the scenes are laid in the South, most of them upon two adjoining estate. Those who like romance, and plenty of it, in the Blue Ridge Mountain country, will get their fill in "A Virginia Courtship." Whether the star is popular enough to get them in to see it, certain it is that the folks will go away with a very pleasing taste and more words of admiration for May McAvoy.

The Cast

Prudence Fairfax.....May McAvoy
Colonel Fairfax.....Alec B. Francis
Betty Fairfax.....Jane Keckley
Squire Fenwick.....L. M. Wells
Tom Fairfax.....Casson Ferguson
Constance Llewellyn.....Kathlyn Williams
Dwight Neville.....Richard Tucker
Buck Lawton.....Guy Oliver
Zeb ..... Vern Winters

The Story

Prue is the adopted daughter of Colonel Fairfax, a lovable old bachelor, who has never married because of a misunderstanding with his sweetheart, Constance Llewellyn, twenty years before. They had lived upon adjoining plantations. Constance left for the North, married another. Having become a widow, she returns to her old home after these years. This develops an embarrassing situation, and the Colonel determines to leave. Prue attempts to consummate the old romance, and in doing so develops one of her own even more unusual. The colonel's nephew comes home from an agricultural college and they fall in love. Meantime Neville, a neighbor, has fallen in with a gang of counterfeiters, and he has by trickery attempted to raise money to buy the colonel's estate, at a sheriff's sale. Prue is instrimental in unfolding the plot, and causes the arrest of Neville, after she has been seized by him and imprisoned in his home. A surprise meeting between the colonel and his old sweetheart has been arranged and the story ends with happiness for both of the loving couples.

Advertising Catchlines:

Take a Trip to the Sunny South in Midwinter Without Going from Town. See May McAvoy in "A Virginia Courtship."

A Modern Love Story and One of Many Years Ago. See This Strange Contrast in "A Virginia Courtship" With May McAvoy.

Exploitation Angles: The best thing we know of in exploiting this is to play up May McAvoy stronger than ever. The play was produced on the stage so long ago that the present generation would not be familiar, so would suggest that you say nothing about this. Bring out the fact that it is a very modern story interwoven with a romance of bygone days. There is a big cast. Mention their names in your ads. Comment of theatre patrons as they go out after a McAvoy picture is about her beauty. That's the particular thing they see in her and that's why she should be relied upon in boosting this picture.

"Dangerous Pastime"

Lew Cody Reappears As the Irresponsible Lover In Light Drama Made By Gasnier.

Reviewed by Mary Kelly.

With a story that is flimsy and unreal, Lew Cody's "Dangerous Pastime" does not carry a definite marketable appeal. In a picture of this type, where the star appears in one of his irresponsible-lover roles, and where the prime motive is lightness and frivolity, it is necessary more than in a feature with a stronger theme, that the characterizations be pointed and the comedy smart. There is a more than promising start in this case with enough surprises to promote frequent thrills of anticipation. Up to the moment of the he-vamp's meeting with the conspiring widow, the picture is a success and is not ordinary. But continuing from that point, the lady's tactics in attempting to compel his lover are so weird and unnatural that the spectator is inclined to think that the scenes before him are a dream from which the chief performer will presently awake. But such was not the author's plan. It has all been presented as actually happening and when it is all over and the philanderer escapes from the siren's net and poison and wanders back to the little girl who has been waiting there is a distinct impression with the spectator of having received rather fleeting, inconsequential entertainment.

The cast, as a whole, gets admirable results with fragile roles. Lew Cody, who in this instance is a type rather than an actor, offers a consistent performance. Cleo Ridgely is too likable personally and possessed of too honest features to be a success as a wicked vampire, although she dresses the part, with excellent judgment.

The Cast

Barry Adams.....Lew Cody
Mrs. Stowell.....Cleo Ridgely
Celia ..... Elinor Fair
Mrs. Gregor.....Mrs. Irving Cummings

Story by Wyndham Martin.
Scenario by H. Tipton Steck.
Directed by James W. Horne.
Length, 5 Reels.

The Story

Barry Adams has proposed to Celia in 57 ways but she refuses because she believes he is too fond of adventure and "affairs" to settle down. After the fifty-eighth refusal, he starts out in search of adventure and finds it shortly in receiving a mysterious note from "The Lady of Orchids." He traces it and finds that the lady is one with whom he was in love some time previous. She tries to rekindle the flames but he is not interested. More determined to win him, she drugs him and keeps him guarded in an isolated country place. He manages to get away only to run into her again and upset another of her romances. He returns, as might be expected, sadder and wiser, to the girl who has waited.

Program and Exploitation Catchlines:

His Sweetheart Refused Him Because He Was Too Fond of Philandering—He Went Forth in Search of Adventure and Got It! And Returned With the Pleasant News That There Was Only One Woman in the World For Him.

Exploitation Angles: Play up the theme of the story along with the star, for they go together. Pile it on the question as to whether old love can ever be reawakened. Get interest in the theme and it doesn't matter how thin the story may be. If they like Cody, they will like him in this.

You Will Be Interested In Page 484

"The Strength of the Pines"

William Russell Is Cast in a Sturdy Role in a Sturdy Picture by Fox.

Reviewed by Mary Kelly.

"The Strength of the Pines" is far more favorable to William Russell than have been some of his recent features. In this, he is cast as the usual red-blooded hero, but with somehow more of a purposeful and pointed characterization than is customarilly his. The frequent mistake of over-emphasizing the romantic and sentimental value of his performance has been almost entirely omitted, and the harder qualities which are far more characteristic in his case, have been brought out. This does not mean that the picture is lacking in a love motive, but only that it has been tempered to suit the star's personality. A similar improvement is shown in the selecting of Irene Rich to play the strong, womanly role opposite. She is an attractive, ambitious type and lends character to every scene in which she participates.

Some of the situations of danger are too forced. For instance, the idea of the two staying over a second day after their marvellous escape from the band of law-breakers who would be sure to continue their pursuit shows an implausible degree of foolhardiness. Also the liklihood of venturing forth for revenge in a storm that threatens death at the start, is so slight that the picture here is liable to be criticised.

The Cast

Bruce Duncan.....William Russell
Linda ..... Irene Rich
Simon Turner.....Lester Bates
Bill Turner .....Arthur Morrison
Elmira Ross.....Lule Warrenton

Story by Edison Marshall.
Scenario by Louise Lewis.
Directed by Edgar Lewis.
Length, 4,382 Feet.

The Story

Bruce Duncan, just out of college, receives word that Linda, supposedly his sister, is in danger. He hastens West and learns that her father's property has come into the hands of the Turner's, who forged the deed years previous to Linda's return from the orphanage where both she and Bruce were raised. Bruce discovers that she is no relation to him, but that both were placed in the orphanage together to escape the abuse of Turner, after their father died. Only one person is living who is witness to the forgery and the story concerns Bruce's attempt and difficulties in getting back the property, which he does through the girl's assitance.

Program and Exploitation Catchlines:

The Strength of the Forrest Was An Inspiration to the Man Who Had Willed to Bring About Justice to the Girl Who Had Been Robbed of Her Home and Happiness by a Gang Who Had No Scruples—and What He Willed, He Accomplished.

Exploitation Angles: Play up the star and sell through him.

"The Midnight Stage"

Speed and action mark this three-reel Pathe Playlet, which is the first of the new series. This production has been cut down from five reels in which it was originally issued, and the elimination of two reels has striped the picture down to the very meat of the story. Frank Keenan is the star, and he appears in a dual role, that of a bandit, and also a ranchman and gambler. Mignon Anderson is cast as the gambler's daughter and the cast also includes such well-known players as Thomas Guise, Joseph Dowling and Ernest C. Warde. It is an interesting Western story, following the general lines of the stage success, "The Lyons Mail," and is effective melodrama that will satisfy the average audience.—C. S. S.

Newest Reviews and Comments

"Grand Larceny"

Claire Windsor's Beauty Helps Goldwyn Picture Built On Familiar Theme.

Reviewed by Marguerite Kemp.

The well-known theme of the busy husband and the neglected wife is given another screening in "Grand Larceny," in which Claire Windsor's winsome beauty, Elliott Dexter's charming personality, and Lowell Sherman's uncertain ability as an actor are linked together in a fairly entertaining story. The plot hinges upon the thought that stealing a man's wife is grand larceny, and the culprits will be punished as any other criminals. In the producer's effort to create sympathy for all concerned, the story suffers a few weak spots, with an air of not quite ringing true.

The picture has no exterior scenes, but the interiors are arranged with excellent taste; the furnishings of the two homes, as well as the country club, being charming examples of home-like rooms. Miss Windsor's beauty is enhanced by beautiful gowns, and her expressive eyes and charming smile give her characterization great appeal. Lowell Sherman lacks a note of sincerity throughout, and has an unfortunate habit of rolling his eyes.

The picture is well named and the theme is consistently carried out in the sub-titles.

The Cast

Kathleen Annixter.....Claire Windsor
John Annixter.....Elliott Dexter
Barry Clive.....Lowell Sherman

Story by Albert Payson Terhune.
Scenario by Bess Meredith and Charles Kenyon.
Directed by Wallace Worsley.
Length, 5,227 Feet.

The Story

John Annixter, a stern lawyer who believes in punishment for all wrong-doers, marries Kathleen, a Southern belle, to whom flirting is the breath of life. Immersed in his work, he allows Kathleen to go about under the escort of his friends. During his absence, she is annoyed by the attentions of Barry Clive, who misunderstands her flirting. As Barry is begging forgiveness, John enters. The Annixters are divorced, for the husband will not allow a word of explanation, but calls the situation Grand Larceny and declares the culprits will be punished. The seed of jealousy and suspicion thus planted makes the life of Kathleen and Clive (whom she marries in her helplessness), a constant torture, and at an accidental meeting of the three Clive begs Annixter to take Kathleen back. Kathleen at last asserts her independence, and declares she will have neither of them, but will work her way out of the tangle alone.

Exploitation Angles: Grand Larceny in most States involves theft to the value of $50 or more. Sell on the "What's a wife worth?" angle and tie the town in a knot with your talk if you cannot persuade the local paper to take up the matter for you.

"A Charmed Life"

Vitagraph has opened this comedy, which features Jimmy Aubrey, with some more or less conventional laugh-getters—such as skating on soap and a typical scene of confusion in a restaurant when the lobster comes to life. There is some attempt at plot when repeated references to the South Sea Isle are made as preparation for the hero's landing there eventually. This stimulates curiosity and the island scenes when they do arrive have the expected appeal, as there are a number of attractive girls who participate.—M. K.

"Call the Witness"

Here is an amusing single reel Pathe Comedy, starring Snub Pollard, assisted by Marie Mosquini, which is built along unusual lines. It deals with a couple who seek a divorce. In court, the wife tells her story of how the husband comes home intoxicated and while she is working over the washtub, treats her brutally. The husband then tells his side, which is exactly opposite, how he came home tired, found nothing to eat, piles of dirty dishes, etc., and men hidden under tables and in closets. The matter is finally settled, when the landlady is called to the stand and tells the truth about the matter, which ends in a reconciliation.—C. S. S.

"Wife Against Wife"

Cast Shines in Whitman Bennett-First National Production.

Reviewed by Clarence L. Linz.

"Wife Against Wife," a First National production, while not a brilliant picture, presents some bits of very clever acting. Pauline Starke, as Gabrielle Gautier, a Parisian model; Percy Marmont, as Stannard Dole, an artist who is the victim of an unfortunate marriage; Emily Fitzroy, as Mrs. Dole, and Edward Langford, as Dr. Ethan Bristol, handle their parts with exceptional ability.

Mrs. Dole, as the soured wife who would not relinquish her husband and who later vented her vindictiveness upon the artists' model, was the subject of considerable comment on the part of the audience. Portraying a very unlovable nature, Miss Fitzroy presented the part with such success that it was well taken.

The remaining member of the cast, Ottola Nesmith, as Florence Bromley, assistant to Dr. Bristol, is worthy of mention for her part in the production.

The Cast

Gabrielle Gautier.....Pauline Starke
Stannard Dole.....Percy Marmont
Dr. Ethan Bristol.....Edward Langford
Mrs. Dole.....Emily Fitzroy
Florence Bromley.....Ottola Nesmith

Adapted from George Broadhurst's Play, "The Price."
Scenario by Dorothy Farnum.
Directed by Whitman Bennett.
Length, 6,000 Feet.

The Story

Gabrielle Gautier falls in love with an artist, Stannard Dole, who is spending his vacation in Paris. He leaves before finishing the statue for which she had posed as the model. She sees him later in New York and is amazed to find that he is married. She becomes very ill and Dole gives her over to the care of a friend of his who is a physician. The physician marries her, and Dole, declaring at the last that Gabrielle was his real inspiration, dies. Dole's wife tries to separate Gabrielle and the doctor, and is temporarily successful, but their child reunites them.

Exploitation Angles: Sell the star and get all you can from the story with its theme of mistakes in matrimony. Dwell upon this in a manner to appeal to all who feel that they have made a mistake. You'll reach most married couples.

"Scenic Distortions"

One of the most interesting novelties yet seen on the screen appeared at a Broadway picture house this week. It was "Scenic Distortions," a Lyman H. Howe Film Fantasy, distributed by Educational. The cameraman was shown "hogging" the screen while automobiles and people and animals walked upside down or appeared greatly distorted. Evidently the camera faced mirrors, either concave or convex, as suited the fancy of the cameraman.—S. S.

Movie Chats No. 75

This Movie Chat gives a diversified number of entertaining and instructive pictures. For instance, there are "shots" of cunning Indian papooses, showing the way they are wadded and swathed in the contrivances that their mothers carry on their backs. Then there are also films of scientific subjects, which have to do with electrical matters, and others which inform the spectator, and show in detail the beating heart of a fish which has been extracted from the body. It is stated that the hearts of the lower vertebrates can beat for hours, days or even weeks if kept under certain conditions. Pictures of historic sites in New York State, and views of the Capitol at Albany, the oldest capital city in the United States, are interesting.—T. S. daPa.

"The Forgotten Woman"

Pioneer Features Pauline Starke in Picture of the Life of Shanty-Boaters.

Reviewed by Mary Kelly.

The Cinderella theme has once again found its way to the screen in "The Forgotten Woman," in which the heroine makes the usual grade, from rags to riches—all this through the romantic intercedence of an admirer. From a life that is almost the last word in sordidness and abuse, she finds a happy relief one evening in attending the first "dressed-up" party of her life, and learning after a melodramatic adventure that she is actually the daughter of fortune. The story is a typical example of the screen material that occasions the frequent taunt "it happens only in the movies." It is entertaining at times, but too far removed from common experience to be deeply appreciated.

The case assists notably in keeping up the interest. Pauline Starke's ability in portraying the tragic and pathetic is one of the most sincere contributions to the picture and Alan Forrest is an attractive Prince Charming. A realistic character bit is offered by Laura Winston, in an unlovely role. The lives of the shantyboaters in the South is the background for the story and if extreme wretchedness and squalor accompany the existence of this people, the scenes are indeed typical.

The Cast

Julian LaRose.....J. Frank Glendon
Dixie LaRose.....Pauline Starke
Keith Demming.....Alan Forrest
"Sis" Maloney.....Laura Winston
Joe Maloney.....Roy Coulson
Colonel Demming.....L. M. Wells

Story by Evelyn Campbell.
Scenario by Catherine Carr.
Directed by Park B. Frame.
Length, About 5 Reels.

The Story

Dixie, a water waif, is "adopted" by wretched Mrs. Maloney and her son, Joe, both of whom make her life miserable, finally fooling her into a marriage with Joe. He is arrested on his wedding night and sent to prison. Sometime later Dixie is found by Keith Demming, who falls in love with her and takes her to the first party. That night Joe returns, but the unexpected appearance of Dixie's father saves Dixie from a life with Jo. He is accidentally killed and she is free to marry Keith.

Program and Exploitation Catchlines:

The Life of a Shanty-boater Was One Misfortune After Another — Dixie's Was Typical Until Like Cinderella She Had Her First Big Chance—and Then Her Happiness Began.

"Step This Way"

This two-reel Mermaid, released by Educational, has both good and bad comedy, with the latter predominating. Its chief fault is that it too obviously tries to be funny. This lack of spontaneity, and a repetition of supposedly comic stunts until they become wearisome, makes it drag. The circus backgrounds are generally effective and help in the working out of some hearty laughs, but an endless chasing of two men by a cop detracts from the stuff that is amusing.—S. S.

Newest Reviews and Comments

"The Grim Comedian"

Lloyd's Goldwyn Production Seeks to Prove Man Has No Control Over Fate.

Reviewed by Sumner Smith.

Starting with the philosophical overture that life is a grim comedian, this Frank Lloyd production for Goldwyn of Rita Weiman's story bends its dramatic narrative toward proving the cynical premise. It is constructed as a story told by a man who was obliged by relentless fate to give up the girl he loved, but the man is so vividly delineated as a selfish trifler with feminine hearts that he fails at the end to arouse the fullest measure of sympathy for himself. It is, however, a thematic story, and succeeds in driving its point home.

Lloyd has seen to it that all the possible elements of drama and some of melodrama are used. Therefore, while the plot action differs from that of the usual run of films, after all the picture is only one more of those dealing with the horror of a mother at finding her old beau making love to the daughter she wishes to keep free from sex entanglements. This time the story has a theatrical environment.

The film is unquestionably dramatic. An interest in the characters is established at the first and steadily increases as the plot is developed and the suspense becomes acute. Jack Holt's acting is largely responsible for this. His characterization of the man-about-town is so true—and stern that it robs the character of possibilities for commiseration at his fate. This is not wholly Holt's fault, as scenes are introduced showing him playing with various women—an unnecessary touch, it seemed. The other players do not rise to any great emotional heights, though Phoebe Hunt in the mother role tries her hardest, but are merely adequate. Of them John Harron as the boy sweetheart is perhaps the most convincing.

The Cast

Marie Lamonte.....Phoebe Hunt
Harvey Martin .....Jack Holt
Dorothy .....Gloria Hope
Old Dad .....Bert Woodruff
Gracie Moore.....Laura Lavarnie
Billie Page .....Mae Hopkins
Geoffrey Hutchins .....John Harron
Carleton Hutchins .....Joseph J. Dowling

Story by Rita Weiman.
Adapted by Bess Meredith.
Directed by Frank Lloyd.
Photographed by Norbert Brodine
Length, five reels.

The Story

Marie Lamonte, an actress, leaves Harvey Martin, a man-about-town, when her daughter Dorothy leaves a convent to join her. Her one thought is that the child be kept sweet and unsullied by the influences of the world, and she welcomes the attention paid Dorothy by Geoffrey Hutchins, a boy who shows promise as a painter. Martin meets and falls in love with the girl, turning her head, but, though his love is true, gives up Dorothy in response to the pleas of her mother.

Program and Exploitation Catchlines:

Life Is a Grim Comedian That Controls Our Destinies—That Was the Discovery Harvey Martin Made When He Fell in Love With the Girl Whose Mother He Once Loved.

Jack Holt and Phoebe Hunt in the Gripping Tale of an Actress Who Sought to Protect Her Daughter from the Unwholesome Influences of the World—A Story of Mother Love and Romance and Renunciation.

Exploitation Angles: Play both the star and the author,, and touch only lightly on the theme, giving more of your space to selling the theatrical life idea, for the stage appeal will be stronger than the straight story to most patrons.

"Handle with Care"

Grace Darmond Featured In Satirical Comedy Distributed Through Associated Exhibitors.

Reviewed by C. S. Sewell.

There are several entertaining moments in "Handle With Care," an Associated Exhibitors production, together with some good comedy situations. The story is built on the theme of the neglected wife, but in this case the husband employs unusual methods to prove to his wife that she still loves him. It is played as a satirical comedy and thereby loses some of its force and does not at all times get over. The nature of the story would appear to lend itself better to farce comedy.

The production starts off well, but does not keep up the same pace throughout, and there is considerable excess footage. The cast contains several well-known players, all of whom give fine portrayals. Grace Darmond, who is featured, is attractive, wears beautiful clothes and is entirely satisfactory. Harry Myers appears as a cad, James Morrison as a quiet young chap, and William Courtleigh as an elderly "perennial lover." With such names as these, it would appear that box-office value was sacrificed in the selection of Landers Stevens, who is not so well known, for the role opposite Miss Darmond; however, Stevens is satisfactory in this character.

The story is not altogether logical, and played stright, it stretches the credulity to believe that the husband was to have employed the tactics he did in "taming" his wife.

The Cast

Jeanne Lee.....Grace Darmond
Ned Picard.....Harry Myers
Phil Burnham.....James Morrison
David Norris.....Landers Stevens
Peter Carter.....William Austin
MacCullough.....William Courtleigh
Marian.....Patsy Ruth Miller

Directed by Phillip E. Rosen.
Produced by Al and Ray Rockett.
Scenario by Will M. Ritchie.
Photography by Philip Hurn.
Length, 5 Reels.

The Story

Jeanne, wooed by five men of different types, chooses David Norris, a lawyer. Two years later she thinks she has made a mistakes, reminding David that while he neglects her the others said they would die for her. He agrees to give her a divorce if either of them will elope with her, provided he is given the opportunity to prove they are worthy. After varied experiences with each, during which she finds that her proposals to elope are either turned down on flimsy pretexts, or accepted from ulterior motives which David exposes showing their unworthiness, Jeanne finds that she really loves her husband and everything ends satisfactorily.

Program and Exploitation Catchlines:

The Four Suitors Said They Would Die For Her, But, When Put to the Test They Did Not Measure Up to the Young Wife's Opinion of Them.

Exploitation Angles: Make a local catchline of the title with teasers and the press book stunts, but advertise this as a domestic problem with a unique handling. Use "How do you know you didn't marry the right man" as your selling text.

"Hold the Line"

This Sunshine Comedy with Jimmie Savo works up to some very funny stunts in connection with learning to become a foot-ball hero. The physical tests and contortion which he undergoes are funny to an almost uncanny degree and the effects in this scene, although necessarily accomplished by a trick are sufficiently natural to take one's breath away. The grandstand scenes, too, mark this Fox subject as being considerably more pretentious than the average.—M. K.

"Why Men Forget"

Nothing to Redeem This English Picture Released by R-C.

Reviewed by Fritz Tidden.

If the Robertson-Cole Company felt that it just had to release another bad picture it might be said that it could have found one or two in this country without going abroad for one. However, this enterprise in finding poor pictures seems lately to have become a habit with the firm, so it evidently wished to point out that it would not play favorites in nationalities. "Why Men Forget" is an English importation that has nothing to redeem it, nor anything that would justify more than the slightest consideration.

It makes a great to do concerning characters about which the most interested spectator could not find anything to claim his interest. They are utterly negative. It is morbid and never for a moment holds the attention, but the fault does not lie with the original material upon which the picture has been founded, but in the treatment. "Why Men Forget" is said to be an adaptation of George Gissing's novel, "Demos."

A good exploitation stunt might be to have patrons guess the connection between the title and the story.

The Cast

Richard Mutimer.....Milton Rosmer
Mrs. Mutimer.....Mary Brough
Alice Maud Mutimer.....Vivian Gibson
Emma Vine.....Evelyn Brent
Kate ..... Irene Foster
Adela Waltham.....Bettina Campbell
Mrs. Waltham.....Daisy Campbell
Hubert Eldon.....Gerald McCarthy
Mrs. Eldon.....Haidee Wright
Daniel Cabbs.....Olaf Hytten
Jim Cullen.....James G. Butt
Stephen Longwood.....Leonard Robson
Willis Rodman.....Warwick Ward
Keene ..... George Travers
Cowes.....Thomas E. Montagu-Thacker

Adapted from George Gissing's Novel, "Demos."

Scenario. by Denison Clift.
Director, not mentioned.
Length, 5 Reels.

The Story

The story concerns Richard Mutimer, who is discharged for taking up the time of the men in a factory while listening to his socialistic utterances. He becomes suddenly wealthy through the death of an uncle. Then he proceeds to forget his old sweetheart, Emma Vine, and marries a society girl. The uncle's will is found and the estate, it is disclosed, belongs to other heirs. Richard returns to his poor home, where his former friends mob him, and at last he finds comfort in the arms of Emma, although he has been seriously injured.

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daughter dreams of a millionaire husband, and a chauffeur loves the heiress. The rich young people are engaged, but the millionaire falls in love with the pretty girl from the laundry and marries her. The heiress suddenly realizes that she loves the chauffeur and marries him.

But there is ingrained in each character a liking for the things of the past—the chauffeur wants his Coney Island, his wife prefers the more refined entertainments. The chauffeur and the girl of the laundry soon drift toward each other and the millionaire proves his heroism to the heiress who believed that trait could be found only among the strong-armed poor.

Exploitation Angles: Sell the theme, the title and the producer, for all three will draw, but make strong play on DeMille, recalling his past productions. For the title hook up the plumber to a bath tub, the grocery and drug stores to soap and the dry goods shops to bath towels, all with the inquiry, "What do you do Saturday Night?"

Newest Reviews and Comments

"The Ruling Passion"

Story, Direction and Acting Maintain High Standard in United Artists' Picture, Starring George Arliss

Reviewed by Mary Kelly.

Any lingering impression that the genius of George Arliss is limited to character roles is completely dispelled after seeing his fine handling of a conventional part in "The Ruling Passion." This is a picture with an exceptional appeal—that afforded by splendid acting and directing of a very human story. Evidently not intended as a one-star vehicle, it has not been distorted into that by the star who shows throughout, the good taste that marks the whole offering, and gives his undivided attention to the business of acting, and not posing. The happy result is a well-balanced, normal production.

The situation in the narrative is one that has confronted thousands of active business men who have discovered that a little physical labor is a fine cure for mental exhaustion, but the theme has not been developed as propaganda, but first, last and always as entertainment. It is the depiction of an experience which, although unusual, might actually have happened to any man of intelligence and imagination. As one of the shrewdest, most intellectual actors of the screen, Mr. Arliss is perfectly suited to the leading part and his fantastic humor is an impetus to many delicious comedy scenes. There is a refreshing quality about the performance as a whole which, added to the ingenious unfoldment of events, gets the interest and clinches it. The sub-titles, because of their apt composition and infrequency, are especially commendable. The direction, by Harmon Weight, is superb and the continuity is especially expert.

There is, however, one important question to be raised—What, where and when is "the ruling passion" promised by the title?

The Cast

James Alden.....George Arliss
Angie Alden.....Doris Kenyon
"Bill" Merrick .....Edward J. Burns
Mrs. Alden.....Ida Darling
Peterson.....J. W. Johnston
Carter Andrews.....Ernest Hilliard
"Al" .....Harold Waldrige
Dr. Stillings .....Brian Darley

Story by Earl Derr Biggers.
Scenario by Forrest Halsey.
Directed by Harmon Weight.
Length, 7,000 feet.

The Story

James Alden is told by the family physician to retire, because of his nervous mental condition. Dissatisfied with nothing but social interests, he slips it over on his wife and daughter, by looking for a "job" and finding it, as part owner of a garage, unknown to them. In this he finds such bitter competition that he is kept on the alert to make a go of it. Many of the complications are amusing, one of these being his daughter's interference because of her interest in the partner, although she is innocent of her father's connection with the business. In the end he is successful—and his daughter is too.

Program and Exploitation Catchlines:

Earl Derr Bigger's Story of a Rich Man Who Grew Tired of Resting—He Decided to Run a Garage—He Had an Honest Partner, a Wicked Competitor and a Pretty Daughter—And Altogether You Have a Worth-while Picture.

Exploitation Angles: Make your chief bid with the star, but don't let a story like this get by without selling it to the limit. Every Saturday Evening Post reader will want to see it if you recall it to his memory.

"French Heels"

Discrimination Shown in Casting of Irene Castle in Hol-Tre Production—Distribution By Hodkinson.

Reviewed by Mary Kelly.

Picture Irene Castle as the lily of a lumber camp, and you have the startling, but artistic, contrast which has been accomplished in "French Heels." Far from the lumber yards, however, are the first scenes which depict the popular danseuse at her best, as she is known and admired on Broadway. And quite as perishable and theatrical are these first surroundings as the latter ones are real and natural, a circumstance which promotes the guess that both the serious and the frivolous will find entertainment in this picture.

The metaphor of the lily holds good further in describing the star. Always lithe and decorative, she is at the same time, so passive that she is unfitted for moments of emotional expression. Fortunately this has been realized better than in many of her former releases, and no great dramatic strain has been placed upon her. In fact, her role and the entire feature has been planned to exploit her in the most attractive way, and to minimize her limitations as an actress.

Miss Castle's dance numbers are charmingly representative of her art, and her associates and the sets used for these scenes assist in an effect of smartness and good taste. They are not too long to bore those who do not like dancing. The latter part, devoted to her uncomfortable stay in the wilds, is too long, however, for the sake of the dramatic interest. As usual, special mention should go to the clothes worn by the star who can teach every woman something about style.

The Cast

Lieut. John Tabor.....Ward Crane
Keith Merwyn.....Charles Gerard
Jarvis Tabor.....Howard Trusedale
Camp Foreman.....Thomas Murray

Adapted from Story by Clarence Buddington Kelland.
Scenario by Eve Unsell.
Directed by Edwin L. Hollywood.
Length, 6,700 Feet.

The Story

Palma May decides to commercialize her talents as a dancer to make her living after the death of her father and brother. Lieut. Tabor, her brother's "buddy," manages to meet her one night after seeing her dance, and falls in love with her. The two marry and go out West to win Tabor, Senior's approval. Keith Merwyn, Palma's manager, is jealous and follows. Palma is not suited to life in the rough lumber camp and pines for old Broadway. Merwyn meets her one evening and offers to take her back to New York with him. She is about to accept when her husband is hurt in a lumbermen's brawl. This arouses her sympathy and real love for him, and with his father's promise that they shall all go back to New York together, she is contented.

Program and Exploitation Catchlines:

She Loved Dancing, But Her Husband More—Until He Took Her to a Wild Lumber Camp—Here a Gay Intruder Almost Interrupted Her Romance—But Not Quite.

Exploitation Angles: Sell Mrs. Castle's fame as a dancer by advertising her in a play which shows her famous performance. Then go on to play up the costuming, to get the women in. A style show, or at least a window fashion show could be worked on this.

"The Fox and the Grapes"

One of the very best known of Aesop's Fables serves as the basis for this Paul Terry cartoon comedy, into which he has injected one of his typical stories filled with laughs and clever stunts, including a bird that is a crack golf player, and several mice that steal the grapes, make hootch, and get tipsy. The fox, of course, does not get the grapes, and upon being chased by the dog cop says he did not want them as they were sour anyway.—C. S. S.

"Headin' West"

Fist Fights and Fine Horsemanship a Feature of Universal Western, Starring Hoot Gibson

Reviewed by C. S. Sewell.

Two or three good fist fights, plenty of fine horsemanship and hard, fast riding, not only by the star but by the leading lady and practically the entire cast, help to make "Headin' West," a Universal production starring Hoot Gibson, a satisfactory offering particularly for audiences that like Western pictures.

Although there is a novelty in the introduction, where the hero makes his appearance as a tramp at the ranch by dropping in a parachute from an aeroplane in which he has been stealing a ride, the general run of the story is similar to numerous other cowboy films, as there is the crooked foreman heading a cattle rustling gang, and other familiar devices. The story is not always logical and coincidence has been rather overworked. There are some refreshing comedy touches in which a diminutive white puppy plays an important part.

Hoot Gibson as the young chap who gets a job on the ranch and after proving his mettle turns out to be the heir to the property, fits the role to perfection. He is a wonderful horseman, and in the fights he makes them seem real and you feel that he is not winning simply for screen effect but is thoroughly capable of thrashing his opponents; besides, he has a pleasing personality. Louise Lorraine is not only attractive as the girl, but also proves that she is a fine horsewoman. In fact, the horsemanship in this production is unusually fine and thrilling. The remainder of the cast is satisfactory and there are several fine photographic shots.

The Cast

Bill Perkins.....Hoot Gibson
Potato Polly.....Gertrude Short
Mark Rivers.....Charles LeMoyne
Red Malone.....Jim Corey
Honey Giroux.....Leo White
Ann Forrest.....Louise Lorraine
Barnaby Forest.....George A. Williams
Stub Allen.....Frank Whitson
Judge Bean.....Mark Senton

Story and Scenario by Harvey Gates.
Directed by William Craft.
Photographed by Alfred Latham.
Length, 4,548 feet.

The Story

Bill Perkins, war veteran, bumming his way across country in an aeroplane, disembarks via parachute at a familiar spot on the map. Landing on a ranch, he wants a job, fails in a trial as a horseman as one of the men has played a dirty trick on him, but is accepted as the cook's helper. The crooked foreman, to get even with a girl who has high ideas, persuades Bill to impersonate the missing heir to the property. At an opportune moment, the masquerade is revealed, Bill has, however, discovered that the ranch gang are cattle rustlers, and finally not only lands them all in jail, but proves that he is really the rightful heir, and incidentally wins the girl's love.

Program and Exploitation Catchlines:

Stirring Western with Plenty of Fist-Fighting, Hard Riding and Thrills of a Red-Blooded Type.

How the Ranch Bum and Cook Proved Not Only to Be the Best Man in the Lot, but Also the Rightful Owner of the Property.

Exploitation Angles: Play up the riding and the fighting to make your appeal to lovers of fast action Western pictures. Play hard on Gibson to put him over, for you will get part of this back on later releases.

Newest Reviews and Comments

"The Last Trail"

Superb Action and Lighting in Fox Rendition of Zane Grey's Famous Story.

Reviewed by Mary Kelly.

For several reasons "The Last Trail" is a picture with unusual magnetism. The value of good photography in lending color and feeling to the action is finely illustrated here. In the scenes of spectacular riding, the long shots of artistic interiors, in the tense close-ups and in countless other instances the lighting is so skillful that the effect of illusion is greatly increased.

The picture has more than technical merit. The action, individually and collectively, is vivid, and splendid directing is evident in the building of both the important scenes and the smaller ones.

The conflict is continued and varied and, instead of being inserted for merely spectacular reasons, it is always substantiated by dramatic circumstances. There is a slight strain of humor, particularly in some of the sub-titles, that adds more than casual interest. Of the many thrills, the best, perhaps, is realized in the fight on the precipitous stone embankment and the on-rush of the waters following the explosion of the dam. Here there is a speed that is unbroken. Maurice Flynn and Wallace Beery deserve credit for the success of this scene as well as many others. Rosemary Theby has a dashing role which she does with verve and the entire cast proves remarkably responsive.

The Cast

The Stranger.....Maurice Flynn
Winifred Samson.....Eva Novak
William Kirk.....Wallace Beery
Chiquita.....Rosemary Theby
Sheriff Nelson.....Chas. K. French
Campbell .....Harry Springler
Kenworth Samson.....Harry Dunkinson

Story by Zane Grey.
Scenario by Paul Schofield.
Directed by Emmet J. Flynn.
Length, 6,355 Feet.

The Story

The operations of a lone bandit known as "the night hawk," have held a frontier town in terror and when a stranger appears in town on horseback and does not reveal his identity, he is regarded as suspicious. Winifred, engaged to William Kirk, who is engineer of the dam construction, shelters the stranger from the sheriff. Kirk manages to get the stranger jailed, but he escapes. Then Kirk, taking Winifred with him, attempts to trap the bandit in a cave but after shooting the bandit discovers that he is not the stranger after all. Kirk decides to steal the employee's payroll and blow up the dam so as to make a get away. This he does, but is caught, and Winifred and the stranger, who proves to be an engineer sent out secretly to oversee the works, escape after an exciting experience.

Program and Exploitation Catchlines:

Zane Grey's Massive Story With One of the Most Dynamic Climaxes Ever Screened. The Night Hawk is Captured—He Escapes—the Dam is Exploded—There is a Fight Between the Engineer and the Stranger—a Dramatic Maelstrom of Events.

Exploitation Angles: Play this up as a smart Western story with loads of action, then go on to sell the players best known to your patrons. Don't overboom, but make them realize that this is above the usual.

"Convict 993"

Irene Castle is star of the second of the three-reel Pathe playlets which were originally issued in five reels. As with the first one, excess footage has been eliminated and the story materially speeded up. It is a romantic, mystery drama wherein the outcome is carefully concealed almost until the final close-up, in fact, some may consider that this is overdone as the sub-titling is designed to make you believe that the heroine is a crook when in reality she is a detective who even went to the extent of serving a month in jail to get a line on a notorious gang of crooks.

The story is interestingly told and provides as good or better entertainment than many five-reelers. The production was directed by William Parke and interpreted by a cast of players who are prominent today, including Helene Chadwick, Warner Oland, Paul Everton, Harry Benham and J. H. Gilmour. Miss Castle is excellent in the leading role.—C. S. S.

"Rainbow"

Vitagraph Uses Familiar Pollyanna Material in This Feature Starring Alice Calhoun.

Reviewed by Mary Kelly.

If there is one screen heroine who has fulfilled her quota of public offerings, it is, it seems, the little girl who has gone through reels and reels of patient kindnesses, adding sugar to the lemonade of life wherever she goes. Not infrequently she first appears as the innocent child of the open, who has been at once daughter and mother to some poor old man, in this case three old men, who stand in danger of being swindled out of property. Her trip to the city, where, wearing a hick hat and carrying seventeen bundles, she visits a rich relative, follows. The subsequent events can more easily be guessed than written and the most natural guess will in all likelihood be in line with "Rainbow."

Upon Alice Calhoun, has the unfortunate task of playing this most superlative of all Pollyannas, fallen. Any restraint from being unduly harsh in criticism is due to her charming personality which is as usual, delightful.

The Cast

Rainbow Halliday.....Alice Calhoun
George Standish.....Jack Roach
Shang Jordan.....William Gross
Andy MacTavish.....Charles Kent
Denny Farrell.....Tom O'Malley
Rufus Halliday.....George A. Lessey
Estelle Jackson.....Cecil Kern
Kid Short.....Tammany Young
Joe Sheady.....Ivan Christie

Story by Harry Dittmar.
Scenario by C. Graham Baker.
Directed by Edward Jose.
Length, 5 Reels.

The Story

"Rainbow" is a tale of a young girl brought up by three doting self-appointed daddies. It gets its name from the heroine, Rainbow Halliday, a young girl of the "Pollyanna" type, and presents a contrast of the care-free life in the country with the artificiality of society. While the heroine moves from the simple life into high society, her head is not turned and she is not spoiled by polish. In fact, the spectator leaves this girl as he finds her—the simple, innocent country maiden attached to the three daddies but polished by contact with the world.

Program and Exploitation Catchlines:

They Called Her Rainbow Because She Brought Them Happiness—These Three Old Men Whom She Had Brought Up—and When She Had to Choose Between Them and the Handsome City Boy, They Were Fierce in Their Jealousy—But She Was Equal to It!

"Blow 'Em Up"

Here is a satire on anarchists and bomb throwers, in which the director and scenario writer have used great ingenuity in devising and handling the material. It is cleverly distributed by Pathe and featuring Snub Pollard, assisted by Marie Mosquini. Pollard is cast as the governor, whose life is in constant jeopardy because of the bomb throwers who use every conceivable means to get him. A particularly unique set is the interior of the bomber's den, which can be instantly converted into an innocent-looking school room.—C. S. S.

"Clay Dollars"

Fine Entertainment Embodied in O'Brien's Latest Selznick Picture.

Reviewed by F. V. Armato.

Eugene O'Brien in the role of a city chap who goes to the country to claim his deceased uncle's farm and finds that he has been defrauded by the village squire, is rather interesting and entertaining and is afforded many opportunities of retaining his popularity with his many admirers. Rural life with its many amusing scenes are faithfully reproduced. Although a mysterious tone governs the interesting story, a few of the thrills offered are a fist fight, a country barn dance and pool tournament, robbery and spectacular recovery. The plot is unusually clever in detail bordering on the melodrama and furnishes a rather enjoyable entertainment.

The Cast

Bruce Edwards.....Eugene O'Brien
June Gordon.....Ruth Dwyer
Sam Willetts.....Frank Currier
Ben Willetts.....Arthur Houseman
Lafe Gordon.....Jim Tenbrooke
Mrs. Gordon.....Florida Kingsley
Buck Jones.....Tom Burke
Peter .....Jerry Devine
The Village Cut-Up.....Bruce Reynolds

Story and Scenario by Lewis Allen Browne.
Directed by George Archainbaud.
Length, About 5,000 Feet.

The Story

Bruce Edwards, returning from the city to take possession of the estate willed to him by his uncle, finds that Squire Willets claims ownership and shows documentary proof. Mrs. Gordon, mother of June, with whom Bruce is in love, has proof that Willets is a scoundrel but warns Bruce not to tell because Willets holds a mortgage on her property and she is afraid to offend him. Bruce works secretly, but is falsely accused of theft by the Squire who has him jailed. A friend prys the jail lock, and Bruce escapes. He makes the Squire believe, by a clever ruse, that the swamp land which the Squire had traded for the estate is valuable for manufacturing purposes and gets back his uncle's property. He and June leave for their honeymoon and the Squire learns that the swamp is worthless.

Exploitation Angles: Hang most of this on the star and play up the punches in a smaller way as incidental appeals. The star will carry the greater box office value.

"The Cat and the Mice"

"Victory comes not always to the strong" is the moral of this modernized Aesop Fable, animated by Paul Terry, and distributed by Pathe. This time, a colony of mice is troubled by a cat, after a council of war they lure friend cat into a boot from which he cannot get out, and make short work of him. This reel is characterized by many of Mr. Terry's humorous touches and his usual clever animated work. —C. S. S.

"James Fenimore Cooper"

Views of some of the beautiful country which James Fenimore Cooper immortalized in his "Leatherstocking Tales" are shown by Kineto Review in its "Great American Author Series" in the picture devoted to that particular author.

The picture brings us down to the present day and presents some of the fashionable estates in the vicinity of Cooperstown, New York, one of which estates is owned by the Cooper family.

It is not generally known, but a sub-title makes it clear that Cooper, while alive, was so unpopular in his home town that a committee once threatened to burn his books. Now, however, no visitor misses an opportunity to pay homage at his grave.—T. S. daP.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus of reviews appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. Unless otherwise specified, all subjects are five-reel dramas. For pictures previously released refer to Index in last issues for February, April, June, August, October and December.

ARROW

Features

The Star Reporter.
The Stranger in Canyon Valley.
Dangerous Paths (Neva Gerber). R-948.
The Yankee Go-Getter (Neva Gerber).
God's Country and the Law (Curwood Productions).
Screenart Series.
The Broken Spur (Jack Hoxie). R-321.
Five Westerns starring Roy Stewart and Marjorie Daw.
Six Jack Hoxie Features.
Five Society Dramas starring Neva Gerber.
Nan of the North (Ann Little).
Fifty-two Two-Reel Comedies.
Love, Hate and a Woman (Grace Davison). R-587. Dec. 3.
The Girl from Porcupine (Six Reels). R-712. Dec. 10. (C-849. Dec. 17).
Dead or Alive (Jack Hoxie). (C-1120. Dec. 31).
Ten Nights in a Barroom (R-312. Jan. 21).

Serials

The Blue Fox (Anna Little). R-539.
Thunderbolt Jack (Jack Hoxie).

Comedies

Eighteen Single Reel Spotlights (Violet Joy and Billy Fletcher).
Fourteen Two-Reel Broadway (Eddie Barry, Harry Gribbon, Helen Darling).
Twelve Two-Reel Cruelywed (Lillie Leslie, Paul Wiegel).
Twelve Two-Reel Speed (Neely Edwards, Charlotte Merriam).
Fourteen Two-Reel Mirthquakes (Bobby Burns).

ASSO. EXHIBITORS

FEATURES

What Women Will Do (Anna Q. Nilsson).
The Rider of King Log (Special). C-495.
The Road to London (Bryant Washburn). R-642; C-47.

HAROLD LLOYD COMEDIES
(Two Reels Each)

Now or Never.
Among Those Present.
Never Weaken. R-946.
A Sailor Made Man. R-590. Dec. 3. C-705. Dec. 10.

PLAYGOERS' PICTURES

The Family Closet.
Discontented Wives.
The Ruse of the Rattler (R-429. Jan. 28).
Anne of Little Smoky (R-427. Jan. 28).
Reckless Chances (R-429. Jan. 28).

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).
Battle of Jutland (Three Reels). R-586. Dec. 3.

Selig-Rork
(Two Reels Each)

The Ne'er to Return Road. R-808.
The White Mouse. R-96.

Christie Comedies
(Two Reels)

No Parking (R-853. Dec. 17).
One Stormy Knight (R-205. Jan. 14).

Torchy Comedies

Torchy's Frame-up. R-335.
Torchy Takes a Chance. (R-115. Jan. 7).
Battlin' Torchy (R-429. Jan. 28).

Mermaid Comedies

Free and Easy.
Rolling Stones. R-1126. Dec. 31).

Vanity Comedies

Eat and Be Happy.
Paying Patients.

Robert C. Bruce Series

Dawn to Dusk in Egypt (R-429. Jan. 28).
Unknown Switzerland (R-1129. Dec. 31).
Bonnets of Aunergne (R-112. Jan. 7).

Chester Outing Scenics

Save Your Carfare.
No More Gasoline.

Gayety Comedies

Oh! Brother.
Say Uncle.

Chester Screenics

From Dear to Dam.
Buzz-z-.
New Wine in Old Bottles.
Old Moose Trails.

Miscellaneous.

The Crater of Mt. Katmai.
Could Columbus Discover An American.

Punch

Country Chickens. (R-115. Jan. 7).
A Rural Cindarella. R-217.

Chester Comedies

Snooky's Fresh Heir.
The Last Hops.

Sketchografs

Eve's Leaves.
Seeing Greenwich Village.
What's the Limit? (One Reel).

Cinal (Slow Speed)

Annette Kellerman in High Diving.
The Manly Art of Self Defense.

Campbell Comedies

Stolen Glory.
Assorted Heroes (R-853. Dec. 17).
Schoolday Love (R-426. Jan. 28).

Toonerville Comedies

The Skipper's Last Resort (Two Reels).

World Wanderings

Let's Go—to the South Seas (One Reel).

FAMOUS PLAYERS-LASKY

October

The Great Impersonation (George Melford Production). 6,658 Ft. R-693; C-759.
Experience (George Fitzmaurice Production). 6,560 Ft. R-827; C-49.
After the Show (Wm. DeMille Production). 5,884 Ft. R-810; C-895.
Beyond (Ethel Clayton). 5,248 Ft. R-219; C-397.
Three Word Brand (W. S. Hart). 6,638 Ft. R-694; C-759.
Peter Ibbetson (Wallace Reid and Elsie Ferguson). R-1074; C-159.

November

Ladies Must Live (Tucker Production). 7,482 Ft. R-714. Dec. 10. C-849. Dec. 17).
The Bonnie Brier Bush (Crisp Production). 4,622 Ft.
The Sheik (Melford Production). 6,579 Ft. R-336. Vol. 53, P. 397.
The Call of the North (Jack Holt). 4,823 Ft. R-715. Dec. 10. (C-849. Dec. 17).
Enchantment (Marion Davies). 6,982 Ft. R-219; C-289.

December

Exit—the Vamp (Ethel Clayton). 4,545 Ft. R-428. Jan. 28.
Get-Rich-Quick Wallingford (Cosmopolitan Production. 7,381 Ft. (R-855. Dec. 17.) (C-108. Jan. 7).
Don't Tell Everything (Reid-Swanson-Dexter). 4,939 Ft. (R-981. Dec. 24). C-1120. Dec. 31).
Just Around the Corner (Cosmopolitan Production). R-206. Jan. 14. (C-312. Jan. 21).
White Oak (Wm. S. Hart). R-1,077; C-289. 6,208 Ft.
The Little Minister (Betty Compson). R-112. Jan. 7. C-202. Jan. 14.
Under the Lash (Gloria Swanson). R-218; C-289. 5,675 Ft.
The Bonnie Brier Bush (Donald Crisp Production). R-714. Dec. 10. (C-849. Dec. 17).
Fool's Paradise (DeMille Production). R-982. Dec. 24. (C-1120. Dec. 31).
Three Live Ghosts (Fitzmaurice Production). R-207. Jan. 14. (C-312. Jan. 21).
The Bride's Play (Marion Davies). R-330. Jan. 21.

January

Rent Free (Wallace Reid). R-116, Jan. 7. C-202, Jan. 14. 4661 feet.
Miss Lula Bett (Wm. De Mille, prod.). 5,904 feet. R-1126, Dec. 21. C-108, Jan. 7.
Back Pay (Cosmopolitan prod.) 6460 feet.
A Prince There Was (Thomas Meighan). 5,533 feet. R-587. C-705, Dec. 10.
The Lane That Had No Turning (Agnes Ayres). 4,892 feet. R-318, Jan. 21.
The Bride's Play (Cosmopolitan, Marion Davies. 6,476 feet. R-321, Jan. 21.
Three Live Ghosts (Fitzmaurice prod.). 5,784 feet. R-217, Jan. 14.
The Law and the Woman (Betty Compson). R-426. Jan. 28.
The Last Payment (Pola Negri). R-431. Jan. 28.

BURTON HOLMES
(One Reel Each)

Rural Java.
Santa Fe—the City Different.
Seeing San Marino.
Watching the Wayands. R-1128. Dec. 31).
In Old Granada (R-425. Jan. 28).
A Fairy Foreland. R-320. Jan. 21.
Stamboul (R-427. Jan. 28).
Along the Rio Grande.
At the Damascus Gate.
Lake Maggiori.
First Families of America.

PARAMOUNT MAGAZINE

Issued Weekly (One Reel Each—Contains Magazine Subjects and Cartoon).

REALART PICTURES

The Land of Hope (Alice Brady). R-114; R-236.
Such a Little Queen (Constance Binney). C-589.
Moonlight and Honeysuckle (Mary Miles Minter). R-830; C-885.
Don't Call Me Little Girl (Mary Miles Minter). R-113; C-291.
A Private Scandal (May McAvoy). R-847; C-291.
The March Hare (Bebe Daniels). R-538; C-695.
A Heart to Let (Justine Johnston). R-636; C-695.
Little Italy (Alice Brady). R-539; C-695.
Her Sturdy Oak (Wanda Hawley). R-828; C-885.
One Wild Week (Bebe Daniels). R-451.
The Land of Hope (Alice Brady). R-114. C-695.

SEASON 1921-1922

Room and Board (Constance Binney). R-319; C-273.
Her Winning Way (Mary Miles Minter). R-576; C-649.
Everything for Sale (May McAvoy). R-945; C-1023.
Dawn of the East (Alice Brady). R-945; C-1023.
The Case of Becky (Constance Binney). R-947; C-1023.
The Speed Girl (Bebe Daniels). R-457. Nov. 26. C-581. Dec. 3.
Morals (May McAvoy). R-114. Jan. 7.
First Love (Constance Binney). R-204. Jan. 14.
The Love Charm (Wanda Hawley). R-205. Jan. 14.
Too Much Wife (Wanda Hawley). R-317. Jan. 21.
Hush Money (Alice Brady). R-319. Jan. 21.
Too Much Wife (Wanda Hawley). 4,227 feet. R-317, Jan. 21.
Hush Money (Alice Brady). R-319, Jan. 21.
Nancy From Nowhere (Bebe Daniels).
Tillie (Mary Miles Minter).

FEDERATED EXCHANGES

Screen Snapshots.
Joe Rock Comedies (1 reel).

SPECIALS

Dangerous Toys. R; Vol. 49, P. 989.
Good-Bad Wife.
Heidi of the Alps. (Prizma).

MONTE BANKS COMEDIES

Squirrel Food. R-692.
Fresh Air. R-811.
Cleaned and Dry. R-219.

HALLROOM COMEDIES
(Two Reels)

Beach Nuts.
At Your Service.
Matinee Idols.

SERIAL

Miracles of the Jungle.

CHESTER COMEDIES

Snooky's Twin Troubles (Two Reels). R-330.
Snooky's Labor Lost. (Two Reels).

FIRST NATIONAL

Toonerville's Fire Brigade (Two Reels). R-880.
Wedding Bells (Constance Talmadge. R-930; C-397.
Serenade (R. A. Walsh Production). R-320; C-397.
Wife Against Wife (Whitman Bennett Production).
One Arabian Night (Pola Negri). R-574; C-759.

Note—Refer to top of page for explanation of reference marks

CURRENT FILM RELEASE DATES

Bits of Life (Marshall Neilan Special). C-1076; C-47.
The Idle Class (Two Reels—Chaplin). R-574; C-895.
The Child Thou Gavest Me (Stahl Production). 6,091 Ft. R-943.
Woman's Place (Constance Talmadge). 5,645 Ft. R-1075; C-47.
Two Minutes to Go (Charles Ray). R-96; C-159.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P. 392; C-R, P. 668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P. 390; C-R, P. 668; Ex. Vol. 49, P. 55, 155, 158.
The Wonderful Thing (Norma Talmadge). R-458. Nov. 26. C-581. Dec. 3.
Tol'able David (Richard Bathelmess). R-589. Dec. 3. (C-849. Dec. 17).
Stranger Than Fiction (Katherine MacDonald). R-705. Dec. 10. C-976. Dec. 24.
The Lotus Eater (John Barrymore). R-715. Dec. 10. (C-849. Dec. 17).
All for a Woman (Foreign Film). R-855. Dec. 17. C-1120. Dec. 31. C-202. Jan. 14.
Love Never Dies. R-854. Dec. 17. C-976. Dec. 24.
R. S. V. P. (Charles Ray). R-982. Dec. 24. C-1120. Dec. 31.
Stardust (Hope Hampton). R-1126. Dec. 31. C-108. Jan. 7.
My Boy (Jackie Coogan). R-112. Jan. 7. C-202. Jan. 14.
Playthings of Destiny (Anita Stewart). C-202. Jan. 14.
The Invisible Fear (Anita Stewart). R-430. Jan. 28.
Her Social Value (Katherine MacDonald). R-426. Jan. 28.
My Lady Friends (Mr. and Mrs. Carter DeHaven).
Alf's Button (Special).
Polly of the Follies (Constance Talmadge).
Her Mad Bargain (Anita Stewart).
Woman's Side (Katherine MacDonald).
Love's Redemption (Norma Talmadge). R-321. Jan. 21.
The Beautiful Liar (Katherine MacDonald).
The Song of Life (Stahl Production).
Kindred of the Dust (Walsh Production).
The Rosary (Selig-Rork).
The Barnstormer (Charles Ray).

ASSOCIATED PRODUCERS
RELEASED THROUGH FIRST NATIONAL

Blind Hearts (Hobart Bosworth). R-1076; C-159.
The Silent Call. R-549. Nov. 26. C-581. Dec. 3.
The Sea Lion (Bosworth). R-317. Jan. 21.

THOMAS H. INCE PRODUCTIONS

Mother O' Mine. R-747; C-47.
Cup of Life. R-318; C-397.
Hail the Woman (R-203. Jan. 14), (C-312. Jan. 21).

J. PARKER READ, JR.

I Am Guilty (Louise Glaum). R-85; C-149.
Greater Than Love. R-829; C-885.

ALLAN DWAN PRODUCTIONS

A Broken Doll. R-751.
The Sin of Martha Queed (Six Reels). R-710. Dec. 10. (C-1120. Dec. 31).

MAURICE TOURNEUR PRODUCTIONS

The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons. R-114; C-189.

MACK SENNETT PRODUCTIONS

Molly O (Mabel Normand). R-587. Dec. 3. C-705. Dec. 10.
By Heck. R-322. Jan. 21.
Be Reasonable (R-426. Jan. 28).
Bright Eyes (R-427. Jan. 28).

J. L. FROTHINGHAM

The Ten Dollar Raise. R-323; C-387.
Pilgrims of the Night. R-831; C-385.
Shattered Idols.

FOX FILM CORP.

SPECIAL

Over the Hill. 10,700 Ft. R; Vol. 46, P-623.
A Connecticut Yankee in King Arthur's Court. 7,600 Ft. R; Vol. 48, P-805; C; Vol. 49, P-135.
Shame. 8,200 Ft. R-789; C-885.
Perjury. 7,400 Ft. R-932; C-273.
Footfalls (Tyrone Power). R-448; C-649.
The Last Trail.
The Queen of Sheba. 9,559 Ft. Vol. 49. R-879; C-947.

WILLIAM FARNUM

His Greatest Sacrifice. R-205; C-267. 6,500 Ft.

PEARL WHITE

Beyond Price. R-326.

TOM MIX

Trailin'. (R-113. Jan. 7. C-202. Jan. 14).
The Rough Diamond. R-217; C-289.
Sky High (R-1126. Dec. 31. C-108. Jan. 7).

DUSTIN FARNUM

The Primal Law. R-575; C-759.
The Devil Within. 5,997 Ft. R-583. Dec. 3. C-705. Dec. 10.

BUCK JONES

Bar Nothing. 4,311 Ft. R-809.
Riding With Death. R-456. Nov. 26. C-581. Dec. 3.

WILLIAM RUSSELL

Singing River. R-731; C-163.
The Lady from Longacre.
The Roof Tree (R-113. Jan. 7. C-202. Jan. 14).
Desert Blossoms (R-116. Jan. 7. C-202. Jan. 14.

SHIRLEY MASON

Queenie. 5,174 Ft. R-693; C-759.
Jackie. (R-1128. Dec. 31. C-202. Jan. 14).
Little Miss Smiles (R-428. Jan. 28).

TWENTIETH CENTURY BRAND

Cinderella of the Hills (Barbara Bedford). R-95; C-159.
Bucking the Line (Maurice Flynn). R-336; C-397. Nov. 26.
The Jolt (Murphy-Walker). R-456. Nov. 26. (C-1120. Dec. 31).
Whatever She Wants (Eileen Percy). R-981. Dec. 24. (C-1120. Dec. 31).
Gleam O' Dawn (Barbara Bedford). R-206. Jan. 14.
Winning With Wits (Barbara Bedford). R-318. Jan. 21.

SERIALS

Fantomas (Twenty Episodes). R; Vol. 48, P-215.

CLYDE COOK
(Two Reels Each)

The Sailor.
The Toreador. R-446.
The Chauffeur. (R-115. Jan. 7).

AL ST. JOHN SERIES
(Two Reels Each)

Small Town Stuff.
The Happy Pest.
The Indian.
Fool Days. (R-980. Dec. 24.)

MUTT AND JEFF CARTOONS
(One Reel Each)

Fast Freight.
The Stolen Snooze.
Getting Ahead.
Bony Parts.

SUNSHINE COMEDIES
(Two Reels Each)

Love and War.
The Big Mystery.
Long Live the King.
Pardon Me. (R-116. Jan. 7).
Try and Get It. R-318. Jan. 21.
False Alarm (R-429. Jan. 28).

GOLDWYN

A Tale of Two Worlds (Gouverneur Morris Production). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Ft. Vol. 49; C-R, 323.
Snowblind (All Star). R-542.
Made in Heaven (Tom Moore). R; Vol. 49, P-995; C-149.
Wet Gold (Williamson Production). R-437; R-439.
Head Over Heels (Mabel Normand).
Boys Will Be Boys (Will Rogers). R-208.
An Unwilling Hero (Will Rogers). C-739; R-440.
Beating the Game (Tom Moore). 5,053 Ft. R-448; C-529.
The Man from Lost River.

SEASON 1921-1922

Theodora (Italian Spectacle). 10,000 Ft. R-1073. R-47.
All's Fair in Love. 4,979 Ft. (C-397. Nov. 26.)
Ace of Hearts. 5,884 Ft. (R-94; C-705. Dec. 10).
For Those We Love. 5,752 Ft. (R-853. Dec. 17. C-976. Dec. 24).
Invisible Power (6,613 Ft.). R-694; C-759.
Dangerous Curve Ahead (5,551 Ft.). R-810; C-895.
The Old Nest (7,899 Ft.).
From the Ground Up (Tom Moore). R-948; C-47.
Doubling for Romeo (Will Rogers). R-95; C-159.
Pardon My French (Vivian Martin). 5,620 Ft. R-113. Jan. 7. C-202. Jan. 14.
The Grim Comedian (Rita Weiwam). 5,509 Ft.
Poverty of Riches (Leroy Scott). 5,641 Ft. (R-589. Dec. 3. C-849. Dec. 17).
The Man from Lost River (Katherine N Burt). 5,693 Ft. R-429. Jan. 28.
A Poor Relation (Will Rogers). 4,609 Ft.
From the Ground Up (Tom Moore). 4,495 Ft.
The Night Rose (Leroy Scott). 5,630 Ft.
Be My Wife (Max Linder). 4,470 Ft. R-750; C-163.
The Sin Flood (Special). R-317. Jan. 21.

W·W·HODKINSON

WARD LASCELLE

Rip Van Winkle (Thomas Jefferson). R-1074. C-397. Nov. 26.

WINNIPEG PRODUCTIONS

God's Crucible (All Star). R-319; C-529.
Cameron of the Royal Mounted. R-321. Jan. 21.

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.
A Certain Rich Man. R-809; C-895.

ZANE GREY PICTURES, INC.

The Man of the Forest. R-434; C-603.
The Mysterious Rider. R-1075; C-47.

J. PARKER READ, JR., PRODUCTIONS

The Brute Master (Hobart Bosworth). R; Vol. 47; C-R, P-852.

ROBERT BRUNTON PRODUCTIONS

The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

IRVIN V. WILLAT PRODUCTIONS

The Face of the World. R-538; C-539.
Fifty Candles. (R-980. Dec. 24. C-202. Jan. 14).

J. L. FROTHINGHAM PRODUCTIONS

The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

ROCKETT FILM CORPORATION

The Truant Husband.
Keeping Up With Lizzie (Enid Bennett). R-324; C-387.

HUGO BALLIN

The Journey's End. R-113; C-589.
Jane Eyre. R-948; C-47.

RENCO FILM CORPORATION

Lavender and Old Lace. R-92; C-149.
At the Sign of the Jack O'Lantern (R-426. Jan. 28).

TRIART PRODUCTIONS

The Beggar Maid (Mary Astor—Two Reels).
The Bashful Suitor (R-1127. Dec. 31).

DIAL FILM CORPORATION

The Light in the Clearing. 7,000 Ft. (C-715. Dec. 10. C-849. Dec. 17).

METRO

The Man Who (Bert Lytell). R-438; C-589.
Life's Darn Funny (Viola Dana). R-634; C-695.
Big Game (May Allison—Six Reels). R-829; C-49.
A Trip to Paradise (Bert Lytell—Six Reels). R-92.
The Match Breaker (Viola Dana). R-92; C-163.
The Infamous Miss Revell (Alice Lake). R-209; C-529.
There Are No Villains (Viola Dana). R-94; C-163.
Alias Ladyfingers (Bert Lytell). R-944; C-1023.
The Hole in the Wall (Alice Lake). R-588. Dec. 3. C-849. Dec. 17.
The Idle Rich (Bert Lytell).
Fightin' Mad (Six Reels). R-588. Dec. 3. C-705. Dec. 10.
The Fourteenth Lover (Viola Dana). C-705. Dec. 10.
The Golden Gift (Alice Lake). R-711. Dec. 10. C-1120. Dec. 31).
Glass Houses (Viola Dana).
The Right That Failed (Bert Lytell). R-854. Dec. 17. C-976. Dec. 24.

NAZIMOVA PRODUCTIONS

Camille. R-446; C-539.

S-L PRODUCTIONS

Garments of Truth (Gareth Hughes—Six Reels). R-209; C-397.
The Hunch (Gareth Hughes—Six Reels). R-944; C-1023.
Little Eva Ascends (Gareth Hughes). R-713. Dec. 10. C-849. Dec. 17.
Stay Home (Gareth Hughes).
I Can Explain (Gareth Hughes).

REX INGRAM PRODUCTIONS

The Conquering Power. R-339; C-493.
Turn to the Right. R-322. Jan. 21.
The Prisoner of Zenda.

TIFFANY PRODUCTIONS

Peacock Alley (Mae Murray). R-714. Dec. 3. C-849. Dec. 17.

Note—Refer to page 556 for explanation of reference marks

CURRENT FILM RELEASE DATES

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison is star of "Hurricane Hutch." Ruth Roland is star of "The White Eagle."

The Power Within (W. H. Tooker). R-322. Jan. 21.

Week of December 25

No. 14 of Hurricane Hutch (The Secret in the Flame).
Fireman Save My Child (Lloyd—One Reel—Reissue).
The Wayward Dog (2/3 Reel Cartoon Fable). R-980. Dec. 24.
The Corner Pocket (One Reel—Pollard Comedy). R-980. Dec. 24.

Week of January 1, 1922

No. 15 of Hurricane Hutch (The Last Duel).
No. 1 of The White Eagle.
Try, Try Again (One-Reel Comedy). R-202. Jan. 14.
The Cat and the Mice (2/3 Reel Cartoon Comedy).
Beauty Contest (Two-Reel All Negro Comedy). R-203. Jan. 14.
Before Breakfast (One-Reel Lloyd Reissue).

Week of January 8

No. 2 of White Eagle (The Red Men's Menace).
The Dog and the Mosquito (2/3 Reel Cartoon Fable).
Lose No Time (Pollard—One-Reel Comedy). R-202. Jan. 14.
The Canadian Lynx (Bob and Bill Series—One Reel).
Take a Chance (Lloyd—One-Reel Reissue).

Week of January 15

No. 3 of The White Eagle (A Strange Message).
The Dog and the Flea (2/3 Reel Cartoon Fable). R-320. Jan. 21.
Loose Change (One-Reel Parrott Comedy). R-322. Jan. 21.
The Bashful Lover (Truex—Two-Reel Comedy). R-319. Jan. 21.
The Non-Stop Kid (One-Reel Lloyd Reissue).

Week of January 22

No. 4 of The White Eagle (The Lost Trail).
Call the Witness (Pollard — One-Reel Comedy).
The Bear and the Bees (2/3 Reel Cartoon Fable). R-430. Jan. 28.
That's Him (Lloyd—One-Reel Re-issue).

Week of January 29

No. 5 of White Eagle (The Clash of the Clans).
Years to Come (Pollard—One-Reel Comedy). R-430. Jan. 28.
The Miller and the Donkey (2/3 reel Cartoon Fable).
The Midnight Stage (Reissue—3-reel drama).
She Loves Me Not (Lloyd—1-reel, Reissue).

Week of February 5

No. 6 of White Eagle (The Trap).
Blow 'Em Up (Pollard—One-Reel Comedy).
The Fox and the Grapes (2/3 Reel Cartoon Fable).
Dangerous Trails (Adventures of Bob and Bill—One Reel).
Convict 993 (3 reel Reissue—Irene Castle)).

Week of February 12

No. 7 of White Eagle (The Mysterious Voyage).
Stage Struck (One-Reel Pollard Comedy).
The Villain in Disguise (2/3 Reel Cartoon Fable).
Via Wireless (Three-Reel Reissue—Gail Kane).
Look Out Below (Lloyd—One-Reel Reissue).

PIONEER FILM CORP.

A Western Adventurer (William Fairbanks). R-540.
The Mystery Mind (Fifteen Episode Serial).
Oh, Mary, Be Careful! (Madge Kennedy). R-321; C-759.
The Forgotten Woman (Pauline Stark).
A Millionaire for a Day (Arthur Guy Empey).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-Reelers).
His Brother's Keeper (Martha Mansfield).

R-C-PICTURES

Live and Let Live (Cabanne Production—Six Reels). R-537; C-47.
The Greater Profit (Edith Storey). R-115; C-695.
When Lights Are Low (Six Parts—Sessue Hayakawa). R-236; C-789.
The Sting of the Lash (Pauline Frederick—Six Reels). R-931; C-297.
Shams of Society (Walsh-Fielding Production—Six Parts). R-115. Jan. 7. C-202. Jan. 14.
A Wife's Awakening (Gasiner Production—Six Parts). R-94; C-297.
The Swamp (Sessue Hayakawa—Six Reels). R-94; C-159.
The Barricade (Cabanne Production—Six Reels). R-807; C-159.
The Foolish Age (Doris May). R-1073; C-47.
Possession. R-218; C-397. Nov. 26.
The Lure of Jade (Pauline Frederick). R-235; C-397. Nov. 26. (Six Reels).
Silent Years (Six Reels.) R-536. Dec. 3. C-705. Dec. 10.
The Duke of Chimney Butte (Fred Stone—Six Reels).
At the Stage Door (Cabanne Production—Six Reels). R-981. Dec. 24. C-1120. Dec. 31.
Eden and Return (Doris May—Six Reels). R-1127. Dec. 31. C-202. Jan. 14.
Five Days to Live (Sessue Hayakawa). R-319. Jan. 21.
The Call of Home (R-428. Jan. 28).

SELZNICK

ELAINE HAMMERSTEIN STAR SERIES

Handcuffs or Kisses. R-944; C-1023.
The Way of a Maid.
Why Announce Your Marriage? (R-430. Jan. 28).

EUGENE O'BRIEN STAR SERIES

Is Life Worth Living? R-541; C-49.
Clay Dollars.
Chivalorus Charles (R-1127. Dec. 31).

OWEN MOORE STAR SERIES

The Chicken in the Case. L-5,261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience. R-639; C-163.

CONWAY TEARLE STAR SERIES

After Midnight. R-575; C-895.
The Man of Stone. (R-457. Nov. 26. C-849. Dec. 17).
Shadows of the Sea (R-205. Jan. 14).

SPECIAL PRODUCTIONS

Who Am I? R-440; C-49.
Conceit (All Star). R-856. Dec. 17. C-1120. Dec. 31.
A Man's Home (All Star). R-649; C-759.
The Greatest Love (Vera Gordon.

REPUBLIC

The Gift Supreme (Bernard Burning).
Children of Destiny (Edith Hallor.

SHORT SUBJECTS

William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

REVIVALS

Scandal (Constance Talmadge).
The Lone Wolf (Hazel Dawn and Bert Lytell).
The Iron Trail (Rex Beach Production). C-397. Nov. 26.

UNITED ARTISTS

Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.
Carnival (Harley Knoles Production). 6,000 Ft. R-113; C-395.
The Three Musketeers (Douglas Fairbanks). R-211; C-397.
Disraeli (George Arliss). R-96; C-163.
Little Lord Fauntleroy (Mary Pickford). 9,984 Ft. R-573; C-649.
The Iron Trail (Rex Beach Production). C-397. Nov. 26.

UNIVERSAL

JEWELS

Outside the Law (Six Reels—Priscilla Dean). R; Vol. 48-465.
Reputation (Eight Reels—Priscilla Dean). R-205; C-267.
No Woman Knows (Seven Reels). R-447; C-529.
Conflict (Priscilla Dean). R-95; C-159.
The Fox (Harry Carey). R-590. Dec. 3. C-705. Dec. 10. (Seven Reels).
The Leather Pushers (Series of Two-Reelers). R-425. Jan. 28.
Foolish Wives (Erich Von Stroheim). R-316. Jan. 21.

JEWEL COMEDIES

A Monkey Movie Star (Joe Martin).
Robinson's Trouseau (Lee Moran).
P. D. Q. (Lee Moran).
The Monkey Schoolmaster (Joe Martin).

SPECIAL ATTRACTIONS

Dr. Jim (Frank Mayo). R-458. Nov. 26. C-531. Dec. 3.
A Parisian Scandal (Marie Prevost). 4,739 Ft. R-536. Dec. 3. C-705. Dec. 10.
Cheated Hearts (Herbert Rawlinson). 4,415 Ft R-712. Dec. 10. C-849. Dec. 17.
Shattered Dreams (Miss Du Pont). R-853. Dec. 17. C-1120. Dec. 31.
Playing With Fire (R-932. Dec. 24. C-1120. Dec. 31.
The Fire Eater (Hoot Gibson). R-1129. Dec. 31. C-103. Jan. 7.
The Guttersnipe (Gladys Walton). R-116. Jan. 7. C-202. Jan. 14.
Across the Deadline (Frank Mayo). R-204. Jan. 14.
Don't Get Personal (Marie Prevost). R-206. Jan. 14.
The Scrapper (Herbert Rawlinson). R-431. Jan. 28.

SERIALS

The Terror Trail (Eileen Sedgwick).
Winners of the West (Art Acord). R-575; C-649.
The Secret Four (Eddie Polo).
With Stanley in Africa (George Walsh and Louise Lorraine).

WESTERN DRAMAS
(Two Reels Each)

The Dream Girl.
Ned of the News (Percy Pemroke).
A Battle of Wits (Eileen Sedgwick).
The Deputy's Double Cross (Laura LaPlante and Lee Shumway).
The Night Attack (Eileen Sedgwick).
Captain's Kidd's Finish (Mack Wright).
The Phantom Terror (Jack Perrin).
The Ranger's Reward (Art Acord).
Fighting Back (Elmo Lincoln).
The Open Wire (Eileen Sedgwick).

CENTURY COMEDIES
(Two Reels Each)

Teddy's Goat (Teddy, the Dog). R-854. Dec. 17.
Get Rich Quick Peggy (Baby Peggy).
A Family Affair (Charles Dorety).
The Dumb-Bell (Harry Sweet). R-114. Jan. 7.
Chums (Baby Peggie and Brownie). R-113. Jan. 7.
Shipwrecked Among the Animals (Harry Sweet). R-206. Jan. 14.
The Straphanger (R-428. Jan. 28).
An Idle Roomer.
The Touchdown (Lee Moran). R-425. Jan. 28.
Circus Clowns (Brownie).
Horse Sense (Harry Sweet).
Little Miss Mischief (Baby Peggy).

STAR COMEDIES
(One Reel Each)

Ice Box Pirates.
Heart Breakers.
Show Me Your Samples.
Fur Coats and Pants. R-203. Jan. 14).
Oh Nursie!
Westward Whoa. (R-205. Jan. 14).
Almost a Rancher.
Penny Ante.
The News Maker.
The Fake Quake.
Rignt But Wrong.
Both Booths.

SERIES

The Return of Cyclone Smith (Two Reels Each).

VITAGRAPH

SPECIAL PRODUCTIONS

The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.
The Son of Wallingford. R-943; C-47.
The Flower of the North (R-427. Jan. 28).

ALICE JOYCE

The Scarab Ring.
The Inner Chamber (Six Parts). R-94; C-273.

CORRINE GRIFFITH

Moral Fibre. R-945; C-159.
Received Payment. R-320. Jan. 21.

EARLE WILLIAMS

Bring Him In. R-1074; C-289.
It Can Be Done.
Lucky Carson. R-318. Jan. 21.

ANTONIO MORENO PRODUCTIONS

Three Sevens. R; Vol. 49, P-991; C-49.
The Secret of the Hills.

ALICE CALHOUN'S PRODUCTIONS

The Rainbow.
The Matrimonial Web. R-220; C-289.
The Little Minister. (R-1129. Dec. 31. C-202. Jan. 14).

WILLIAM DUNCAN

Steelheart. R-450; C-529.
No Defense (R-425. Jan. 28).

Note—Refer to page 556 for explanation of reference marks

CURRENT FILM RELEASE DATES

LARRY SEMON COMEDIES
The Bell Hop.
The Sawmill.
JIMMY AUBREY COMEDIES
The Mysterious Stranger.
The Messenger (R-113. Jan. 7).
SERIAL
Breaking Through (Carmel Myers and Wallace McDonald).

WID GUNNING, INC.

The Blot (Lois Weber Production). 7,121 Ft. R-930; C-163.
Quo Vadis (Reissue—Six Reels). 5,834 Ft. F-95; C-397.
Good and Evil (Lucy Doraine). 4,951 Ft. R-447; C-649.
Girl from God's Country (Nell Shipman). 6,957 Ft. R-448; C-529.
The Old Oaken Bucket. 5,093 Ft. (R-217; C-1120. Dec. 31).
Moongold (Will Bradley). 3,175 Ft.
Post Nature Pictures (Twenty-six Single Reels).
What Do Men Want? R-459. Nov. 26. (6,141 Ft.).
Our Mutual Friend (English Production—Six Reels). R-712. Dec. 10. C-976. Dec. 24. (7,698 Ft.).
White Hands (Hobart Bosworth). 5,554 Ft.
Bear, Boy and Dog. (2,053 Ft.).
Puppy Days. (959 Ft.).
Robinson Crusoe Hours. (966 Ft.).

STATE RIGHT RELEASES

ADVENTURES OF TARZAN
Adventures of Tarzan (Serial—Fifteen Episodes) (Elmo Lincoln-Star).

ALEXANDER FILM CORP.
Sherlock Holmes (Two-Reelers). R-203. Jan. 14.

ASSOCIATED PHOTOPLAYS
Crossing Trails (Pete Morrison).
Too Much Married (Mary Anderson).

AYWON FILM CORP.
The Better Man (Snowy Baker). R-459. Nov. 26. (C-1120. Dec. 31).
Western Firebrands (Big Boy Williams). R-458. Nov. 26.
Fidelity (All-Star Cast).
Lure of the Orient (Jack Conway-Frances Nelson).
Western Firebrands (Big Boy Williams).
Across the Border (Big Boy Williams).
Rounding Up of the Law (Big Boy Williams).
Silent Shelby (Frank Borzage).
Hair Trigger Casey (Frank Borzage).

C. C. BURR
Burn 'Em Up Barnes (Johnny Hines). R-211.

CLARK-CORNELIUS
Diamond Carlisle (R-430. Jan. 28).
Whispering Woman (R-436. Jan. 28).
Living Lies. R-322. Jan. 21.

DU MAHAUT-KLEIN
Monty Works the Wires (Monty—A Dog). R-713. Dec. 10.

EQUITY PICTURES
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Where Is My Wandering Boy?
Heedless Moths (Audrey Munson). R-743.
What No Man Knows (Clara Kimball Young). R-1077. (C-108. Jan. 7.)

EXPORT AND IMPORT
Wild Animal Serial (15 Episodes—Selig Productions).
The Jungle Goddess (Elinor Field and Truman Van Dyke). Fifteen Episode Selig Serial. R-427. Jan. 28.

C. B. C.
Dangerous Love.
The Victim.
Captivating Mary Carstairs.
Star Ranch Westerns (Two-reels, bi-monthly).

GEORGE H. DAVIS
The Heart of the North (Roy Stewart). R-208; C-649.
Life's Greatest Question.

THE FILM MARKET
The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

PHIL GOLDSTONE
The Unknown (Dick Talmadge). (R-1123. Dec. 31).

GRAPHIC
Mother Eternal (Vivian Martin — Seven Reels). R; Vol. 49, P-990; C-45.
Fountain of Youth. R-321. Jan. 21.

JANS' PICTURES
Man and Woman. R-447; C-529.
The Amazing Lovers. R-946.

J. W. FILM CORP.
Road to Arcady. (R-1129. Dec. 31).

GEORGE KLEINE
In the Fog (R-115. Jan. 7).

L. & H. ENTERPRISES
Daughter of the Night (R-114. Jan 7).

LEE-BRADFORD
The Unconquered Woman (Rubye DeRemer).
Determination. R-319. Jan. 21.

PACIFIC FILM COMPANY
The Able Minded Lady (H. B. Walthall).
The Call from the Wild. R-323.
The Fatal Thirty.
The Impossible Boy.
Foliy Comedies (George Ovey—Single Reels).
Foliy Comedies (Vernon Dent—Single Reels).

PHOTOCRAFT PRODUCTIONS
Oh, Mable Behave (Four Stars) (R-355. Dec. 17).

PRODUCERS' SECURITY
Diane of Star Hollow. R-880; C-47.
Mr. Bingle (Daddy Dumplins).
The Soul of Man (Six Reels).
Mr. Potter of Texas.
Cissy Fitzgerald Comedies (Two Reels).
The Right Way. R-218; C-397. Nov 26.
Squire Phinn.
Welcome to Our City.
Trail of the Law.
The Man Who Paid.
Irving Cummings Series (Two Reels).

RIALTO PRODUCTIONS
Holy Smoke (Funnyface). R-810.
Funny Face Comedies.
Windsor McCay Animated Drawings.
Tony Sarg Almanac.
Charley Cartoons.
Lee Kid Comedies.
Four Eileen Sedgwick Features.
Body and Soul. (Anna Luther).
Silks and Saddles.
Power of the Borgias.
Six Clara Kimball Young Reissues.

RAINBOW FILM CORPORATION
A Girl's Decision. R-93; C-397.

RUSSELL PRODUCTIONS
Shadows of Conscience (Russel Simpson). 7 Reels. R-1075; C-47.

TONY SARG
The Original Golfer. (R-116. Jan. 7.)

WILLIAM STEINER
Tangler Trails (Neal Hart). R-980. Dec. 24. (C-1120. Dec. 31.)

SWEDISH BIOGRAPH
Sir Arnes Treasure. 6,500 Ft. R-711. Dec. 10. C-976. Dec. 24.

TEXAS GUINAN PRODUCTIONS
Texas of the Mounted. R-1073.
Code of the West. R-94.
Across the Border (2 Reels). R-590. Dec. 3.
The Spitfire (2 Reels). R-590. Dec. 3.

WESTERN PICTURES' EXPLOITATION
A Dangerous Pastime.
That Something. R-758.
Scattergood Stories (Two Reel Comedies).
The Masked Avenger (Lester Cuneo).
Making the Grade (David Butler). R-207. Jan. 14.
Blue Blazes (Lester Cuner). R-320. Jan. 21.

WESTERN PICTURES' CORP.
Partners of the Sunset (Allene Ray).
Lady Luck (Allene Ray).

WORLD FILM CORPORATION
Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757; C-49.

WESTERN FEATURES' PRODUCTIONS, INC.
(Featuring "Bill" Fairbanks)
Go Get Him.
A Western Demon (William Fairbanks). R-96.
Hell's Border.
Fighting Heart.
Daredevil of the Range.

WARNER BROS.
Why Girls Leave Home (Anna Q. Nilsson). R-210; C-273.
Parted Curtains (H. B. Walthall and Mary Alden). R-94; C-397. Nov. 26.
School Days (Wesley Barry) (R-356. Dec. 17). C-976. Dec. 24.
Ashamed of Parents. (R-1128. Dec. 31.)

WESTERN CLASSIC SALES
(Two-Reel Dramas)
Bullets and Justice.
The Heart of Texas Pat.
The Unbroken Trail.

MISCELLANEOUS

AMERICAN FILM COMPANY
Quick Action (William Russell).
Sally Shows the Way (Mary Miles Minter).
The Moonshine Menace (Helen Holmes).
High-Gear Jeffrey (William Russell).
Youth's Melting Pot (Mary Miles Minter).
A Crook's Romance (Helen Holmes).
A Rough-shod Fighter (William Russell).
The Loggers of Hell-Roarin's Mountain (Helen Holmes).
Silent Shelby (Frank Borzage).

ASTA FILMS, INC.
Hamlet (Asta Neilson). R-336.

HENRY BALLMAR
Once Upon a Time. (R-207. Jan. 14).

CAPITAL FILM COMPANY
Fritzi Ridgeway Series (Two Reel Westerns).
Neal Hart Series (Two Reel Westerns).
Helen Gibson Series (Two Reel Westerns).
Al Jennings Series (Two Reel Westerns).
Capital Two Reel Comedies.
Witches Lure (All Star Cast).

EMERSON-LOOS
Red Hot Romance. R-713. Dec. 10.

D. W. GRIFFITH
Orphans of the Storm. (R-1125. Dec. 31). (C-312. Jan. 21)).

FEDERATION PRODUCERS' SERVICE
The New Disciple. (R-1127. Dec. 31. C-202. Jan. 14.

KINETO COMPANY OF AMERICA, INC.
The Four Seasons (4 Reels). R-694; C-159.
Kineto Reviews
(Released Through National Exchanges, Inc.)
(One Reel)
(Third Series)
Hiking the Alps With the Boy Scouts.
Manhattan Life.
Eccentricities of the Wasp and Bee.
Fur and Feathers.
My Adirondacks Outing.
The Chemistry of Combustion.
The Victory Pageants.
The Delta of the Nile.
A Glimpse of the Animal Kingdom.
Better Milk. R-587. Dec. 3.
Permanent Peace. R-586. Dec. 3.
Urban's Movie Chats
(Released Through State Rights Exchanges)
First Series from No. 1 to 26, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

EXCEPTIONAL PICTURES' CORP.
January—Martin Johnson's "Jungle Adventures." R-449; C-649.
January—His Nibs (Chic Sale). R-947; C-1023.

W. KURTZ & CO.
Shattered (Foreign Film). R-460. Nov. 26.

NATIONAL EXCHANGES, INC.
Shadows of the West (Hedda Nova).
The Lotus Blossom. R-809; C-159.
Charles Ray two-reel re-issues.
Kineto Reviews (One-Reel Educational).
Rainbow Comedies (Edna Shipman and John Junior) (Two Reels Each).

WILL ROGERS
The Ropin' Fool (Two Reels). R-335.

ROMAYNE SUPERFILM CO.
The Toreador (3,600 Feet).
Rigoletto (6,000 Feet).

SACRED FILMS
The Bible. R-219.

Note—Refer to page 556 for explanation of reference marks

PROJECTION

By F. H. RICHARDSON

Union Displays Good Sense

For the reason that I do not wish to subject the union to any possibility of a come-back, at least until I see what, if any backing it will have in its move, the name of the union from which the following letter was received will be kept secret.

May say, however, that the letter is under the official seal of the union and the union is a projectionist (operator) union in a well organized town (100 per cent., sofar as concerns projectionists) of something like a half million population.

Just what it might be possible to accomplish in the matter of securing adequate representation on the executive board and in the International office I cannot say, but I do not regard the office of International President as among the possibilities for the projectionist end. And anyhow a change in International President might not be a wise move.

I do not know, because I know but little of Stage Employee Lempke, the present International President.

He may be a very capable man, and the fact that he has apparently either himself used, or has allowed those subordinate to him to use what opportunity they possessed to injure me, weighs as nothing. I am for the man for International President who can bring about the greatest amount of good for the men, remembering always that the mere forcing up of wages is not all that is to be accomplished.

Charles Shay was THE man, but he is out and I don't believe could be induced to return to office.

A Fight Should Be Made

I do believe, however, that in any event a fight for two things should be made, and this department, with whatever influence it may have, is at the service of those who may wish to make it, always provided a sufficient number of unions signify a willingness to take up the matter to make it worth while.

There are many progressive unions. How many of you are willing to make a campaign for (a) at least one international officer other than members of Executive Board AND two members of the Executive Board. (b) The changing of the "Moving Picture Machine Operater" in the name of the organization to Motion Picture Projectionists.

Unless further change were made in the name it would then stand:

International Alliance of Theatrical Stage Employees and Motion Picture Projectionists of the United States and Canada.

Any union willing to take up this matter must write this department, under its seal. Its name and location will NOT be divulged without its own official consent, but I suggest that this sanction be given.

The letter reads:

Mr. F. H. Richardson,
Projection Dept., Moving Picture World,
New York City.

Dear Brother Richardson: Your article in December 24 issue of the Moving Picture World, regarding the I. A. and our lack of adequate representation on the Executive Board and in the International offices, was read and commented on at our last meeting.

This local desires to inform you that it fully indorses the article in question and believes that every "operators'" local should start immediate action to obtain a fifty per cent. (50%) projectionist representation on the Executive Board of the I. A. at the next convention.

This local has adopted as its slogan: "A PROJECTIONIST FOR OUR NEXT INTERNATIONAL PRESIDENT," and have already instructed our delegates to agitate along these lines.

Signed by Secretary and Sealed.

P. S. My own personal comment is: more power to your trigger fingers—that is if you use the typewriter the same way I do.

And there you are, gentlemen. The projectionists of this country certainly are entitled to at least a larger representation than they now have in the official family of their organization; also they most certainly are entitled to select the official name they shall be known by. Personally I am not looking for a fight, but I am for anything which is for the best interests of the projectionists, and a fight (if fight it must be) won't give heart failure.

Managerial Incapacity

Ordinarily I pay no attention to unsigned letters, but this time I will take a chance and print one. It comes from New York City. Here it is:

Some time ago one of the members of my local was "fired." As was the proper thing, the local officials attempted to save the brother his position, because there was no just cause for his dismissal. But this brother is an independent chap who has a few "international flags" (greenbacks) tucked away. He told the union officers to lay off, as he did not care to work for a manager who for any reason, or no reason at all, did not want him.

The chief objection the manager had to him was the fact that he kept and USED a pair of field glasses, which the other projectionist (the manager's pet) did not use. The projection distance was about one hundred feet. The manager's contention was that the use of the glasses proved that the projectionists' eyesight was not good.

I am working under somewhat similar conditions, and following the advice given in the projection department some time ago I procured an opera glass, though previous to that time I thought it foolish for a projectionist to buy a glass to use on his job.

Manager Reads the World

My manager reads the World from cover to cover, but was not in the game when you gave the advice named. By defending the man who was let out I have incurred the other manager's enmity, and he might convert my own manager to his way of thinking with regard to the glasses proposition.

I would therefore ask you to comment on the matter in the department, if you will.

As I have intimated, my friend is making no squawk about loosing the job, and if this were inserted over my own signature he might get "sore." His former manager prefers Snappy Stories to trade papers, so will not see what you may say about the matter.

Really, Mr. Incognito, I shall lose no sleep if he does. Sometimes it is a pleasure to tell a man he is own brother to an ass, and this is one of them.

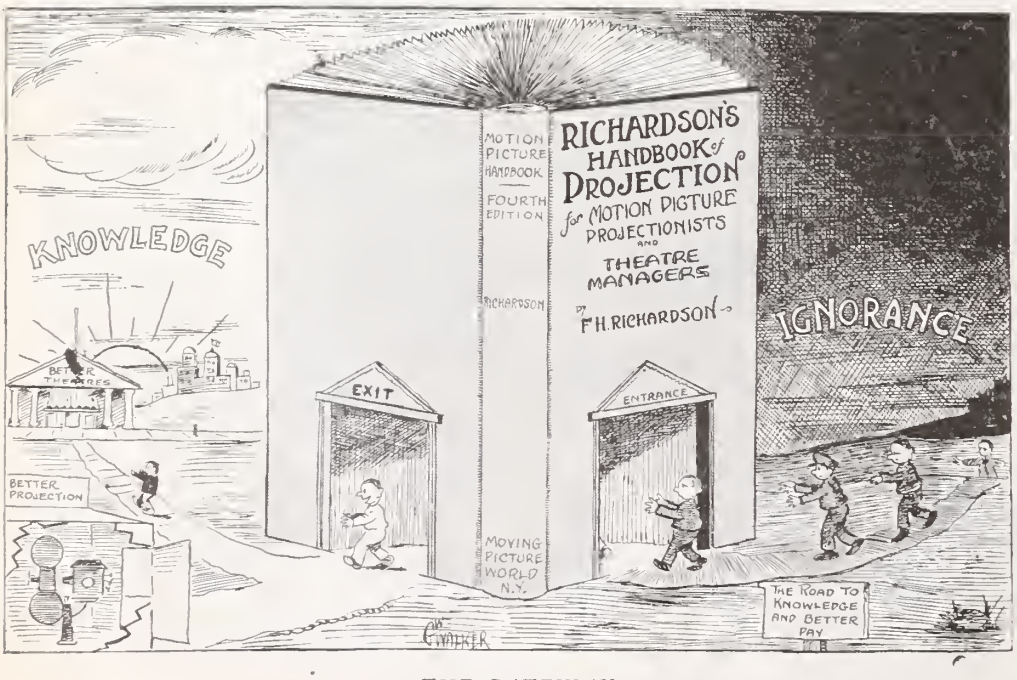
The distance of projection is approximately one hundred feet. It is absolutely necessary to the keeping of definition (focus) perfectly sharp—or as sharp as it can possibly be made. that the projectionist have a very sharp view of fine detail on the screen.

Has He the Gall?

Will this wisehimer "manager," who I would imagine really would prefer Snappy Stories to a projection department, have the gall to tell me that a man with normal eyesight can examine detail in the foliage of a tree when he is one hundred feet away as well as he can at half that distance?

Can any man, for instance, see and examine the veins on a leaf when one hundred feet away? Will even the most stupid addlepate declare that the projectionist can possibly secure the best possible definition unless he can see very clearly every fine detail of a picture, and will he have the chilled steel nerve to say any pair of normal eyes can examine fine detail at a distance of one hundred feet, especially when compelled to look out of a comparatively light room through a port hole of none too great size.

The manager who did the firing is the one who should have himself been fired. What



THE GATEWAY
Cartoon by G. W. Walker

business was it of his anyhow, if the man was delivering the goods on the screen?

For his information let me say that only last night I was in the projection room of the Capitol Theatre, of which Samuel Rothafel is manager, and Cecil Wood, chief projectionist, exhibited to me, with pardonable pride, a pair of forty dollar glasses which are kept solely and wholly to examine the picture with and see that it is in sharp focus.

The really wise manager will, if his projection distance be as much as one hundred feet, procure a good glass, and instead of firing his projectionist for using it, fire him if he does not use it, and use it regularly, too.

From Santa Fe

I was genuinely surprised to receive a letter from Santa Fe, New Mexico. Its writer is right up to date, for he signs himself W. H. Stevenson, chief projectionist, El Onate Theatre. He says:

Dear Mr. Richardson: This is a letter from the one who shoots the stars and starlets through the lens ports of the most unique theatre in all America.

It is possible the quaintness of the theatre may suggest to your mind the thought that the projection may also belong to another age. If so, please dismiss the thought. Through the help given by your Handbooks and nearly twelve years reading the projection department I am able to say that our projection is nearly all we desire it to be.

Actual experience counts for a great deal, but if we did not have the Handbook and the department I very much doubt if we would have either the equipment or the screen results we have today.

I have been helping shoot and shooting pictures for nearly twelve years, and although I have never directly asked your help, your Handbook and the department have nevertheless been my standbys during all that time, and today I would just as soon miss a meal as miss a copy of the Moving Picture World.

Great Strides Have Been Made

Great strides have been made in the improvement of projection room, but recently the president of a nearby local union came into mine with Friend Manager. He looked around and said to the manager: "There is only one thing I can see wrong with your booth, and that is you should not have those windows opening out to the outside. The "operator" will be looking at the street paraders instead of at the screen."

I informed him that there were plenty of men in the profession who would look at the screen instead of at the street, and that he need not hire street lookers.

We have an up-to-date projection room. It is well ventilated and is one any projectionist should be proud to work in. If he cannot put the results on the screen with such equipment it is time he learned some other way of making a living. There is a short article on page 946, December 24 issue. I will try and send you projection room photographs soon. Keep the good work going. More and more power to you and to your pen.

From the article in December 24 issue we learn that the El Onate is probably the only theatre in the world built on the Indian Pueblo plan, or design of architecture. I certainly would like to have some photographs of it and of its projection room.

Agrees With Stevenson

I must agree with the local president, Friend Stevenson. While it is very true that you are in a pretty reasonably warm climate, and while what you have said is true, still I have consistently opposed projection room windows which could be "looked out of."

One reason is that, while as you say, good men will not leave their projector when it is running, still sad experience has shown that a very large percentage of men will, and the window, especially if it overlooks a street, is an ever present temptation to them.

We have men like yourself who will not be tempted, but they are, I am sorry to say, sadly in the minority. Then, too, such windows flood the projection room with light at matinees, which operates to injure the sharpness of the view the projectionist has of the screen.

I am, of course, glad that we have helped you. You will find the new Handbook to very far over-top all previous editions. My compliments to you on your good and conscientious work. Keep it up.

Wants Help

J. M. Jacobs, motion picture projectionist, South Boston, Va., says:

Have been having trouble with my arc lately. Thought maybe you could help me. Have been using a motor generator set until recently, but it has broken down and now I have to use A. C. With D. C. from the M. G. set I used ¾ cored carbons above and ⅝ below, which same I continued to use after the set broke down.

Found I got fairly good results, but was not satisfied, so had manager order some A. C. White Special carbons of the same sizes, and in one of the lamps the lower gets red hot in a few seconds after the arc is struck. In the other the results are fairly good.

The lamp, the trouble is it takes current through a 30 to 60 ampere A. C. to A. C. Compensarc; the other takes current through a rheostat.

Have examined all connections and find them to be O. K. Have a 144-foot distance of projection. Don't you think it would be better if I used the same size upper and lower—say ¾ inch carbons in upper and lower, at least as long as I use the White A. C. Specials? Any information you may give me will be highly appreciated.

Overloading?

It is possible you have a high voltage, and that your Compensarc is delivering considerably more than its rated amperage, thus overloading the lower (5/8) carbon. Your manager should supply you with an ammeter, which he can obtain for a comparatively small sum from the United Theatre Equipment Corporation, 25 West Forty-fifth street, New York City. I would as soon think of running a theatre of my own without an ammeter as I would of running it without any other absolutely essential piece of apparatus.

First: When the show is finished for the day, have enough extra wire handy—you can probably borrow some from the light plant, if you haven't any—to extend the wires sufficiently for the purpose.

Disconnect your wires from both the lamps, and connect those now connected to projector No. 1 to the lamp of projector No. 2, and vice versa. If you find the trouble follows the Compensarc, and that the lamp the trouble was in operates all right when connected to the rheostat, then the trouble is pretty certainly located in overloading of the carbon, though it will nevertheless be well to carefully examine the inside, or gripping surfaces of your carbon jaws, and be sure they are flat, smooth and clean, because if they be rough, warped or scaled, there will be arcing or high resistance between the carbon and metal, which generates heat in proportion to the amount of the trouble.

If Jaws Are In Good Condition

If you find the jaws to be in good condition, and that the trouble changes with the changed connection, then it is reasonably certain that your Compensarc is delivering too much current, because a five-eights cored carbon should not, under any circumstances, be overloaded to that extent with sixty amperes.

If your Compensarc has a sixty ampere maximum capacity (are you sure it is not a special machine wound to deliver 70 or 80 amperes?) then it is possible that it is working on high voltage, and is itself overloaded, though it would be possible that it would deliver high amperage without injurious overload.

To determine the latter point, get a good thermometer and measure the temperature of the surrounding air near the Compensarc. Then bed the thermometer bulb in a small ball of putty, and place it, the putty, in contact with one of the Compensarc coils, during the running of one full reel of film. If the temperature of the coil is not to exceed 72 degrees Fahr. in excess of that of the surrounding air, then the Compensarc is taking no harm from overload, or anything else.

Briefly, the trouble is one of two things, viz: overload of the carbon or poor contact between carbon and carbon jaw, qualified by the fact that it may be a combination of both.

NOTE: If you switch wires and find it necessary to splice the wires to make them reach—as will probably be the case—it is not necessary to solder the joints for such temporary use. Just clean the wire ends well and wrap them tightly together.

If you have no wire large enough, but have smaller wire, you have only to use it doubled as many times as may be necessary to make it equal a No. 6. For instance, four No. 12 or three No. 10 wires will be all right, meaning by that that you must have that many for each side of the circuit.

MANY A SCREEN IS UNJUSTLY BLAMED

GIVE YOURS A CHANCE

and project steady, brilliant pictures at a moderate cost, by installing the Hallberg Motor Generator.

For twelve years, the acknowledged best.

All circuits—single and double arc—25 to 125 amperes.

Folder P. W. tells all about it—write for one now.

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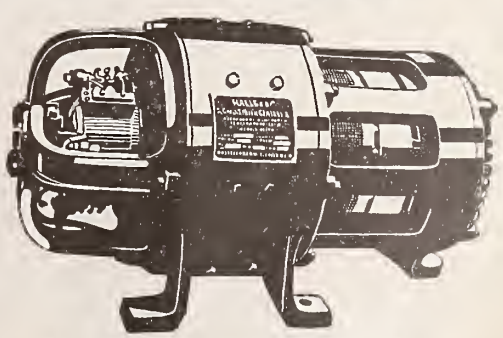

HALLBERG TWO-IN-ONE SERIES ARC MOTOR GENERATOR

Better Equipment

Conducted by E. T. KEYSER

$7,616,000 Is to Be Expended Upon These New Picture Houses

THIS week we report seventy-five new picture houses, whose erection is now being planned or actually under way.

Although the estimated expenditure for but forty-six of the new houses are stated, it totals up to the comfortable sum of $7,616,000.

Three of the houses call for an expenditure of $1,000,000 each, one will call for $500,000, two will cost $400,000 each and three of the houses will cost $350,000, $300,000 and $275,000 respectively.

Two will cost $250,000 each and two other houses will each cost $200,000.

One house will call for $180,000 and two will cost $175,000 each.

At an expenditure of $100,000 each, three houses will be built, another will cost $80,000.

Three houses will call for $75,000 each, one will cost $70,000 and one will cost $60,000.

Two houses will call for $50,000 each, three will cost $40,000 each, while two others will cost $35,000 each.

Six of the houses will cost $30,000 each and four others will each cost $25,000, while four smaller houses will be erected at an expenditure of $20,000, $15,000, $11,000 and $10,000 respectively.

The Geographical Distribution

The new houses will be geographically distributed as follows:

California, three; Colorado, two; Connecticut, one; Delaware, one; District of Columbia, one; Georgia, one; Chicago, five; remainder of Illinois, three; Indiana, two; Iowa, three; Kansas, one; Maine, 1; Baltimore, one; Massachusetts, one; Michigan, three; Minnesota, one; Missouri, one; Nebraska, two; New Jersey, four; New York State outside New York City, five; New York City, five; Ohio, four; Pennsylvania, nine; South Carolina, one; South Dakota, one; Tennessee, one; Texas, three; Virginia, one; West Virginia, four; Wisconsin, three, and Wyoming, one.

In addition to these new houses, nine items refer to the improvement and renovation of picture theatres already built and in operation.

EAGLE ROCK, CALIF.—Rommel Construction Company, Glendale, has contract to erect moving picture theatre on South Central avenue, with seating capacity of 600. Pipe organ will be installed.

LOS ANGELES, CALIF.—L. A. Smith is preparing plans for theatre, store and office building, to be erected at Leeward and Vermont avenues, with seating capacity of 900. Lessees, Bard Brothers.

SAN PEDRO, CALIF.—Mrs. R. F. S. de Dobson will erect theatre and office building, to cost $40,000. Theatre will have seating capacity of 1,600. Lessee, West Coast Theatre Company.

DENVER, COLO.—Work is progressing rapidly toward completion of the beautiful new Colorado Theatre at Sixteenth and Curtis street for the Bishop-Cass Theatre Company. Arthur P. Willett, of New York, has been commissioned to arrange the color scheme. Two curtains will be in evidence, designed of beautiful Spanish red velvet, one parting over the screen and the other disclosing the proscenium arch. Everything from the draperies in front of the sunken orchestra pit to the tones of color on the walls and in the foyers, will be in harmony with the Spanish style of architecture of the building.

GREELY, COLO.—Mrs. Grace Pennington, Salina, has purchased site for erection of moving picture theatre, to cost $30,000.

WINDSOR, CONN.—Lawrence & Coe Construction Company, 372 Trumbull street, has contract to erect theatre, store and assembly hall, for A. C. Lovell, to cost $25,000.

NEWARK, DEL.—J. Clifford Willis has contract to erect one-story brick and concrete moving picture theatre, 90 by 27 feet, for Louis Handloff.

WASHINGTON, D. C.—Victor J. Evans, Victor Building, has plans by Milburn Heister Company, 1710 Fourteenth street, N. W., for one and three-story brick, concrete and hollow-tile moving picture theatre, 50 by 100 feet, to be erected on G street near Grant place, to cost $60,000.

MOULTRIE, GA.—Capitol Theatre Company will erect new theatre to replace burned structure.

CHICAGO, ILL.—McVicker Theatre Company, Rialto Theatre Building, has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for theatre, to cost $275,000.

CHICAGO, ILL.—Zimmerman, Saxe & Zimmerman, 64 East Van Buren street, are preparing plans for one-story brick theatre, 100 by 175 and 175 by 200 feet, with seating capacity of 1,200, to be erected at southwest corner Fifty-fifth street and Blackstone avenue, to cost $400,000.

CHICAGO, ILL.—W. C. Earl has plans by Whitney & Williams, 122 South Michigan avenue, for theatre, to cost $50,000.

CHICAGO, ILL.—Tom Petrulas and Charles H. Shall, promoters, 127 North Dearborn street, have plans by Robert M. Hyde, 8 South Dearborn street, for two-story brick and stone theatre, store and office building, 58 by 150 feet, to be erected at Morgan Park, northeast corner 111th street and Homewood avenue, to cost $100,000. Theatre will have seating capacity of 1,500.

CHICAGO, ILL.—Joseph Hopp has plans by William T. Braum, 64 East Van Buren street, for theatre to be erected at North avenue and Larrabee street, to cost $300,000.

ELKVILLE, ILL.—A. E. Atkins has plans by Gill & Fath, 1328-A Walnut street, Murphysboro, for theatre, to cost $30,000.

ELMWOOD PARK, ILL.—Rubin Levine, 133 West Washington street, Chicago, has plans by Whitney & Williams, 122 South Michigan avenue, Chicago, for one-story brick and stone theatre, 50 by 130 feet, with seating capacity of 500.

PRINCETON, ILL.—Manager W. O. Stevens is organizing company to erect theatre at Main and Marion streets.

BLOOMINGTON, IND.—Lincoln Theatre Company has plans by Fritz Anderson, 108 South Fourth street, for one-story brick theatre, 50 by 123 feet, for colored people, to cost $35,000.

LINTON, IND.—Mrs. Lillie Shanklin, Jasonville, has plans by J. F. Fritz for one-story brick moving picture theatre, 40 by 125 feet, to cost $15,000.

DAVENPORT, IA.—Theatre and department store building will be erected for M. L. Parker by Putman Estate, to cost $1,000,000.

DES MOINES, IA.—Plans have been completed for Roosevelt High School, to cost $1,000,000. Specifications include auditorium, with seating capacity of 2,000, equipped for either moving picture or dramatic productions.

WATERLOO, IA.—Mauser & Fell have contract to erect theatre for Alexander Frank, to cost $11,000.

MILFORD, IA.—George Tjaden plans to erect moving picture theatre, with seating capacity of 400.

HUTCHINSON, KANS.—E. L. Baker has plans by Ralph Beattie & Company for two-story brick and stone-trim theatre and hotel building, 100 by 140 feet, to cost $35,000.

BELFAST, ME.—New moving picture theatre will be opened in Lancaster Building on lower Main street, with seating capacity of 150.

BALTIMORE, MD.—Metropolitan Theatre Company has been organized with $550,000 capital and has plans by Otto G. Simonson, Maryland Casualty Tower Building, for large moving picture theatre, with seating capacity of 1,800, to be erected at North and Pennsylvania avenues.

NORTH ADAMS, MASS.—Richmond Wellington Hotel Corporation has plans by Architect Vane, Pittsfield, for an up-to-date theatre.

DETROIT, MICH.—Charles M. Ross, 858 Penobscot Building, has contract to erect two-story theatre, store and office building, 154 by 100 feet, on Joseph Campau and Trowbridge avenues for Martha Theatre, to cost $100,000. Theatre will have seating capacity of 1,150.

MARINE CITY, MICH.—Robert Baumann has plans by Carl L. Baumann, 901 Sixth street, Port Huron, for theatre, to cost $40,000.

PETOSKY, MICH.—J. L. Gaston will erect theatre, to cost $30,000.

DULUTH, MINN.—Cook Brothers' Amusement Enterprise, Carrick Building, will erect four-story brick and reinforced concrete theatre, 140 by 115 feet, at Superior street and Fourth avenue, N. W., to cost $350,000.

ST. LOUIS, MO.—Aubert Photo Play Company, Title Guaranty Building, has plans by Paul Klingenschmidt, 5086 Wells avenue, for theatre, with seating capacity of 4,000, to cost $250,000.

GRAND ISLAND, NEB.—Strand Theatre will be rebuilt.

OMAHA, NEB.—As soon as site is acquired, Orpheum Company plans to erect new theatre, to cost $1,000,000. Address Mortimer Singer, general manager.

Ready—

EASTMAN FILM CEMENT

Cut where you will, splice with Eastman Film Cement and for all practical purposes the reel's original resistance to strain both in projection and re-wind is restored. The splice is secure against break or buckle.

Eastman-made and Eastman-tested as the presence of this seal on the container testifies:

TESTED EK CHEMICALS

Eastman Film Cement is the only cement that may be used successfully with either Regular or Safety film. It may be obtained in 1 oz. and 16 oz. bottles, and gallon containers.

EASTMAN KODAK COMPANY

Motion Picture Film Department Rochester, N. Y.

PIERCE, NEB.—Pierce Opera House will be remodeled. Address Joseph Braum, owner.

BERLIN, N. J.—Consolidated Theatres Corporation, Victory Building, 1011 Chestnut street, Philadelphia, will erect one-story brick moving picture and vaudeville theatre on White Horse Pike.

HAMMONTON, N. J.—Consolidated Theatre Corporation, of Philadelphia, has purchased the Heck property, known as the Hammonton Hotel, from Rebecca and Joseph P. Heck. It is proposed to erect a handsome, up-to-date theatre on this site, which extends 90 feet on Egg Harbor road, with a depth of 132 feet on Vine street. The plans include a lodge and assembly room, 94 by 30 feet, on the second floor, and probably four good sized stores adjoining the entrance on the main floor front. This theatre will be one of the chain of seven or eight houses which the company expects to construct and operate in towns and cities within a radius of thirty miles of Philadelphia. The location is ideal, being near the centre of the town and facing on Egg Harbor road. The house will have seating capacity of 1,000, and estimated to cost $75,000.

PASSAIC, N. J.—V. Cangialosi expects soon to break ground for erection of moving picture theatre, 53 by 61 feet, with seating capacity of 800 on present site of Villa Fiume, 13 Main street.

PATERSON, N. J.—Jacob Fabin, head of the Fabin Theatrical Enterprises, plans extensive improvements to Regent Theatre. Lobby will be constructed, extending to Hamilton street, similar to one now on Union street side. Alterations will be made to northwest corner of building and a separate entrance to loge, increasing seating capacity of latter to 250. Present smoking room for men will be enlarged and new ladies' retiring room provided.

BATH, N. Y.—Samuel Carver and George F. Small, Buffalo, have plans by Martin Miller, Buffalo, for theatre, with seating capacity of 1,500. Plans also include small pipe organ.

BINGHAMTON, N. Y.—Daniel V. Ahern, 134 Chapin street, has purchased property at 163 Washington street, which he will convert into moving picture theatre.

MAMARONECK, N. Y.—John Lynn, 103 Park avenue, New York, has plans by Frank Quimby, 110 William street, New York, for moving picture theatre and store building, to cost $40,000.

NEW YORK, N. Y.—Occidential Holding Corporation, 71 West Twenty-third street, has plans by William Koppe, 2310 Waterbury avenue, for one-story brick moving picture theatre and store building to be erected at northeast corner Burnside street and Walton avenue, to cost $200,000.

NEW YORK, N. Y.—Merry Mills Holding Company has plans by George Keister for two-story moving picture theatre and store building, 86 by 150 feet, to be erected at northwest corner Ninth avenue and Fifty-fifth street, with seating capacity of 2,000, to cost $175,000.

NEW YORK, N. Y.—Russell Theatre Company has purchased property at Russell street and Driggs avenue, Greenpoint, as site for theatre and business building, to cost $100,000.

NEW YORK, N. Y.—Schroder & Koppel, 347 Madison avenue, have contract to erect one-story theatre and store building at Ninth avenue and Fifty-fifth street, for Ninth Avenue Amusement Company, care George Keister, 56 West Forty-fifth street, to cost $200,000.

NEW YORK, N. Y.—A. J. Schwarzler has plans by S. J. Kessler for one-story theatre and store building to be erected on west side Morris avenue, north 167th street, to cost $175,000.

SUFFERN, N. Y.—F. Conklin has plans by F. W. Wentworth, Citizens' Trust Building, Paterson, N. J., for one-story stucco and hollow-tile moving picture theatre, 62 by 90 feet, to be erected on Lafayette avenue, to cost $40,000.

RICHMOND HILL, L. I., N Y.—Sullivan Construction Company, 17 Cliff street, New York, has contract to erect moving picture theatre on Liberty avenue, between 113th and 114th streets for Our Civic Theatre, Inc.

CHARDON, O.—Chardon Opera House has plans by Frederick Hodges, 604 Bangor Building, Cleveland, for remodeling one-story moving picture theatre, 50 by 93 feet, on Main street, to cost $30,000.

CHESTER, O.—C. E. Bartley and Walter Shaw have acquired property on Carolina avenue as site for new theatre.

CINCINNATI, O.—Max Goldstine, 220 South State street, Chicago, has plans by Rapp & Rapp, 190 North State street, Chicago, for six-story brick and reinforced concrete moving picture theatre to be erected on Vine street near Fifth avenue, to cost $400,000.

CLEVELAND, O.—Utica Realty Company, 7507 Linwood avenue, has plans by George A. Ebeling, 612 Newman-Stern Building, for two-story brick and stone-trim theatre and office building to be erected at East Fifty-fifth street and Lexington avenue, to cost $70,000.

COLUMBUS, O.—State Theatre, costing $300,000, opened December 21, under management, W. J. Dusenburg.

COSHOCTON, O.—Chacos Amusement Company will make alterations and construct an addition to Pastime Theatre.

DAYTON, O.—National Cash Register Company has plans by H. K. Ferguson Company, 6523 Euclid avenue, Cleveland, for two-story brick and stone-trim theatre, to cost $500,000.

OKLAHOMA, OKLA.—Campbell & Price have contract to erect Masonic Temple, to include auditorium, with seating capacity of 3,500. Will have stage equipment so as to handle motion pictures, road shows and elaborate scenic effects.

BRADDOCK, PA.—Hodder Construction Company, 817 Talbot avenue, has contract to erect one-story and balcony theatre and office building, 83 by 125 feet, at 840-46 Braddock avenue, for Crystal Amusement Company, to cost $250,000.

CORRY, PA.—Corry Amusement Company plans to erect one-story brick theatre and store building, 50 by 100 feet.

ERIE, PA.—G. Wesley Stickle, Ariel Building, is preparing plans for converting garage into two-story brick moving picture theatre and store building, 40 by 150 feet, on State street near Thirteenth.

MT. CARMEL, PA.—Chamberlain Amusement Enterprise Company 46 West Independence street, Shamokin, has plans by W. H. Lee, 32 South Seventeenth street, Philadelphia, for two-story theatre, store and apartment building, 100 by 150 feet, to be erected at Third and Maple streets.

NEW CASTLE, PA.—Mike Maike has plans by Frank Moulik for remodeling one-story Liberty Theatre, to cost $30,000.

PHILADELPHIA, PA.—Abraham Felt and M. E. Greenshouse, 140 South Fifty-second street, have plans by H. C. Hodgens, Inc., 130 South Fifteenth street, for one-story brick moving picture theatre, 131 by 150 feet, to be erected at southwest corner Broad street and Girard avenue.

PHILADELPHIA, PA.—Willard Theatre Company has plans by C. E. Oelschlager, 1615 Walnut street, for one-story brick fireproof moving picture theatre, 60 by 120 feet, to be erected at southwest corner Fortieth and Filbert streets, to cost $30,000.

PHILADELPHIA, PA.—W. S. Core has contract to erect moving picture theatre at southwest corner Fortieth and Filbert streets, to cost $30,000.

PITCAIRN, PA.—S. C. Richards, 430 Liberty street, Braddock, is preparing plans for one-story brick moving picture theatre, 48 by 100 feet.

SCOTTDALE, PA.—Scottdale Theatre Company has plans by Howard G. Frank, Connellsville, for one-story brick theatre, 46 by 108 and 42 by 154 feet, to cost $75,000.

SPARTANBERG, S. C.—Chamber of Commerce is promoting erection of theatre and office building, to cost $1,000,000. Address Chester D. Ward, secretary.

MOBBRIDGE, S. D.—Earl Kindred and Martin Schamber will erect moving picture theatre.

GREENVILLE, TENN.—Gem Theatre, recently burned, will be rebuilt.

DALLAS, TEXAS.—New theatre will be erected at Akark and Pacific streets. Address Harry Harris.

DALLAS, TEXAS—Capitol Theatre, at Main, Elm and St. Paul street, recently destroyed by fire, will be replaced by new structure. Address George D. Watters, managing director.

WORTHAM, TEX.—H. J. Smith and associates, Dallas, will erect moving picture and vaudeville theatre, with seating capacity of 1,000, to cost $50,000.

DANVILLE, VA.—L. B. Flora & Son have contract to erect two-story brick, frame, concrete and hollow-tile moving picture and vaudeville theatre, 65 by 105 feet, on Main street. Will have metal ceilings, title and concrete floors, interior tile, metal doors, ventilators, vault lights. Owner, Southern Amusement Company, to cost $180,000. Theatre will have seating capacity of 2,000.

ELM GROVE, W. VA. (P. O. Wheeling, W. Va.)—J. E. Hobbs and V. Zerlotta have contract to erect one-story moving picture theatre, 40 by 100 feet, for L. Miller, to cost $20,000.

HUNTINGTON, W. VA.—W. E. Deegans, American Bank Building, has plans by W. B. Smith, R. & P. Building, for two-story brick and stone-trim theatre and apartment building, 60 by 150 feet, to be erected at Twentieth street and Eighth avenue, to cost $70,000.

STAR CITY, W. VA.—J. F. Evans Lumber Company, Clarksburg, has contract to erect moving picture theatre, 30 by 70 feet, for Barnes & Bitonti.

WHEELING, W. VA.—Leopold-Mellor & Son will erect brick and tile moving picture theatre at 602 National road, to cost about $10,000.

KENOSHA, WIS.—Contract has been let for erection of new theatre on Chicago street. Address A. Z. Greenbaum, president, Kimbark Bank, of Chicago.

MOSINEE, WIS.—John Keefe has plans by Oppenhamer & Obel, Green Bay, for one and two-story brick and tile moving picture theatre, 40 by 110 feet, with seating capacity of 400, to cost $25,000.

VIROQUA, WIS.—Theatre to cost $100,000 will be erected here. Address B. C. Brown.

CHEYENNE, WYO.—Cheyenne Lodge of B. P. O. E. and Chamber of Commerce are negotiating plans for modern theatre and lodge building. Theatre will have seating capacity of 1,500.

Improving Theatres

DOTHAN, FLA.—H. D. Hale, manager Milt Tolbert Tent Theatre Company, Shreveport, La., has leased new Palace Theatre and will remodel house. After improvements are completed, will be conducted as moving picture and vaudeville theatre.

HOUGHTON, MICH.—Vance Amusement Company will remodel and rename Star Theatre the Strand.

FLUSHING, L. I., N. Y.—Arcola Realty Company, 1540 Broadway, New York, has plans by Harrison G. Wiseman, 25 West 43rd street, New York, for interior alterations to moving picture theatre on Main street, to cost $150,000.

HENDERSON, N. C.—Queen Theatre has plans by E. C. Stillwell for alterations and remodeling moving picture theatre, to cost $25,000. Address Chester Green, manager.

CINCINNATI, O.—I. Frankel has purchased Empress Theatre and will make extensive improvements, costing $25,000. Seating capacity will be increased to 1,400.

GIBSONBURG, O.—N. Follet has purchased property which he will remodel and install up-to-date moving picture equipment.

PHILADELPHIA, PA.—Hoffman-Henon Company have prepared plans for alterations

and additions to Logan Auditorium, moving picture theatre, at 4910 North Broad street.

REEDSBURG, WIS.—O. V. Kelley, proprietor Majestic Theatre, has purchased site on Main street for erection up-to-date theatre.

CASPER, WYO.—Lyric Theatre Company has plans by Garbutt, Weidner & Sweeney for new theatre, with seating capacity of 1,000, to be erected at Second and Centre streets.

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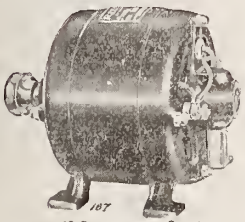

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Seating the Late Comers and Cutting Down the Usher's Mileage Simultaneously

TWO," said the usherette, and the head usher let a pair of patrons through the ropes to be guided down to the two vacant seats. "Three," said another usherette, who had just returned from a scouting expedition at the front of the house, and three more picture lovers were escorted forward. By the time that these parties were seated, usherette Number One reported another vacancy and a lonely individual was passed in to occupy that seat.

They were energetic, hard-working little

JUNIOR VACANT SEAT INDICATOR
Made by Guerin Theatre Seating System, Inc. The upper jewels indicate vacant seats in groups of two to five. The lower row indicates isolated vacancies

usherettes and they could spot vacant seats as if they made them to order, but the amount of time they spent trotting back and forth kept the crowd piling up in the back aisle just a little bit faster than it was being seated.

And if pedometers had been part of the usherettes' costumes, they would have shown a mileage which would have represented an appalling amount of wear and tear on the theatre's floor coverings.

THE INDICATOR IN SERVICE
It is hung by a strap from the usher's neck, leaving the hands free to operate

Until quite recently, this method of seating late-coming patrons individually or in parties has been the only available one. No usher could stand up at the front of the house and shout out the vacancies without disturbing the show, and in order to avoid confusion in the aisles, it was not possible to seat more than one party at a time.

Seating Patrons with Celerity

But now along comes a device that eliminates this inconvenience, saves time, and abolishes unnecessary walking, to and from the seats, by the ushers, and seats the patrons one by one or by parties with a celerity that will reduce the standees at the back of the house to a minimum as long as the vacant seats hold out.

The device, which is the invention of Wilfred L. Guerin, vice president of the Guerin Theatre Seating System, Inc., of New Orleans, resembles in appearance a small camera with a leather covered case. On the front of this case are arranged two rows of small glass jewels, which may be illuminated by means of tiny incandescent bulbs at the will of the usher, who carries the device hung from a leather strap around the neck.

The upper row of jewels, when illuminated, are snow white, while the lower row are light red. The upper or white row of jewels indicate two or more vacant and adjoining seats. The lower or red jewels indicate the single and separated seats which are unoccupied.

What the Device Accomplishes

Equipped with this device, the usher, standing at any row of seats, can flash a signal to the head usher as to how many seats in that row are unoccupied and whether they are singles or ensuite. The proper number of single individuals or parties may then pass down the aisle to the row indicated and are quickly seated. The usher then passes on to another row where there are vacancies, signals the number and arrangement of the unoccupied seats therein, and another batch of patrons are cared for. This operation may be repeated, by the usher, row by row, until every vacancy in the house is filled.

Not a word need be spoken by the usher in the aisle to the head usher and as the jeweled lights simply glow without casting light rays in the faces of the audience, there is nothing to distract the attention of the patrons from the picture.

Light, Compact and Practical

The whole device is light, compact and practical. The necessary lighting batteries, incandescent bulbs and the jewel signal lights are installed in one casing and the location of seats, either single or in groups, may be indicated by the usher at the same time with the use of but one hand.

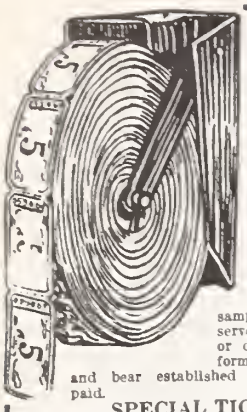
The apparatus, which is known as the Guerin Junior Vacant Seat Indicator, constitutes a particularly important step forward in efficient theatre management, and houses so equipped are bound to acquire an edge over those which rely upon the older methods of communication between ushers.

Powers in Traymore

W. Q. Keene of the Motion Picture Equipment Corporation, visited Harrisburg last Friday and reports business outlook very good there. Two Type "E" Power's machines have been installed at the Traymore Hotel, Atlantic City.

Norris Turns Inventor

Louis Norris, formerly an inspector in the Universal Chicago office, but now at Dwight, Illinois, where he operates for the Blackstone Theatre management, has invented an automatic motor-driven re-wind machine that can be set for a certain footage and stops wherever arranged for on a measurement dial.



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Narcey of Simplex Now Public Projectionist

Dave Narcey, who for the past five years has been in charge of the Simplex Factory Service Department, has severed his connection with the Precision Machine Co. and is

DAVE NARCEY
Late of Precision, now with Public Projection Rooms

now operating with Hy Silverman, the Public Projection Rooms, at 729 Seventh avenue, New York City.

Mr. Narcey entered the employ of the Simplex organization as a road and service man, and in this position his experience as a practical projectionist for fifteen years stood him in splendid stead and earned for him an enviable reputation among Simplex and accessory circles. With the new policies of Simplex distribution, some years ago Mr. Narcey was placed in charge of the service division at the Simplex offices and in this position came in contact with thousands of users of the Simplex machines.

Mr. Narcey assures his friends that in the Public Projection Rooms where four Simplexes are rendering day and night service, they can be assured of the finest sort of treatment.

New U. T. E. Distributor Opens in Dallas, Texas

The accompanying illustrations show the attractive front and the well arranged interior of the show and ware rooms of the General Theatre Equipment Company, distributors of U. T. E. equipment, which have been recently opened in Dallas, Texas.

Leon S. Goldman, president of the General Theatre Equipment Company, announces the sale by his organization of two U. T. E. Proctor automatic projectors to the new Elm Street Theatre, a Dallas house, which will be opened in the near future.

In addition to the battery of projectors, the equipment for the Elm Street Theatre included a Hallberg motor generator.

New House for Troy

The Mitchel H. Mark Realty Company, of New York has just taken a twenty-year lease of property owned by Edward, Joseph and William Murphy of Troy, and Frank P. Dolan of Albany as the site for a new Strand Theatre which will be erected in Troy. The contract for erecting the house has been let to Shapiro & Son of New York. The house will cost about $400,000 and will seat 2,000.

The new theatre will be modeled somewhat after the Albany Strand, but will be more elaborate in some respects. The lobby will be one hundred and ten feet long and entirely of marble. It will terminate in two stairways leading into the orchestra pit and two leading to the balcony.

Swaab Reports Eight Simplex Installations

Lewis M. Swaab & Son, Philadelphia distributers of the Simplex machines, report the following installations and sales in their territory. Lagger Brothers' new theatre, Coatesville, Pa., two type "S" Simplex machines, G. E. generator and Superlight screen; also ticket chopper and other accessories. This theatre will seat 1,000 and is thirty by one hundred and ninety feet.

Two Simplex Mazda equipped machines for Edward Brown, P. O. S. of A. hall, Gordon, Pa. Two Simplex machines on the U. S. S. Chaumont.

Two Simplex machines for the Point Breeze Theatre, to replace equipment. Two Simplex machines at the Ridge Avenue Theatre and also two more for the Masonic Home, Elizabethtown, Pa.

Hoffman-Henon Co. Plan a New House

Plans have been drawn by Hoffman-Henon, architects, for a magnificent motion picture theatre, to seat 2,500, to be built at Eighteenth and Market streets, Philadelphia, for Greenfield and Mastbaum.

QUARTERS OF THE GENERAL THEATRE EQUIPMENT COMPANY, DALLAS, TEXAS
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YOUNG MAN JUST finished course in photography at New York Institute of Photography wishes position in New York or vicinity as assistant Camerman to learn. References. W, 137 E. 31st Street, Manhattan.

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WANTED—ASSISTANT ORGANIST for relief hours. Man who understands repair work preferred. Box 244, Moving Picture World, New York City.

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FOR SALE—STYLE U WURLITZER used only 9 months, cost $4,200. Will sacrifice, including $500 worth of music, for $2,200. Landale Theatre, Sarlinville, Ill.

They Agree with Us

January 20, 1922.

My Dear Mr. Keyser:

Your article, "An Extra Projector on the Floor Is Worth a Drawerful of Spare Parts," on page 216, January issue, of the Moving Picture World, is the best advice to exhibitors I have ever read in any publication anywhere. I agree with you from the first word to the last.

I have been in the game for about fifteen years and ten of them were spent in the projection rooms. An extra projector in the projection room for emergency use only is the only way to secure satisfactory screening.

The trouble with the average exhibitor is that he doesn't seem to realize the importance of the projection room equipment. I have worked in houses that, from all outward appearances, were the last word in picture theatres, with a 2x4 projection room and two old projectors that would be a disgrace to a five cent honkey tonk. These same houses would pay any amount to film service, but ask them for an extra projector and they would holler blue murder.

I know there is not a real projectionist in the country that does not agree with your article and I can hear every one of them that read it shouting, "amen brother." How any wide-awake exhibitor can read your article without realizing the importance of an extra projector for emergency use is beyond me.

Yours very truly,
CHARLES H. AMOS,
Manager, Strand Theatre,
Spartanburg, S. C.

January 9, 1922.

E. T. Keyser,
Equipment Department,
Moving Picture World.

We have read your "Better Equipment" editorial, and wish to state that it strikes the right "spot."

We recently had a case of this, where the exhibitor had one machine and in carrying the head out of the booth somebody dropped it and broke the main casting. He was simply compelled to borrow, beg or steal another mechanism.

We have had several cases where we were compelled to fix the mechanism within a few hours and assist an exhibitor to give a show with the same mechanism that day.

It seems even to pay more than one way for the exhibitor to have an extra projector on the floor, and an article of this kind is a benefit to all concerns, and we believe more especially to the wide-awake exhibitor, and we can commend on this article.

With best wishes, we remain,
Yours very truly,
MONARCH THEATRE SUPPLY CO.,
Memphis, Tenn.

January 13, 1922.

Dear Mr. Keyser:

Permit me to say that I have given the article, "An Extra Projector, Etc.," careful consideration.

As an exhibitor of almost three years' experience, will say that I have never experienced the same trouble with my machines two consecutive times. The broken or sprung part always happens where you least expect it. Furthermore, I wish to say that I have kept an emergency head for two years.

With the above remarks, you can see where I stand on the subject.

Very truly yours,
T. W. YOUNG, JR.
Frances Theatre,
Vaudette Theatre,
Dyersburg, Tenn.

Simplexes in Palmerton

Harry Bloomberg, of the Philadelphia Motion Picture Equipment Company, reports the following sales: Two Simplex machines at new house in Palmerton, Pa., with generator. Two Simplex machines at Sixty-ninth Street Theatre.

Recent Incorporations

MONTGOMERY, ALA.—Jefferson Amusement Company has been organized with $15,000 capital by F. L. Burns, M. B. Cannon, J. B. Smith.

SAN FRANCISCO, CALIF. — Scottish Chiefs Picture Corporation has been organized with $500,000 capital.

DOVER, DEL.—South Church Street Company, Inc., has been organized with $1,500,000 capital to produce moving and still pictures.

WILMINGTON, DEL.—Amusement Builders' Corporation has been organized with $50,000 capital to conduct places of amusement.

WILMINGTON, DEL.—Defendem Motion Picture League of America, Inc., has been organized with $5,100,000 capital to conduct moving picture business and deal in films, tools, apparatus, etc.

WILMINGTON, DEL.—Parthenon Productions, Inc., has been organized with $100,000 capital to produce moving pictures.

WILMINGTON, DEL. — Las Alamitos Commercial & Amusement Company has been organized with $500,000 capital to conduct places of amusement.

WILMINGTON, DEL.—New England Film Land Association, Inc., has been organized with $500,000 capital to produce moving pictures.

WILMINGTON, DEL.—American Realeasing Corporation has been organized with $250,000 capital to produce moving pictures.

WILMINGTON, DEL.—Poto-Color Corporation has been organized with $150,000 capital to originate, make and arrange drawings, scenes and settings and conduct exhibitions, photoplays, dramas, etc.

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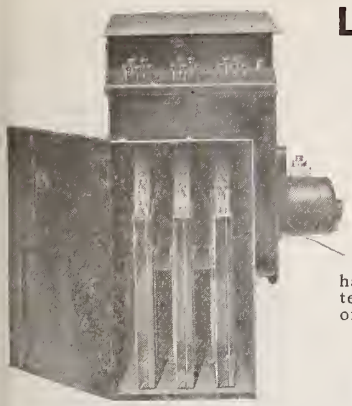

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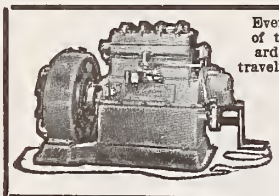

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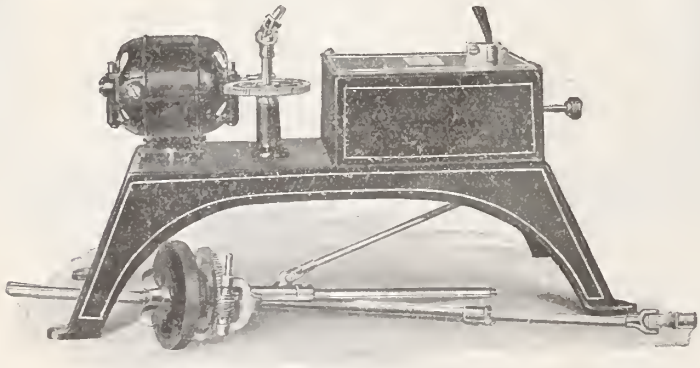

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By Clara Beranger. Scenario by Lorna Moon. Directed by Sam Wood.

A Paramount Picture

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NEW YORK.

DON'T BELIEVE

WHEN Alan Dale in The American says:

"Here is a picture that is a triumph of imagination—a scintillant example of adroit intelligence. It does what the stage can never do. It gets away from what we call 'movie stuff.' It would make a movie fan of the screen's bitterest foes. You must see it. It is so well done, it is such good fun, it is so clever. An overwhelmingly excellent story. Don't miss it. Take my tip. It is an achievement. It is a colossal surprise."

WHEN the Evening Mail says:

"Without hesitation, one of the pictures of the year. A masterpiece. Unlike anything that has gone before. Rare delight. Only superlatives can do it justice. A true triumph. Much more could be said, but it isn't necessary. Just take a tip, though. If you don't see it you will miss one of the rarest treats that the films have granted in many a day."

WHEN the New York Telegraph says:

"'One Glorious Day' is one glorious picture. It is more fun than any picture we have ever seen with perhaps one exception. Exquisitely made."

WHEN the New York Herald says:

"A delightful skylark. One of the unique pictures of the season."

WHEN the New York Sun says:

"It stands in a class by itself, in an original vein. Excellent entertainment."

WHEN the New York Journal says:

"Broadway never before saw anything quite like 'One Glorious Day.' As comedy, as romance and as an example of what the screen can do for real entertainment it is illuminating."

WHEN the New York Telegram says:

"As a comedy it deserves to rank as one of the finest ever made."

WHEN the New York Evening Post says:

"'One Glorious Day' leaves one with a chuckle in one's throat and new respect for the producer. It is whimsically conceived, finely photographed and chock full of humor which leaves memories of a highly entertaining character. It is an event of no little importance."

WHEN the New York Times says:

"Can anything imaginative come out of Hollywood? It can. It has. It is 'One Glorious Day.' Full of spirited comedy, the whole story moves briskly. A skilful and ingenious piece of work."

WHEN the New York Tribune says:

"Whimsical and altogether delightful. Something that has never before been done on the screen."

— *don't believe it* — UNTIL

You see and play "One Glorious Day" yourself. Then you'll agree that these criticisms, the finest the New York papers have ever run, are all *actually* deserved!

A Paramount Picture

THE CRITICS!

But read what they say—

Rivoli Has Glorious Spook Comedy With Will Rogers—Dog Star at Capitol.

NE GLORIOUS DAY" is Will Rogers running wild on spiritism. One reason why his comedies are always so irresistible is that, under their utter nonsense, he has always a solemn wink at human frailties—his last was a sly dig at the Romeos of life. In this latest he has the Maeterlinck idea of a stranger from the land of unborn souls who enters the body of a retiring scholar and relives all the adventures which he has merely inhibited desires of [illegible] original tenant. "I [illegible] to beat up Ben and [illegible]," muses the disembodied professor wistfully, as he watches the unearthly visitor [illegible] tired of this feeble body and deserts it for a more vigorous one, leaving the professor to benefit by the dashing reputation gained by a glorious day of havoc.

All these [illegible]urdities are woven together so cleverly that the result has an undertone of eerie poetry. The spook itself is a masterpiece of conception and photography—it is a transparent pollywog creature, a cross [illegible]

The picture also is in an original vein, and taken as a whole is excellent entertainment. When Rogers was here in the flesh he said something to the effect that the picture industry should make at least one film in a good one. "One Glorious Day" is the good one of the four, and we wager that it is far better than the other three.

ONE GLORIOUS DAY, with Will Rogers, Lila Lee, Alan Hale, John Fox and others, directed by James Cruze, written by Walter Woods and A. B. Barringer; "Western Ways," with Trumps, directed by Clyde E. Elliott; "A Rural Cinderella," a comedy; "Pierrot Dance," by Marjorie Petersen. At the Rivoli.

Can anything imaginative come out of Hollywood? It can. It does in "One Glorious Day," and is now at the Rivoli this week.

Many people out there studiously unoriginal and [illegible] dreamed of both the [illegible] comic possibilities of spiritism on the screen, but most of them have about given up hope of ever seeing any of these possibilities realized. They may now take heart, however, for a good many of the comic possibilities, at least, have been realized in "One Glorious Day." It is a spiritistic spree and so it goes, with many sidesights and off-shoots into spirited comedy, the whole story moving briskly, with only the necessary dips into routine movie romance, and frequent flights into original fantasticality. And the best of it all is that the picture is imaginatively done. Such a story would be dreary without suitable settings, acting and cinematography. Everything depends on its treatment. So its high success is due, first of all, to the director, James Cruze, and his staff, including especially his cameraman. The production of the picture involved almost continuous double exposure, and some exceedingly difficult feats with it. But there doesn't seem to be a missed shot in the whole photoplay. It is a skillful and ingenious piece of work.

But this is not all. There's also the acting. Will Rogers, as Professor Botts, is a revelation. See him first when the Professor's spirit is at home, and then when Ek occupies his body, and you'll say again that Will Rogers can be a good deal more on the screen than just himself. In his hands, Botts is Botts, and when he is supposed not to be the real Botts any more, he certainly is not Botts. And John Fox as the disembodied Ek is a delight. His costume and makeup must have been designed by some one who had had a comic dream of sprites, and Mr. Fox—is he a boy or a man?—brings to the part all the sprightliness and sprite it needs. The others in the cast are also good.

Broadway never before saw anything quite like "One Glorious Day." As comedy [illegible] amplest [illegible] screen can do for real entertainment, it is illuminating.

Broadway has something new at the Rivoli theatre in "One Glorious Day." As a comedy it deserves to rank as one of the [illegible] made. As romance, it is enchanting. As an example of what the screen can do for entertainment, it is illuminating. And all because of an excellent fantastic story, inspired director and Will Rogers, he of whom it is said that the epigrams and the homely [illegible]

Will Rogers of the "Follies" and Spiritualism—it sounds like a wild prank arranged by a "Follies" showgirl! Somehow one never thought of chewing gum and the psychic blending. Yet Rogers does it, making spirits jump through a hoop without once using his lariat.

This delightful supernatural skylark is a mingling of "The Return of Peter Grimm" and "Peck's Bad Boy." The

It's a treat to watch Rogers giving a real characterization in this new type of dual role, as himself and his own ready to wear spook. Credit should probably go to the director, Jame Cruze, for overcoming Rogers's usual tendency to kid a part. By numerous quaint touches in the early episodes he makes the abstracted *Professor* as real and lovable a figure as in Belasco's play. "The Professor's Love Story," and even when he is mooning over atavistic poetry there is no suggestion in a tongue slyly poked at the spectators. In the violent contrast, when Ek gets control of him, and he briskly [illegible] off tables, bumping his nose in the relief that he can still sit about palpably, and jumps on a saloon piano with an impish leer, one would swear that another spirit had hold of him than Rogers is the logical player for Shakespeare's *Puck*.

Miss Lee gives the best work as the housekeeper daughter, and the rest of the [illegible] Alan Hale, threw themselves [illegible]—into the story. Though he is about ten much sometimes, little John Fox as *Ek* gives a spirited impersonation of *Ariel* with a gnomelike Thanksgiving mask. The theme itself is not entirely new to literature—H. G. Wells once wrote a short story of a mischievous spirit seizing another's body—but it is new enough to the screen to make this one of the unique pictures of the winter, killing incredibility with a laugh. By its predominantly light treatment it succeeds, with a subject that many persons take very seriously, in mixing gunpowder and jam. And among other joyously whimsical touches is the final suggestion that when *Ek* finally does get born Dempsey had better watch out.

By Harriette Underhill

[illegible]sical and altogether delightful is "One Glorious Day," which Jesse L. Lasky presented [illegible] at the Rivoli, with Will Rogers and Lila Lee as the stars.

Photoplay at Rivoli Scintillates Intelligence and Charm, Cleverness, Good Fun—Will Rogers's Acting Genuine Artistic

By ALAN DALE.

HERE is a picture that is a triumph of imagination—a scintillant example of adroit intelligence and charm. Here is a picture that succeeds in doing what the stage can never do. Here is a picture that gets away from what we call "movie stuff." Here is a picture at the comedy of which you chuckle flamboyantly and at the sincerity of which you register an earnest appreciation. Here is a picture that would make a "movie fan" of the screen's bitterest foes. You must see "One Glorious Day" at the Rivoli.

LILA LEE.

When the cynics laugh at the oft-repeated assertion that "the picture industry is still in its infancy" (like the Infant Phenomenon it has taken a long time growing up!) force them to see "One Glorious Day" and they will recant. It cannot be otherwise.

"One Glorious Day" is a sort of comedy version of "Peter Grimm," with effects that are magnificent,

It is so well done. It is so satisfactorily presented. It is such an artistic achievement. It is such good fun. It is so clever. And yet, for those who know their subject, it is so perfectly relevant and possible. But—the majority does not know the subject. For the majority there is the ebullient humor; there is the delightful photography, and there is the overwhelmingly excellent story.

Don't miss "One Glorious Day." Take my tip. It is an achievement. It is a collossal surprise.

'One Glorious Day' Full of Chuckles

Finely Photographed Film Of Whimsical Conceit

"Nancy From Nowhere" Full of Ancient Tokum Gives an Idea of Extemporaneous Film Play

"One Glorious Day" at the Rivoli Theatre leaves one with a chuckle in one's throat and a new respect for Jesse L. Lasky, the presenter. It is whimsically conceived, finely photographed, and chock-full of that authentic humor of situation whose test of quality is that it [illegible]

The Real Truth Is—

"One Glorious Day"

With Will Rogers and Lila Lee

By Walter Woods and A. B. Barringer, Scenario by Walter Woods, directed by James Cruze, Presented by Jesse L. Lasky

Is An Absolute Knockout in Originality, Comedy, Romance and Box-Office Pulling Power!

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

THIS ROGERS FILM "MORE DARN FUN"

'One Glorious Day" Is a Glorious Picture of Sense and Nonsense at Rivoli.

PROFESSOR [illegible] "JOY RIDE"

By HELEN ROCKWELL.

"One Glorious Day" is one glorious picture. It is more fun than anything in the cinema line we have been permitted to see.

John Fox is Ek, and with the aid of trick photography he makes him do the most incredible things. Incidentally, the camera work offers some startling double exposures and some rare views of the more secluded streets of infinity. The film is exquisitely made. If it carried a serious theme it would no doubt become the talk of the season. As it is, it will only be hailed as a wealth of gorgeous nonsense.

DO YOU FOLLOW PHANTOMS? DO YOU TODDLE? IS YOUR HOBBY HORS~MALT OR TERPSICHOREAN? DO YOU ASPIRE TO MATRIMONY OR CONGRESS? TO THE ROYAL PURPLE OR THE MOURNER'S BENCH? WHAT DESIRES DOMINATE THE SAWDUST-TRAILER? THE SOAP-BOXER? THE STAMP-COLLECTOR? THE GOOSE-BONE PROPHET? THE CHORUS-MAN? THE JAZZ-BABY? THE PROHIBITIONIST?

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From the play by

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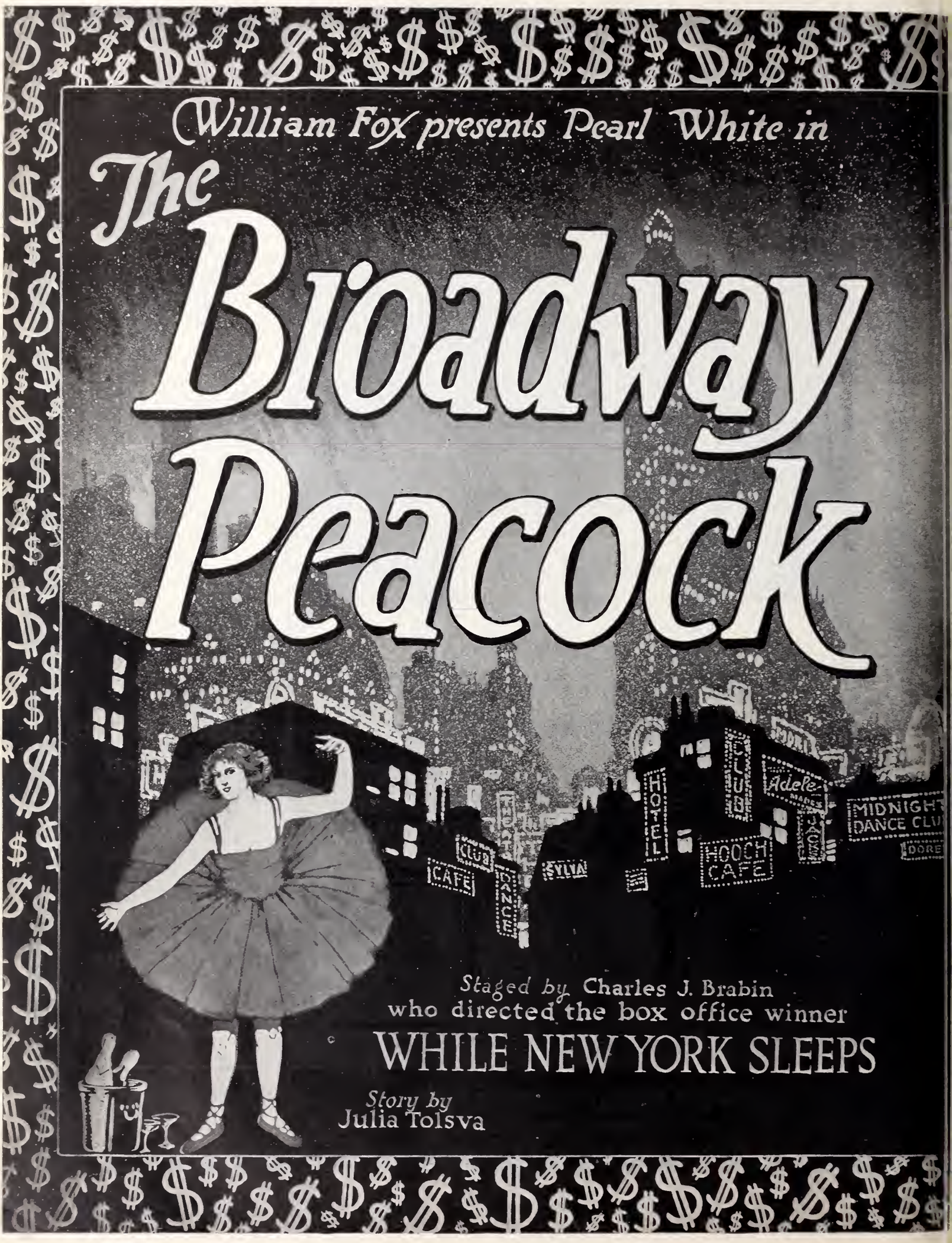
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WHILE NEW YORK SLEEPS
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The Jazzland of Broadway shown as it is
How the Gay White Way plays while the city sleeps
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OPEN ALL NIGHT
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SEE out-of-town millionaires at play in New York night clubs
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Thrills the public have never seen—punches and terrific action ye unknown to the screen. I am going to put my ideas in these serials backed by the greatest serial director on earth—J. P. McGowan. Ever one of the six will be a smashing box office winner, made to order fo profits for thousands of exhibitors. I guarantee the entire six, with m honor and my fullest integrity.

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The Oldest and Newest Trade Paper in the Field

FIFTEENTH ANNIVERSARY NUMBER

Dated March 11th
Out March 3rd

THIS publication started delivering a service to the motion picture industry fifteen years ago. On March 11th we will celebrate our fifteenth birthday.

Our first issue was a small sixteen-page affair.

The staff was small; the whole industry was in its infancy then. Today our staff numbers approximately sixty people and we are represented by correspondents in the principal cities of the United States, Canada and Europe.

We have lived through the various phases of the picture business, encouraging when encouragement was necessary and criticizing when criticism was in order.

All during this time our object has been to build up the motion picture industry in all of its elements. All trade papers in this field are fashioned after Moving Picture World—almost department for department. This is indeed a great compliment.

We were the first in the field and have set the pace ever since.

The fifteenth anniversary number will go a bit into history——the individuals', the corporations'—big events of the past.

We will also make a few predictions [illegible]ture on our own account.

It will be a great number. Be sure to be in it. Have your past performances on record with the accomplishments of the others, telling the trade what you have done and what you are going to do—in the fifteenth anniversary of

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LEWIS J. SELZNICK
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Story by Michael J. Phillips
Scenario by Edward J. Montagne

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Directed by Wesley Ruggles
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PRODUCTION
DE LUXE
Coming!
REMEMBER "CONFLICT" and RESERVE DATES NOW

a boy – his-girl – romance – a whirl – a plot
a jam – despair – then bam! – a fight
hold tight – good-night – ALL RIGHT – the hero wins
the love begins – – the audience grins
O dog, bite my cat, what a Movie!
JOHN EMERSON and ANITA LOOS
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Their Own Production
RED HOT ROMANCE
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It's the goods!!

This is one of two designs of 24 sheet posters with sure-fire selling talk that'll bring 'em in. It's a crackerjack for low billboards, the side of a theatre, or any place where they can readily read it. The other is designed for high billboards or those they see at a distance and carries a punch that they can get at a single glance.

Thrills and Laughs Come Hot and Fast!

I'm an American girl! Take That!

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The Kink is dying! Let him die!!

Don't fire! I've got him insured.

S-h-h-h! The Plot Thickens!

G'mornin' judge! S'me, the Kink!

Kink, Ah craves yo' ears fo' luck!

John Emerson and Anita Loos

present their own production

RED HOT ROMANCE

A FIRST NATIONAL ATTRACTION

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in
TROPICAL LOVE

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DIRECTED BY RALPH INCE

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Love is born in a glance under the spell of the tropics, and Adventure walks hand in hand with Romance.

Guy W. McConnell never wrote a more amazing story.

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You have never shown a more satisfying audience feature.

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"Reckless Chances" has everything which the name implies. It's a speedy railroad story of daring adventure and nervy action. It opens with a train robbery, an automobile crash, an astonishing rescue and a desperate hand-to-hand fight. It has a wonderful vein of comedy, in addition to its excitement, and a romance which laughs at danger.

If there was ever a feature which has the very essence of audience appeal, its title is "Reckless Chances."

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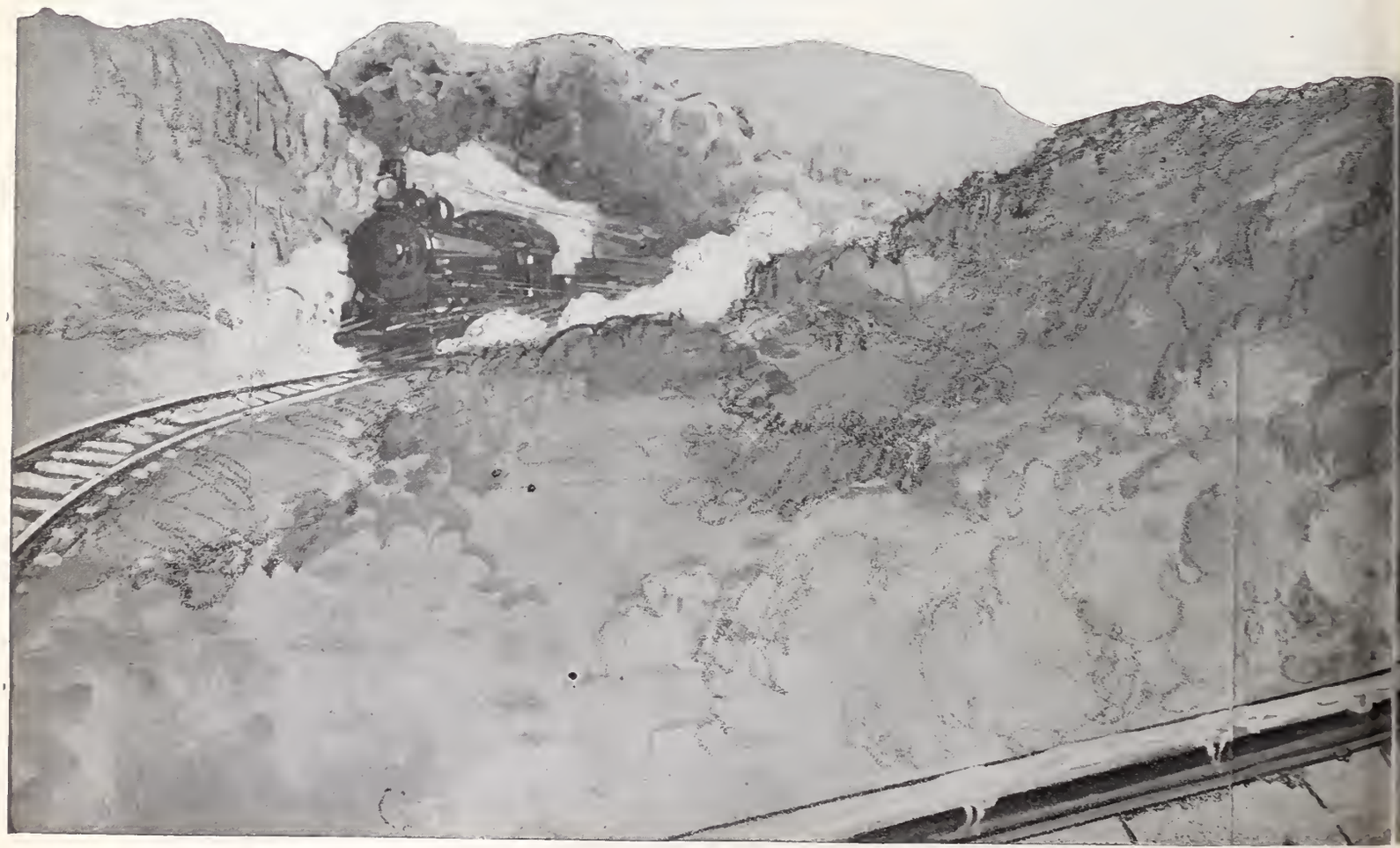

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A freight train running riot on the Main Line. A screeching, plunging locomotive in pursuit. An upgrade ahead. Gradually the engine creeps up on the heavier train. A last desperate, reckless chance. Oil on the rails. It works. The engine falls back and the happiness of an eloping couple is saved from an angry father and a disappointed suitor.

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A Dramatic Conflict of
Mother Love and Mother Hate

Revealing the secret of India's hidden wives and its beautiful girls, wedded in its mystic temples to Idols.

Directed by Edward Sloman

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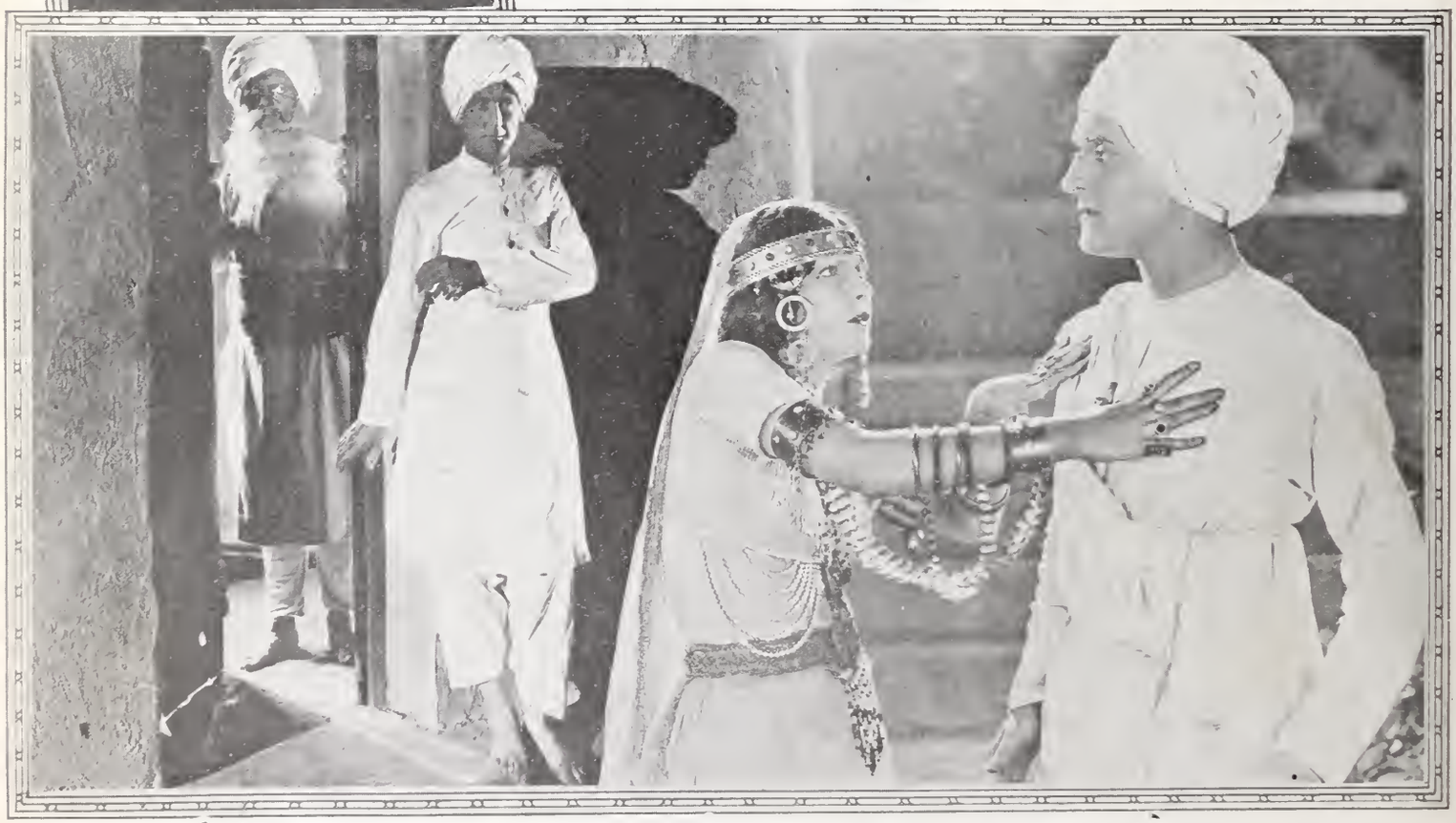


Go quickly, my Love! If they find you in the temple, they will kill you

Great in Audience Appeal

Distributed by Associated First National Pictures, Inc.

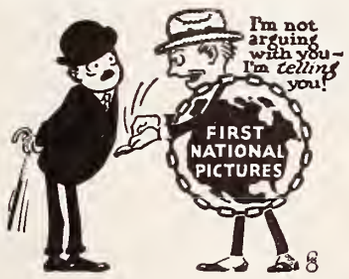
Stupendous Production

Hidden Secrets of Orient!

Millions have read I. A. R. Wylie's powerful novel, "A Daughter of Brahma" and are waiting to see the picture.

A strong cast including Marguerite De La Motte, James Morrison, Louise Lovely and William V. Mong.

Poignant in heart appeal; powerful in dramatic force; scenes of barbaric splendor—massive settings.



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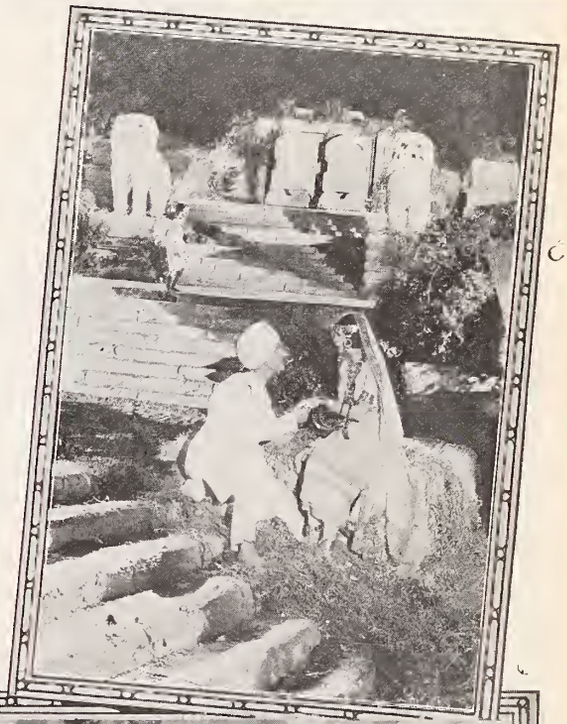


The God of Stone demands its Bride

and Made for the Box Office

Released on the open market. Available to all exhibitors.

The Big Show Week's Coming! Join in the Grand National Exhibition of Independent Exhibitors—Great Stars, Finest Pictures.

Help! Police! Take 'em Away!

Guy L. Wonders' Rivoli Theatre, Baltimore, Md., was besieged by such vast crowds he had to send in a riot call. Read his telegram.

Baltimore, Md., Jan. 24, 1922.

J. D. Williams
Associated First National Pictures, Inc.
6 West 48th Street, New York.

"Stardust" just finished phenomenal week's business at the Rivoli, turning them away at every night performance. Last night of week's engagement box offices stopped selling tickets at seven-forty-five and hundreds were turned away. Compelled to call for extra police to turn away those waiting in line for a block and a half at both box offices, and who couldn't get in. Unanimously declared a great picture by the press and public. In my opinion it is a box office attraction that every franchise holder should lose no time in booking to stimulate his business.

Signed
GUY L. WONDERS

Speaking of

HOPE HAMPTON

in **"STARDUST"**

Suggested by
Fannie Hurst's
Famous Story

Presented by Hope Hampton Productions, Inc.

A FIRST NATIONAL ATTRACTION

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

FEBRUARY 11
1 9 2 2

The Knickerbocker Tragedy

IN common with all the nation, the moving picture industry is shocked by the tragedy which followed the collapse of the roof of the Knickerbocker Theatre in Washington. Scores of human lives were lost and the calamity has not been approached in the realm of the theatre since the Iroquois fire in Chicago.

Superficial investigation discloses that the roof fell because of the weight of tons of snow piled upon it by the great storm that centered around the capital and held sixteen States in its grasp. Our best advices point out that the construction was approved by the architect and the Washington building authorities and it appears probable that the ordinary strain of weather would have had no effect upon it. Subsequent examination may reveal other causes and fix the responsibility, as twelve official investigations are in progress.

We extend our special sympathy to Mr. Harry Crandall, one of the foremost exhibitors of the country and a man highly respected in his community and in our industry. Upon him falls a heavy sorrow because it happened that the dreadful toll of life was taken in his theatre, and doubtless through no personal fault of his whatever.

It might have happened in any one of a thousand houses under like conditions, where it had been necessary, as it almost always is necessary, to leave the technical business of construction to others.

Following great calamities there always is an outcry demanding that someone be blamed and punished. We trust that the investigations, therefore, will be conducted carefully, calmly and with the sole object of ascertaining the facts. A debt is due to the dead and bereaved ones and justice also is due to the living.

It is unnecessary to suggest to exhibitors everywhere that they set about immediately the examination of their theatres by qualified experts to make sure, doubly sure, against the possible repetition of this frightful accident.

The safety of the patrons is of first importance, and the industry and the public is assured that the small proportion of accidents in the thousands of moving picture theatres throughout the country is due to the care that exhibitors already have exercised in having their construction fully tested.

Let no voice be raised in criticism until the official investigation fixes the responsibility. In the interim let us express fully the sorrow which this apparent act of Providence has brought to our door.

Arthur James

High Spots in the Week's News

MORE than a dozen investigations are under way to determine the cause of and responsibility for the Knickerbocker Theatre disaster in Washington, D. C., on Saturday night, January 28, when, according to the official statement, ninety-five persons were killed and 140 injured. Four investigations are being made by the municipal authorities at the instigation of Congress, one by the Department of Justice, another by army engineers called in by the engineering commissioner of the district, and several private investigations, including one by the American Society of Civil Engineers. Scores of lawyers are examining the ruins to obtain evidence for suits. The initial theory that the weight of snow caused the disaster now seems to be giving way to the theory that a defective girder was responsible, but there has been no official statement as yet. The whole industry sympathizes deeply with Harry M. Crandall, whose career has reflected honor upon it.

* * *

While the industry was fighting tooth and nail last year to defend itself against unjust and embittered attacks in the various legislatures, its representatives consoled themselves with the thought that 1922 ought to give them a temporary rest. Few legislatures were scheduled to meet, they knew, and the only really big fight they expected was to be the Massachusetts referendum.

But it hasn't worked out that way. The storm signals are up all along the line. Threatened censorship is the chief thorn. They're talking it again in Chicago, in Cleveland, in South Carolina, in Mississippi, and in other localities various taxes to make miserable the life of the exhibitor are being considered. So it's up to exhibitors and producers alike to get into the scrap. The N. A. M. P. I. is doing the Paul Revere now.

* * *

Wid Gunning comes forth with a revolutionary plan for direct exhibitor-producer partnership. Boiled down, the plan is this: He will supervise three producing units which, in the next year, will make four pictures each. Exhibitors will contract to play these twelve films and share in their profits, having paid in advance for as many pictures as they see fit. They will receive a proportion of the 50 per cent net profits, equal in ratio of the cash payment made by them on signing the contract to the total cost of the twelve productions. Each of these will be sold at a $300,000 national quota, but as the maximum cash outlay per picture is set at $100,000, only those exhibitors participating in the raising of the first $100,000 on each picture will share in the eventual profits.

* * *

William A. Brady and the Rev. John Roach Straton are at last to have their long-discussed debate on "Sensational Preachers vs. the Stage." The time, the date and the place are 3 o'clock Sunday afternoon, February 12, Calvary Baptist Church, New York City. Brady has stipulated that the clergyman is to apologize to the theatrical profession and cease attacking it, if he loses.

* * *

Has it occurred to you that perhaps motion pictures are becoming more a woman's entertainment rather than a man's? Roy L. Manker, vice-president and general manager of the Palmer Photoplay Corporation, says it's so; that the great majority of scenarios are built upon the experiences, preferably the suffering, of women. He also says that if half the time were devoted to making perfect scenarios as is considered necessary to produce a good novel or short story or play, there would be a wonderful improvement in screen literature.

* * *

The advantages of India in a production way are described in this issue by Moving Picture World's correspondent at Calcutta. He says: "India has a vast and rich literature in the vernaculars, and it will take centuries to exhaust the subjects that might with advantage be transferred to the screen."

* * *

"Let me tell you that our arrival in Rome woke no hospitable echoes," said Abraham Carlos, in charge of the production of several Fox pictures abroad. He was talking to W. Stephen Bush, Moving Picture World's correspondent, in Italy. "The daily press showed itself quite unfriendly to our enterprise, and made it plain to us that we were considered vulgar trespassers on sacred soil."

* * *

Charles Ray has affiliated with the United Artists. He will continue to be an independent producer under his existing arrangement with Arthur S. Kane. "Fewer pictures, but bigger and better, will be my slogan from now on," says Charlie.

* * *

Evelyn Laye, versatile English stage actress, hailed by Myron Selznick as a screen find, is coming to the United States to play in Selznick Pictures. She is a beauty of the fresh, invigorating English type, a blonde who ought to register exceptionally well on the screen. The date of her arrival is dependent upon the completion of some English contracts.

* * *

Randolph Bartlett has resigned as advertising manager of Selznick to head Paramount's titling and editing department, and Watt L. Parker, for four years a Selznicker and well known as a demon cueist, succeeds Bartlett.

William D. Taylor Is Murdered in His Los Angeles Apartment

WILLIAM D. TAYLOR, the well known Paramount director, was shot to death during the night of February 1 while in his Los Angeles apartment, according to a "flash" from Famous Players just before press time. The discovery was made the following morning. He was seated, fully dressed, in a chair in front of his desk, apparently having been in the act of writing a check when the shot was fired. The bullet came from behind and passed downwards through his neck to his heart.

There is no clue to the murderer except in a peculiar chain of circumstances occurring within a year. About eight months ago, while Taylor was in Europe, his Los Angeles apartment was entered and all his clothes and jewelry, valued at $800, taken. During last Christmas Week, while he was on location, the apartment was entered again. This time the thief left pawntickets for the earlier thefts and the note that he would return again.

Taylor was born in Ireland in 1877. Ten years ago he entered the American film industry as a director. He has served with Ince, Vitagraph, Morosco, Fox and Famous Players. Just before his death he was engaged in editing two forthcoming Betty Compson features he recently finished. He was unmarried, president of the Los Angeles Lodge of the American Motion Picture Directors' Association and a member of the Los Angeles Athletic Club. One of the great directors of motion pictures and a man who claimed many friends, he will be sorely missed.

The Heavy Rental Prices Involved

WE have no desire to enter into controversy with any trade paper in the field on the subject of the reviews of moving pictures. We prefer that the exhibitors themselves carefully examine the reviews of all and then decide which fulfill the following requirements:

HONESTY.

SHOW JUDGMENT.

FULL COVERING OF THE PICTURES RELEASED.

Recently "Foolish Wives," a million-dollar production, was released and two of three trade publications gave it unbounded praise, both as a production and as an attraction. The third praised the sets and their lavishness and let it down easy.

Moving Picture World was a conspicuous exception in this as in many other instances. One review and one special criticism were published in the same issue dealing with this subject for which the exhibitors of the United States were to be asked record prices.

Our judgment, given fairly and without bias, was that the production was not only unworthy of recommendation to exhibitors but a flagrant violation of picture standards. We stood and still stand one against three—telling the straight, unbiased truth, trying to look at this production with exhibitor's eyes for exhibitors, without reference to the amount of money spent on it or the amount of advertising which might follow in the wake of high praise from us. The fact that newspapers generally supported our view is not under discussion. We are speaking only of trade publications.

Much as we might regret the loss of money to the producer if the picture failed to yield the expected return, we nevertheless, with neither malice nor savage satisfaction, told the exhibitor what we felt he was absolutely entitled to know.

For our own benefit as well as yours, we suggest that when you see "Foolish Wives" you write us a line and tell us for publication or not (as you wish) whether our show judgment and your show judgment agree or differ.

We shall be glad to make this a test case with the exhibitors of the United States, and if you find us not only honest and fully frank but right in our decision, we believe you will be as glad to say so as we are glad to continue to print what we believe to be the truth.

This is a case in point, a most important one, because of the heavy rental prices involved, but we regard all reviews as important if they be truthful and if they are written from a showman's point of view for showmen.

You can be assured that Moving Picture World's business office never rewrites a criticism to tickle an advertiser, that reviews are not omitted to save a producer's face, that we don't praise unless the picture in our judgment deserves it. We do praise when the goods are good goods because exhibitors are also entitled to know what pictures are likely to make money for their box offices.

Let there be no dust-throwing in this important question of reviews. You, as showmen, do your own judging and make use of the reviews which are written by men who insist on telling the truth to exhibitors regardless of good fellowship and good advertising.

ARTHUR JAMES.

United States Supreme Court Upholds Decision Against Picketing by Unions

THE United States Supreme Court has dismissed for want of jurisdiction the appeal brought by the Kansas City Motion Picture Machine Operators, Local No. 170, International Alliance Theatrical Stage Employees, Grover Childers, Chester Edmonds, William Weston, Frank Chesney, Harry Randall, Mr. McCullough, J. A. Payne and D. A. McCullough from the decision of the Supreme Court of Missouri in the picketing case involving John E. Hughes and Wesley H. Briner, copartners, doing business under the name of the Eastern Theatre.

This case presented the question whether the enjoining of peaceful picketing by a labor union is a violation of the right of free speech and personal liberty guaranteed by the first and fourteenth amendments to the Constitution.

On June 13, 1916, John E. Hughes and Wesley H. Briner, of the "Eastern Theatre," brought suit against the above to enjoin them from picketing the theatre where a moving-picture show was being conducted.

Mr. Hughes had been a member of Local No. 170, but ceased to be such member prior to the institution of this proceeding, because of his refusal to pay a fine imposed upon him for a claimed revelation of business of the union. Hughes is said to have thereafter claimed to have acquired an interest in the Eastern Theatre, alleging he had no interest as an owner in the business, and his action in so doing, it is alleged, was a subrefuge exercised for the purpose of ultimately destroying defendants' organization, breaking down the standard scale of wages regulating hours and conditions, etc., "because it was against the rules of the union for a member to have an interest in a show and conduct it himself."

Following a refusal to comply with the demand of the union, picketing was commenced April 16, 1916. The picketing was conducted in a peaceful and orderly manner.

The proceeding was defended on the ground that picketing, when conducted in an orderly and peaceful manner, was lawful and within the right of the union to inform the public and one another concerning the attitude of the Eastern Theatre toward union labor, and that the petitioners were merely exercising the rights of personal liberty and free speech as guaranteed to them by the Constitution of Missouri and the Constitution of the United States.

Court Issues Order

The circuit court issued a restraining order which on final hearing was dissolved. An appeal was taken to the Supreme Court of Missouri, which court on April 1, 1920, reversed the decree of the circuit court, "with directions to set aside the judgment dissolving the temporary injunction heretofore granted and to issue a permanent injunction against defendants, restraining them from picketing in front of plaintiffs' theatre." A petition for a rehearing was filed and overruled by the Supreme Court on April 30, 1920.

The unions asserted that they made no attempt to destroy the business of the Eastern Theatre but they did claim the right to advise one another or the public, when they do so in a peaceful manner, concerning any person or persons against whom they have what they believe to be a legitimate grievance, not to deal with such person or persons. If employees may lawfully organize themselves into associations for their mutual protection and betterment, they charged, they have the right, in order to accomplish that purpose, and in the exercise of their constitutional privilege of free speech and personal liberty, to inform the public by information and persuasion of the unfair attitude toward them of any person or persons.

The result of the decision of the Supreme Court of Missouri is a holding that picketing is per se unlawful in any way conducted and under all circumstances. The United States Supreme Court upholds the Missouri tribunal.

To Test Quality and Quantity of Air in Picture Theatres

Health Officer Fowler, of the District of Columbia, is working for cleaner air in theatres. Tests to determine the quality and quantity of air in the theatres of Washington are now under way.

To determine the volume of fresh air entering the theatres an anemometer is used, an instrument which measures air currents, consisting of a finely balanced propeller of isinglass which is revolved by the air and the revolutions recorded. In determining the quality of air, however, H_2O, or plain water, will be used. Bottles filled with water will be emptied in the theatres and then corked, the place of the water being taken by the air, which will then be taken to a laboratory and analyzed.

The smaller theatres will be visited first, after which the larger houses will be investigated. The analysis is part of the health office's campaign for better air in public places, a similar investigation of the quality of air in telephone booths having just been completed.

SCENES FROM "THE MIDNIGHT STAGE," STA RRING FRANK KEENAN. A PATHE PLAYLET

Many Investigate Washington Disaster; Other Cities Checking Up on Theatres

Now Hold Belief Defective Steel Caused Collapse —Much Sympathy for Crandall

MORE than a dozen investigations are under way to determine the cause of and responsibility for the Knickerbocker Theatre disaster in Washington, D. C., on Saturday night, January 28, when, according to the latest official statement, ninety-five persons were killed and 140 injured by the collapse of the roof during a raging snowstorm.

Four investigations are being made by the municipal authorities at the instigation of Congress, one by the Department of Justice, another by army engineers called in by the engineering department of the district, and a number of private investigations, including one by the American Society of Civil Engineers. Scores of lawyers have been examining the ruins in a search for evidence upon which to base suits for heavy damages.

The echoes of the dreadful catastrophe are still reverberating throughout the country. Theatre inquiries have been started or proposed in scores of places. The New York State Legislature already is considering a bill amending the general city laws by providing that no building in a first or second class city, except one or two family dwelling houses, can be erected or altered unless the work is intrusted to the superintendence of a master builder, who must have a certificate of qualification from the building department, for which a fee not exceeding $100 may be charged.

Mayor Hylan has started an investigation of the structural safety of all New York City theatres, picture houses, dance halls, boxing clubs and other places of assembly. Thirty-eight inspectors already are at work. No adverse report on a place of assembly had been made as Moving Picture World went to press.

Believe Girder Defective

The original theory that the weight of snow caused the collapse of the Knickerbocker's roof is now disputed by several persons, who attribute it to a defective steel. Colonel Charles Keller, engineer commissioner for the district, in particular holds this view.

"Unless there was faulty or defective material," he is quoted as saying, "the weight of the snow was not alone sufficient to cause the collapse of the roof."

Colonel Keller is said to be satisfied that the concrete roofing was manufactured according to specifications and that the roof had been sufficiently anchored to meet all demands upon it.

"There may have been some defect in the steel, for instance," he is quoted as saying, "which ordinary inspection would not reveal. That would account for the collapse. So far as I can determine there is no evidence of deterioration in the concrete or other material. The roof was constructed to stand a load of twenty-five pounds to the foot and the snow placed no such burden upon it."

City in Mourning

Harry M. Crandall, whose career as an exhibitor has reflected honor upon the motion picture industry, closed his five other Washington houses until further notice, and announced this was not done because any of them were considered unsafe, but because he and his associates did not desire to accept money for amusement while the city was mourning those who lost their lives.

The flags on every public building of Washington will fly from half mast for ten days, by order of the district commissioners. President Harding has cancelled a White House reception because of the tragedy.

Congress is under fire from certain newspapers which severely criticize the method of government in the District of Columbia—the district commission. The commissioners are appointed and supervised by a Congressional committee which the newspapers and certain Congressmen charge with being negligently conducted. It is said that "nobody wants to be on that committee." The cry is raised that the district should have its own government instead of being the "plaything of Congress."

President's Statement

President Harding on Sunday issued the following statement:

"I have experienced the same astounding shock and the same inexpressible sorrow which has come to all of Washington and which will be sympathetically felt throughout the land. If I knew what to say to soften the sorrow of hundreds who are so suddenly bereaved, if I could say a word of cheer to the maimed and suffering, I would gladly do it.

"The terrible tragedy, staged in the midst of the great storm, has deeply depressed all of us and left us wondering about the revolving fates."

The following was received from the Washington correspondent of Moving Picture World:

How Washington Feels

Harry M. Crandall was the victim of circumstances. Evidence thus far presented points to an unusual occurrence, a catastrophe of a kind that may never again be visited upon the city. And the people of the city, the right-thinking people, are not inclined to place the blame upon Mr. Crandall or his organization in advance of a finding of fact.

Everyone feels the effects of this catastrophe, but it is being viewed in a sober-minded way. There are the usual

"God, But That Dog Is Magnificent!"

SOMEWHERE, in the complex recesses of every human heart, there is a vibrant, sincere and deep-rooted quality. It is love for a dumb animal. That quality is a life-long one beginning early in childhood with the eager stretch of soft baby fingers towards some furry ball of life and ending in old age with the affectionate pat of a withered, wrinkled hand on some dumb beast whose kindly eyes and rough caresses are eloquent with unspoken love. It is a basic quality, this love common to human hearts, upon which much hangs.

There is no finer representative of this dumb race than the dog. By sheer devotion, sagacity and forbearance he has enshrined himself forever in the hearts of all mankind.

From his ranks now comes a great artist—great because he is utterly unconscious of his superb playing, unconscious, too, of camera and director. He is Strongheart, Belgian police dog, who brings eternal glory to the screen and to himself in First National's, "The Silent Call," directed by Larry Trimble.

It has remained for the screen to give the animal actor a fair chance; to rescue him from the unnatural hoop-jumping, barrel-spinning antics of the indoor stage and bring him into his own in a real story amidst God-made sets—gloriously free of the block and tackle artificialities of man.

Strongheart is a star whose virile, unconscious acting leaves little to be desired. He gets under your skin and touches the chords of deep emotion. He sends you away refreshed as one having visited an oasis in the monotonous desert of human entertainment. And he makes you glad to shout in your neighbor's ear: " God, but that dog is magnificent!"

A. J. CHALMERS.

"knockers" just as there were people who stood around the ruins just out of curiosity waiting only for a view of the bodies. It is indeed regrettable that this horrible loss of life had to occur, but it is apparent as a result that the building laws perhaps are more to blame than anything else. These laws are in the process of revision, it is said, yet army engineers who looked over the plans of the ill-fated theatre are reported to have expressed the belief that they were properly drawn.

Keller Investigating

The plans for the building were drawn by Reginald W. Geare, as were the plans for the other Crandall theatres. Both he and Colonel Keller, engineer commissioner of the District of Columbia, are of the belief that according to the plans and specifications there was not sufficient snow piled upon the roof to strain any part of the supporting truss sufficiently to cause the break, in the event that every piece of steel in the network of supports forming the truss was perfect.

Colonel Keller is going over the great masses of wreckage with a view to satisfying himself as to the nature of the material actually used in the construction work and to determine whether or not it actually came up to the requirements of the specifications. With his assistants he also is making a careful study of the plans and specificaitons for the building to see whether or not all requirements in the interest of safety were provided for.

50 Tons of Snow

It is estimated that as much as fifty tons of snow had lodged upon the Knickerbocker roof. At the weather bureau it was figured that the snowfall of twenty-six inches would produce a weight of ten pounds to the square foot. The building laws require that the trusses shall be able to stand a strain of 25 pounds to the square foot over and above the weight of the roof. Mr. Geare has been unable to state any cause for the accident and could only hazard the guess that some part of the material was faulty, as every requirement of the building inspector's office had been complied with.

Coroner Nevitt has ordered the Police Department to summon architects, builders, owners of the theatre, officials of the building inspector's office and witnesses to the theatre collapse to an inquest. The coroner's jury has already made a survey of the ruins. The Department of Justice has undertaken an investigation; the Senate and the House District of Columbia committees are both considering a probe of the accident, and the city heads are doing the same thing.

Crandall Suffering

Harry M. Crandall, one of the best liked men in the industry, was overcome by the accident. The strain upon him has been terrific for he is a "regular fellow" and there is no one in Washington or anywhere else who can say that he ever did harm to anyone. His reputation is assisting him materially in this trying time.

Ever since the first news of the disaster found its way into the newspapers of other cities, quantities of letters and telegrams have been received by him. There have come proffers of aid, it is said, and messages designed to bring cheer to him, for he is suffering, as any other really human person would.

The members of the Crandall organization have largely refrained from issuing statements. Many remarks have been accredited to them, but the World correspondent was informed that all connected with the company are so dazed with the events of the fateful Saturday night as to be unable to concentrate on any statement that would be of any real value.

These men must await the outcome of the several probes that will be undertaken. The corporation faces innumerable suits for damages, and in legal circles it is said that its liability will rest upon the findings of the investigators. If it is found that the plans and specifications and the construction work itself was passed by the building inspector's office, the corporation will be absolved of all responsibility for the accident, and the belief is expressed that such will be the case.

Friends of Mr. Crandall point out that he personally is not to blame for the catastrophe, as he is not a builder or architect and must of necessity depend upon the skill and knowledge of others in the construction of his theatres. The plans are drawn and the theatre built, and then the playhouse is accepted by him as a going proposition.

O'Donnels Killed

Dominick F. O'Donnell, for many years connected with the film industry of Washington, and Mrs. O'Donnell were among those who lost their lives. Mr. O'Donnell at one time headed the Pathe exchange in this city and has held other important posts. At the time of his death he was one of the officials of the Federal Film Company, dealing in State Rights productions.

Employes Killed or Injured

The following theatre employes killed or injured in the crash:

Killed—Joseph W. Beal, G. S. Freeman, Ernest E. Natiello, William Tracy, all musicians, and Mrs. F. G. Mirsky, pianist.

Injured—Oresto Natiello, orchestra leader; John Klenner, John Prezioso, Alphonso Van Poucke, Edward A. Williams, musicians.

Date Set for Hearing on Anti-Censor Bill

There will be a hearing before the Ways and Means Committee at the State Capitol, Albany, N. Y., February 14, on the bill introduced by Assemblyman Louis Cuvillier, of New York City, calling for the abolishment of the New York State Motion Picture Commission.

Inasmuch as this hearing is scheduled for the opening day of the New York State convention of exhibitors, opportunity will be afforded all attending the convention to hear arguments presented by both sides.

The hearing will be held during the afternoon.

The Hays Rumors

RUMORS finding their way into the daily newspapers have linked Will H. Hays with various plans, projects and promotions of which Mr. Hays is probably as uninformed as the editors who give their columns over to the sensation of the hour. Among the really prize hoaxes was a story in the dignified New York Times that Mr. Hays was promoting a Long Island moving picture colony builded around a church with the idea of offsetting the horrible and horrendous sins of Hollywood. Mr. Hays, who is on a brief holiday preparatory to his new labors, will doubtless be entertained by this startling news. Another rumor was that Col. Arthur Woods was considering an offer of $50,000 a year to become Mr. Hays's assistant. Whether the Supreme Court of the United States and Premier Lloyd George will figure in the next rumors is a moot question.

In the meantime Mr. Hays will not announce his plans until he is ready to announce them and when he does they will be important.

Ten Years at Auburn

Morris Taitus, 27 years old, who pleaded guilty to complicity in the theft of films with a potential value of $250,000, was sentenced to ten years in Auburn last week. Taitus was employed as shipping clerk at the local United Artists' exchange. He was arrested in El Paso, Tex., following a long chase.

Much Hostile Legislation Is Brewing Though Few Legislatures Will Convene

Battles Must be Fought in Illinois, Ohio, Mississippi, New York, South Carolina, Massachusetts, Washington, D. C. and Maryland Industry Is Working Hard to Win the First Referendum

TROUBLE signals for the industry are up in many sections of the country. Censorship and blue law bills, drastic exchange housing restrictions and many other regulatory measures comprise the mid-winter crop of threatened enactments which the organized industry must combat during the next few months.

The fact that 1922 is an off year for legislative sessions in a large number of states has not lessened the defense burden. Instead, it apparently has added to the difficulty of simultaneously warding off blows from various angles, because the reformers have launched their attacks this year in cities and communities where the absence of legislative sessions have kept them away from the city capitols.

In Illinois, for instance, the legislature does not convene this year. But according to advices just received by the N. A. M. P. A., in Chicago the censorship agitation has been vigorously resurrected and an ordinance has just been introduced providing for the establishment of a department of motion pictures with three commissioners, including one woman, at an annual salary of $5,000 each. It would divorce Chief-of-Police Fitzmaurice from the control of exhibition.

Would Rule Advertising

The proposed enactment provides that "no banner, poster, sign or other like advertising matter that is immoral, improper, obscene, sacrilegious or salacious shall be approved," and that no permit shall be granted for the showing of a picture that is "immoral, unpatriotic, or holds up to scorn or ridicule any nation or the people thereof, or portrays riotous, disorderly or other unlawful scenes, or has a tendency to disturb the public peace or debase the public morals."

The judiciary committee of the Chicago City Council will consider the proposed measure on February 6. Several aldermen have denounced the resolution.

Cleveland Investigation

From Cleveland comes word that the Chamber of Commerce through its municipal committee, is investigating the entire question of censorship. In a letter just received by Frederick H. Elliott, executive secretary of the National Association, from Dale Brown, secretary of the committee, he states that the committee is investigating "the entire question of moving picture censorship with a view to making recommendations as to whether or not censorship is the proper method of correcting an existing evil, or if it is an improper method." Mr. Brown states further that should the committee arrive at the former conclusion, it would make a recommendation as to "whether or not the municipality, the state or the national government should exercise this function."

Governor Russell Hostile

In Mississippi the present legislature has before it a censorship measure which was advocated by Governor Lee M. Russell in his annual message. In this message Governor Russell said: "I cannot too strongly urge the very great necessity of establishing by statute law a censorship of the motion pictures used in this state. The right kind of pictures should be encouraged. This new enterprise is possibly the greatest educator in the land with the exception of the schools, and if properly censored, may be continued to the great entertainment and education of the whole people * * * * You can easily draft a law to have these pictures carefully censored before being presented to the public. The expense of this censorship should be borne by the exhibitors, who should be required to pay a small tax or license sufficient to meet all expenses of the censor."

In New York a blue law bill which would close every picture theatre in New York on Sunday has been introduced in the legislature by Assemblyman Clarence W. Hausner, of Montour Falls, Schuyler County. It provides that "the exhibition of a motion picture or pictures on the first day of the week, if a fee be charged for witnessing such exhibition, is forbidden. Every person aiding in such exhibition by advertisement, posting or otherwise, and every owner or lessee of any garden, building or room, place or structure, who leases or lets the same for the purpose of any such exhibition, or who assents to the use of the same, for any such purpose, if it be so used, is guilty of misdemeanor. In addition thereto, every such exhibition, of itself, annuls any license which may have been previously obtained by the manager, superintendent, agent, owner or lessee, using or letting such building, garden, room, place or other structure or consenting to such exhibition."

The South Carolina Legislature is now in session. Three bills have been introduced which if passed would cost the industry several hundred thousand dollars a year in that state.

One provides for the imposition of a privilege tax on all picture companies doing business in South Carolina. Under the terms of the bill $5 a reel would be charged for every original print shown in the state and $2.50 a reel for every duplicate. This legislation was recommended by the governor. Another measure provides for a state luxury tax of 1 cent on every 30 cents admission. A censorship bill is also pending.

In Massachusetts a serious situation confronts the industry. At its last session the Massachusetts Legislature enacted a censorship law which would have been effective January 1, 1922, had not the National Association in conjunction with the Allied Theatres of Massachusetts secured a referendum by obtaining and filing 25,000 petitions. This automatically stayed the operation of the law until it has been voted upon by the public at the next general election in November, 1922.

This will be the first time the public of any state has been allowed to express its will regarding motion picture censorship. The reformers in Massachusetts who sponsor the censorship measure are working assiduous. The organized industry, however, is not inactive.

Washington and Maryland

In Washington, D. C., several measures of grave importance are pending. One bill provides that all theatres in the District of Columbia shall be closed on Sunday. Another, introduced by Senator Myers, of Montana, provides for censorship, a Federal picture censorship bill, introduced by Congressman Bland of Indiana, is also pending, together with several unusual bills affecting the industry which were introduced by Congressman Herrick of Oklahoma. Then, too, there is Senator Meyers' bill calling for an investigation of alleged "political activities."

In Maryland a bill is pending which provides for a referendum on the question of Sunday opening in Baltimore. At present no pictures can be shown in Baltimore on Sunday. There has also been introduced in the Maryland Legislature a bill providing for the imposition of a fine of from $50 to $100 for the exhibition of a film without a trailer.

Other states in which legislative sessions are now in full swing are New Jersey, Rhode Island, Virginia, Kentucky and Maine. In all of these there have been censorship battles in the past. In both Louisiana and Georgia legislative sessions will convene. in the summer.

Albany Convention Expects About 1,600; Exploitation Proving Highly Successful

IN order to keep all exhibitors in direct connection with arrangements for the annual convention of the New York State M. P. T. O. in Albany on February 14, 15 and 16, a bulletin service has been inaugurated by the Albany Theatrical Managers' Association. This bulletin, written in a breezy way has aroused such enthusiasm that the coming convention will set a new record for attendance.

According to George Roberts, president of the Albany association, who spent the first part of this week in New York city with Samuel Suckno, also of Albany, close to 1,600 persons will attend. For instance, the Theatre Owners Chamber of Commerce of New York has chartered a special train which will leave the Grand Central station at 2 o'clock on the afternon of February 14. Banners on the outside of the cars will advertise the convention.

G. F. Stanton, city passenger agent of the New York Central lines, has arranged that all district passenger agents will line up the exhibitors in Syracuse, Rochester, Buffalo and other of the larger cities in order that they also may travel as individual bodies. Some idea of the demand which has come for hotel reservations during the last few days can be gained from the fact that in one day Samuel Suckno received requests for nearly 150 rooms.

Mail to Carry Slogan

All mail being sent out from film exchanges in New York, Albany and Buffalo during this week, and up to February 13, will carry the following postscript: "The talk of the State—a good time for all—February 15— at the Movie Ball."

This slogan was adopted in Albany last Saturday at a meeting of the exchange managers of that city. It was at once sent to E. C. Fox of Buffalo, chairman of the committee of exchange managers in Western New York, promoting the publicity of the convention, and to Joseph Klein of New York, who is doing the same thing in the metropolitan district, with the assistance of William E. Raynor, I. E. Chadwick and Samuel Eckman.

A total of 115 slides advertising the ball on the night of February 15 are being used in as many theatres within a radius of 100 miles of Albany. All salesmen from film exchanges in the state are carrying with them this week attractive cards advertising the convention and which are being left in hotels and theatres. A diamond shaped card advertising the ball is also being used in all street cars in Albany, Troy and Schenectady, and suburban lines out of these cities. Tickets for the ball have been placed on sale at a dozen place in each city.

Six more booths have been added to those already sold, making a total of twenty-seven which will be at the convention. The state officers are planning to arrive in Albany three days before the opening. All concerns taking booths have received letters to the effect that all decorations must be in place not later than Monday night.

There is going to be, in all probability, some genuine surprises at the banquet in the way of speakers. The committee handling this part of the program has been promised some of the most prominent men in national and state affairs. Senator James J. Walker will be toastmaster.

Goldwyn Mid-Winter Sales Convention Shows Spirit of Aggressive Optimism

WITH a full attendance of branch managesr from the twenty-two Goldwyn exchanges, a spirit of aggressive optimism prevailed at the mid-winter convention of Goldwyn Distributing Corporation at the Congress Hotel in Chicago from Monday to Thursday of last week.

Bringing reports from all sections of the country, many of the branch managers were firm in their belief that the period of depression was giving way to normal conditions and that there was every reason to expect an improving market for pictures with drawing power.

Among the home office executives who addressed the convention were Samuel Goldwyn, Alfred Weiss, F. A. Gudger and A. S. Aronson, all of whom expressed confidence in the ability of the industry to meet the present situation. Abraham Lehr, vice-president in charge of production at the Culver City Studios, discussed production policies in making box office attractions.

It appeared to be the opinion among both the branch managers and the home office executives that much of the present depression can be dissipated by properly aggressive business methods, a better fighting spirit and less talk about bad conditions. All of the managers were heartily in favor of giving exhibitors every possible assistance in exploitation, as thorough exploitation is being found a more and more essential factor in building up attendance.

Again the Moving Picture World leads in the number of reviews. Sixteen in this issue. That's service.

SCENES FROM "THE SEVENTH DAY," RICHARD BAR THELMESS' SECOND PRODUCTION FOR ASSOCIATED FIRST NATIONAL

How American Producers Work in Italy in Atmosphere of Distrust and Satire

Papers Laugh at "Those Prosperous Yankees" Trying to Do Classic Subjects

Rome, January 10.

By W. STEPHEN BUSH

"HOW American Producers Work in Europe"—an interesting theme surely. The most recent and I am inclined to think not the least illuminating chapter, is here contributed by one of our biggest companies, the narrator being Abraham Carlos, at this time the alter ego of William Fox in Europe and some adjacent continents. I am adding the last two words advisedly for when I met Mr. Carlos today in the Hotel Excelsior he was on the way to Africa and Asia.

"We are leaving tonight," said Mr. Carlos, "for Brindisi, where we will embark immediately on board our chartered steamer and proceed by water to Alexandria, from there to Cairo and thence to Jerusalem, where we expect to arrive the latter part of this month. We hope to be back in Rome by the end of February. I am heading the party, which consists of J. Gordon Edwards, our director; Mike Miggins, our assistant director; our two principal cameramen, Ernest Haller and Benjamin Miggs, together with Henry Ametta, interpreter, an Italian whom we brought with us from New York.

Expensive Proposition

"We are going into the Holy Land to film 'David the Shepherd King.' Our coming to Rome to produce 'Nero' was inspired by our desire for a perfect picture and not by any hope of working on a cheaper basis. The latter is indeed more or less of delusion. Americans are squeezed and overreached every hour of the day and we were no exception to the rule.

"Let me tell you that our arrival in Rome woke no hospitable echoes. Of course we expected no joyous welcome from the native producers or from the trade press, for nowhere on this continent do they hail American competition with any degree of perceptible joy. An Italian company had started work on a 'Nero' film but abandoned its plans upon our arrival. The daily press of Rome showed itself quite unfriendly to our enterprise and made it plain to us that we were considered vulgar trespassers on sacred soil.

"One of our party in a spirit of harmless banter mentioned casually that we had come to buy the Coliseum and there was a tempest of indignation. The European mind acts most queerly and unfavorably to the American joke. However, when it became definitely known that we were going to film 'Nero' we at once became objects of suspicion and ridicule. The papers laughed at 'these preposterous Yankees' trying to do a classic subject. Let them stay at home, it was said, and continue to make those cowboy pictures, which they can make so well. Let them leave Roman subjects to the Romans. Not only the newspapers were full of this disdainful attitude; many times I heard the gossips under the colonnaded arches of the 'Esedra' denounce between sips of 'strega' and the little black coffee what they were pleased to describe as 'American impudence.'

"Those Ignorant Americans"

"One day while filming scenes for 'Nero' we took pictures of the 'Fontane Trevi,' the best known and most striking of the Roman fountains. Immediately there was a perfect howl or laughter on every side. The papers asked us in biting italicized editorials and in letters from indignant readers whether we did not know that the Fontane Trevi had been built about 1,500 years after Nero had been laid away. I had been negotiating for the loan of the Italian cavalry garrisoned in Rome and in the course of the negotiations I had to call upon the Minister of War. That gentleman was particularly indignant.

"'I understand,' said he in hostile accents, 'that you people are making a burlesque of Nero, one of our great classic subjects.'

"I modestly 'allowed' that we were doing our best.

"'Well,' continued the minister in cutting tones, 'don't you know that Nero had been dead more than seventeen centuries when the Fontane Trevi was finished. Look at the inscriptions. You are falsifying history.'

"I submitted that we had covered up the tell-tale inscriptions and that as the Fountain was built strictly upon models that might have been taken from the period of Nero we were quite justified.

"The Minister thereupon said something that sounded like 'those Americans,' implying that we were altogether hopeless.

An Impious Shave

"Then another storm of protest arose. It became known that we proposed to have a beardless Nero. Here we were laying impious hands on one of the most cherished traditions of Roman history. Some one said we were going to finish by having Nero wear a sombrero and appearing in competition to William S. Hart. We pointed to several beardless heads of Nero in the Capitoline Museum but to no avail.

"However, the worst was yet to come. We gave our picture a most impressive ending, but subdued and in part eliminated the tragic element. Now, as you probably know by this time, nothing is more offensive to an Italian audience than a happy ending. The public here want to see the cast look like a casualty list when the last reel is well under way. All these incidents only added spice to our work and Nero is now on its way to the states—12,000 feet of it, to be exact, and we are turning our faces east.

Plans in Holy Land

"I am here now since May and I have learned one thing: There is no such thing as a substitute for location and atmosphere in historic plays or in any production which depends for its success on authentic locations and genuine atmosphere. Hence we are going to produce the great duel of David and Goliath on the very ground where it took place. The battle of the Israelites and the Philistines will also be enacted on strictly historic soil.

"Once in the Holy Land we will make a short stay in the Valley of Eloh, famous in the life of David, and we also propose to go to Bethlehem where Samuel anointed David. Our expedition, or perhaps I should call it our caravan, is quite formidable now, consisting of four loads of paraphernalia. When we leave Cairo it will be as long and imposing as any circus, for in Cairo we expect to buy big quantities of special tents, costumes, arms, shields, spears, sandals, etc. A story like 'The Shepherd King' must have the real atmosphere just as 'Nero' could not have been successfully filmed anywhere except in Rome and its environs."

Supers Sub-Normal

Of the trials which the American producer must expect when dealing with natives, from supers to stars, Mr. Carlos had much to say. The European is today decidedly hostile to Americans. Our philanthrophy and our martial air are either forgotten or misrepresented and these facts are constantly coming to the surface in all dealings.

The supers especially cannot be distinguished from blackmailers. Their intelligence is far below normal. When an attempt was made at the company's expense to lighten their burdens and break the fierce rays of the Roman midsummer sun by erecting tents for their comfort, they resented the innovation, though scarcely a day passed but one of them was taken to the hospital as a victim of heat prostration.

I understand that other big American companies are considering a venture in

(*Continued on Following Page.*)

SCENES FROM "THE SCRAPPER," UNIVERSAL PRODUCTION, STARRING HERBERT RAWLINSON

Educational Begins Series of District Sales Meetings Before Trip to Coast by E. W. Hammons

THE first of a series of district sales conventions was held by Educational Film Exchanges, Inc., in New York Monday, January 30, nine branch managers from the eastern part of the United States and Canada meeting at the Pennsylvania Hotel for an all-day discussion of sales problems and the outlook for the coming year.

The series of meetings of which this is the first are to precede a trip to the Pacific Coast by E. W. Hammons, president of Educational Film Exchanges, Inc., on which Mr. Hammons will confer with producers and make arrangements for product for the season of 1922-1923.

Following the eastern meeting, conventions will be held in Chicago and in Kansas City before Mr. Hammons goes to Los Angeles.

The district managers who attended the New York meeting were George T. Ames, New York; John J. Scully, Boston; B. A. Simon, New Haven; J. H. Morgan, Albany; E. G. Dodds, Buffalo; C. S. Goodman, Philadelphia; Howard Beaver, Washington; Joseph Kaliski, Pittsburgh, and O. R. Hanson, Canada, whose headquarters is at Toronto. The meeting was conducted by Mr. Hammons and Henry Ginsberg, domestic sales manager for Educational.

One of the principal objects of the meeting was to get the view of the district managers as to the wants of the exhibitors. Mr. Hammons desires to get the latest reports from the theatre owners and managers all over the country before he begins negotiations with producers as to new product.

A feeling of optimism pervaded the meeting. Reports from the various districts were unanimous that Educational Pictures on the whole were serving the short subject needs of the exhibitors as no other organization has ever served them before.

Captain G. McL. Baynes, head of the Kinograms Publishing Company, addressed the meeting and described the efforts that his organization had made to build up the best type of news reel during the year that Kinograms has been handled by Educational. He promised the same effort to keep up the advance during the second year with Educational, which has just started. The managers replied that the progress made by Kinograms was such that it stood at the very top of the news reels, and they assured Captain Baynes of a big year ahead.

Following the business session, the managers viewed "The Battle of Jutland" and the first three pictures of the new Robert C. Bruce "Wilderness Tales," after which they attended a dinner at the Pennsylvania.

Mr. Hammons and Mr. Ginsberg will leave New York on February 18 for Chicago, where the second of the series of district conventions will be held on February 20 and 21. Cleveland, Cincinnati, Detroit, Minneapolis, Milwaukee, Indianapolis, Louisville and Chicago branches of Educational Film Exchanges will be represented at this gathering by their managers.

After this meeting Mr. Hammons and Mr. Ginsberg will travel to Kansas City, where the managers of the branches at Kansas City, St. Louis, Omaha, Des Moines and Denver will meet.

Mr. Ginsberg will then proceed on a tour of the southern branches, working his way through the key cities back to New York, while Mr. Hammons will go on to Los Angeles. He plans to spend two weeks there in conferences with the producers and the local Educational management. After the completion of next year's plans with the producers, Mr. Hammons will return by way of San Francisco and Seattle, where he will confer with Educational district heads in these cities.

By the time Mr. Hammons reaches the Coast he will have as accurate a resume of the desires of exhibitors throughout the country as it is possible to obtain.

Production in Italy

(*Continued from Preceding Page*)

Europe and may have some interesting data for you in my next letter. Europe is and will ever be the great historic background of first-class historic-spectacular films, but the backgrounds will never be sought simply they are pretty. Of pretty scenery there is an abundance on our side of the water.

Blow to Italian Production

The collapse of the Banco di Sconto, known in New York as the Italian Discount and Trust Company, has been a crushing blow to Italian filmdom. As is well known in Italy, and indeed throughout Europe, this bank had much to do with the formation of what is sometimes referred to as the Italian film trust, the "Unione Cinematografica Italiana." The bank had aided somewhat, it was said, in the original overcapitalization of the U. C. I. Much had been hoped from an invasion of the American market so long closed to Italian productions.

The concern was badly in need of ready money when, as I was told, they succeeded in selling three of their pictures to American interests at the tremendous figure of $300,000. The amount was paid in notes of $50,000 each and on the strength of these notes the tidy sum of 20,000,000 lire, almost $1,000,000 was advanced by the bank.

I have in my previous letter commented on the general unmarketability of Italian films in the U. S. and I believe that the future will amply justify the warning. An occasional success may come out of Italy, but the chances are always the other way.

Oriental Subjects Best for Indians; Natural Advantages Are Going Begging

(From Our Correspondent.)

Calcutta, December 22, 1921.

ENOUGH has, I believe, been written in these columns in my previous letters to demonstrate what an amount of energy and money is being wasted daily in India on so-called film-production, and how economy could yet be the salvation of the people engaged in this important industry. As stated already, production, in the sense it is understood in this country, by persons who have more enthusiasm than brains, is most in evidence in the Bombay Presidency and in Calcutta. On a very much smaller scale, Madras also is trying her hand at the game, the big promises made by one of the "pioneers" in that presidency to the representative of a trade journal in London some time ago not having materialized yet.

For Indian productions, scenario writers need not go out of the country for their themes. India has a vast and rich literature in the vernaculars, and it will take centuries to exhaust the subjects that might with advantage be transferred to the screen. There are religious mythological, historical, social and domestic stories, that surpass anything in point of interest and "grip" that has yet been filmed, and for one thing, followers of the "purity-in-pictures" movement could not possibly raise their fingers at these subjects, as Indian social customs and domestic practice are too strict and rigid to permit of licence or licentiousness, lawless love or lewdness in the relationship between the sexes.

Fascination of the East

It is useless for Indian producers to copy "Wild West" pictures or those painting New York in scarlet. We have seen them and are seeing them and will go on seeing them in pictures produced in America or any other country in the West. Nor would the people of the West care to see imperfect reproductions of their lives and activities in pictures produced in India. The fascination of the East over the West can hardly be described, and Indian photoplays dealing with purely Oriental subjects will, by sheer force of novelty, draw the attention of the West.

Oriental subjects have much to recommend them, and I, for one, think producers in India will not be making the many grotesque mistakes that dabbling in adaptations from Western stories is sure to occasion. Indian companies left to their own resources are indeed under the same disadvantage in producing Western pictures as Western companies labor under while essaying stories with locations in, say, India.

Unless you have educated Indians to help you along, to explain the many differences in dress, manners, etc., of the many races, creeds and sects that constitute the population of India, you are liable to make some fatal mistake or other, even if you have lived for years in India. I have seen more than one American or British film, the story of which is laid in India, and laughed at the mistakes made by the producers. A man described as a Hindu, in one story, for instance, has borne a Mohamedan name and worn a Mahomedan dress. Again, a person described as a Raja (which is a Hindu title) has worn the dress of a Nawab (a Mahomedan title).

Inaccuracies

There are a hundred and one little things in Indian life that the casual observer does not take note of, and inaccuracies in the depiction of Indian life follow as a natural sequence. Similarly, Indian producers are liable to make just as big mistakes, though these might not be just as glaring.

From the standpoint of finance, too, pictures of stories dealing with the country and its people are strongly to be recommended. The locale is there; the settings and scenery and the very characters that you would depict are there—all ready to be made proper use of. And as the bulk of your actors must be Indian it would be much more natural for them to play Indian roles than European or American, and naturalness counts so much that this very important point cannot be lightly brushed aside.

Oriental Influence

Don't we see today a growing tendency among the more prominent American producers to tackle Oriental subjects with all the resources at their command? A very great demand exists for these subjects and the supply is very meagre indeed. What huge successes William Fox has made of "Cleopatra" and "Salome',' not to speak of "A Daughter of the Gods?"

Are not the scenes portraying the lines:

"If I were a King of Babylon
"And you the Christian slave"

in "Male and Female" among the most enchanting in this Cecil B. De Mille creation on behalf of the Famous Players-Lasky Corporation? Is it not a fact that Selig's "Garden of Allah" owes its success to its Oriental theme? Has Louise Glaum appeared in a more alluring picture than "Sahara?" Is not the Robertson-Cole production, "Kismet," a novelty in the domain of photoplays? And what about the recent Paramount offering, "The Sheik?"

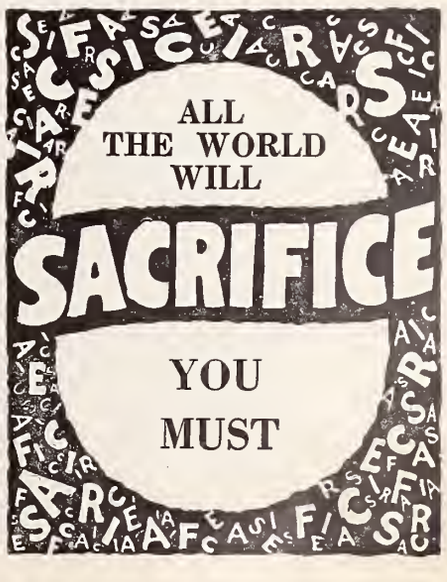
I have mentioned these titles at random, as they came along, just to show the big field for Oriental subjects in general. The many wonderful pieces of architecture that exist in India await exploitation at the hands of the film producer; mighty rivers, gorges, waterfalls, aerial ropeways, mountains, valleys, eternal snows, gorgeous vegetation, arctic cold and torrid heat are all at your beck and call. Lovelier weather or atmospheric conditions could not be had eleswhere in the world for indefinite periods.

Indeed the film producer in India, if he will only turn his activities along the right channel, could serve the West as well as the East with photoplays that cannot fail to charm and appeal. So far, however, his energy has been wasted. I wonder if it is left to an American organization to seriously consider the subject-matter of this article and decide to govern a company raised in India and help this country gain a worthy place among film producers of the world.—"INDIO."

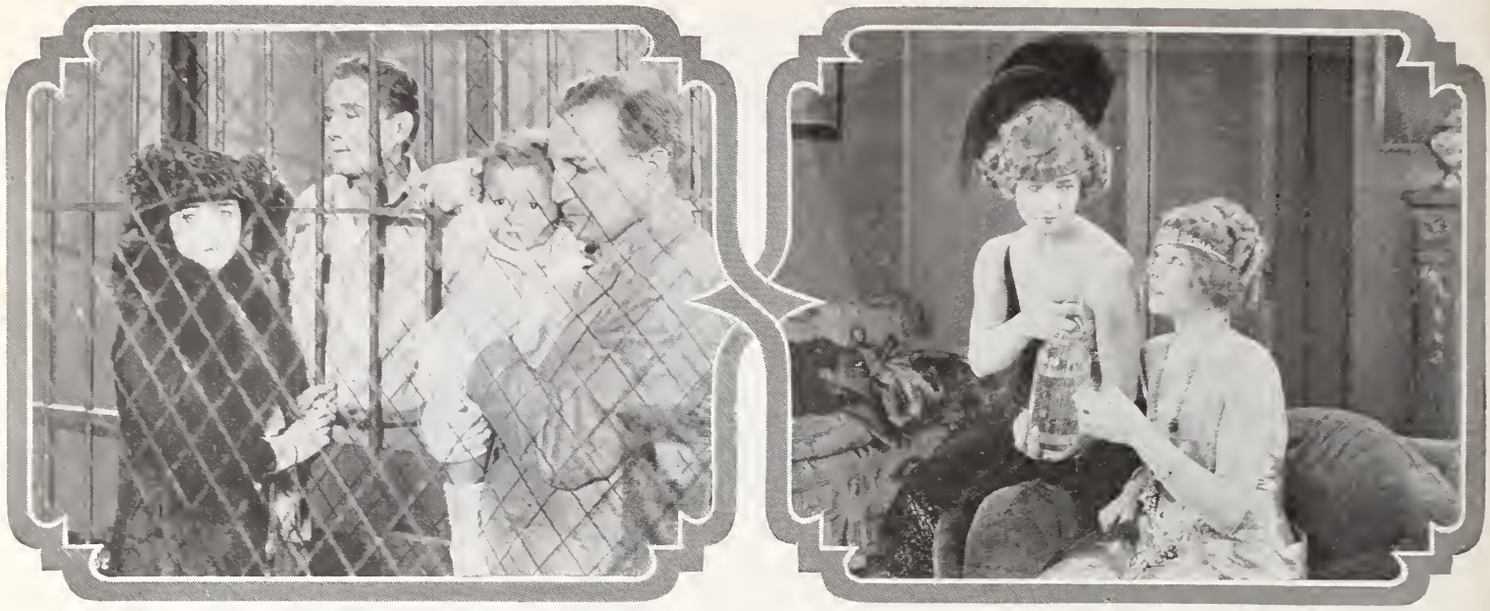
Picture Cameras Are Subject to 10% Tax

The Bureau of Internal Revenue has just issued Regulations No. 47 relating to sales by manufacturers under sections 900 and 904 of the Revenue Act of 1921. These new regulations meet the changes made in the taxing system by Congress when it repealed the consumption taxes and provided manufacturers' sales' taxes.

The Regulations point out that process and motion picture cameras are subject to the 10 per cent. tax provided in the new law and that lenses for these must pay a like levy..



MIARKA
The Child of the Bear



SCENES FROM "THE LAW AND THE WOMAN," STARRING BETTY COMPSON. A PARAMOUNT PICTURE

Hunter Denied Injunction Restraining Hodkinson Firm Handling His Picture

JUSTICE WHITAKER, of the New York Supreme Court, has denied the application of T. Hayes Hunter for an injunction restraining the W. W. Hodkinson Corporation from disposing of, distributing or exhibiting "The Light in the Clearing," to which Hunter claims the Hodkinson people have no legal right.

According to Hunter's complaint, he brought suit in the Los Angeles courts against Otto Bollman, doing business as the Dial Film Company, and recovered a judgment of $31,000 against Bollman on an alleged breach of contract of employment, and placed the judgment in the hands of the sheriff, who levied on the film negative, which was placed in vaults for safe-keeping. Hunter charges that subsequently Bollman or some one acting under his direction brought it to New York. Recently, Hunter says, he learned through trade papers that the film was offered for release by Hodkinson.

William W. Hodkinson, however, said his concern purchased the play in good faith, giving the Dial Film Company $78,000 for it, after it had been convinced its production had cost $159,485, and that his concern had no knowledge at the time that Hunter had any legal lien against the picture.

$1,000,000 Worth of Film Stolen; Thief Punished

Three to seven years at hard labor in Auburn prison was the sentence doled out in Buffalo to William Pearson, 1233 South Harding avenue, Chicago, when the prisoner pleaded guilty to the theft of films from the United Artists' company. Pearson was arrested in Chicago, where he gave $25,000 bail, waived extradition and went to Buffalo to give himself up. He pleaded guilty to a charge of grand larceny, first degree, when arraigned before County Judge Thomas H. Noonan.

Morris Taitus, the former shipping clerk at the Buffalo United Artists exchange, who pleaded guilty to a similar charge as that against Pearson, was scheduled to be sentenced Friday, January 27. Taitus was arrested in Texas after a long chase by detectives. The market value of the stolen films is said to be $1,000,000, and the intrinsic value, $50,000, or eight cents a foot.

Story Should Not Be Subordinated to Spectacular in Films, Says de Mille

MAINTAINING that the story is the important thing that the pictorial side of the photoplay must always be subordinated to the story, William de Mille, Paramount producer, sounds a note of warning to the screen workers who specialize in gigantic spectacles, in a recent interview.

"The story is the vital thing in the photoplay," Mr. De Mille declared. "The picture must always be subordinate to the drama. It is my belief that many photoplays fail because their producers permit the pictorial possibilities to run away with the story. Drama is sacrificed for picture. The picture may be exquisitely beautiful. But after all the picture is but a medium. The story—not the pretty picture—is what the people go to the theatre to see.

"More attention to story and less to the picture means better photoplays. And better photoplays are what the public is constantly demanding."

Mr. De Mille is now making "Bought and Paid For."

Junior Movies Start

Junior Movies, under the patronage of the Albany Mother's club, and directed by Mrs. F. W. Clark, of Syracuse, got under way in Albany last Saturday morning. F. F. Proctor has donated the use of the Leland theatre for these movies. "The Courtship of Miles Standish" was the first picture shown. Mrs. Nathan L. Miller, wife of the Governor, was one of the patronesses.

C. K. D. Walsh Re-elected President of Prizma

At the January meeting of the board of directors of Prizma, Inc., producers of Prizma master pictures in nature's colors, the ensuing year: C. K. D. Walsh, presithe following officers were re-elected for dent; Carroll H. Dunning, vice president; H. G. Stokes, vice president; B. S. Hall, treasurer; George P. Kelley, secretary, and William V. D. Kelley, technical advisor.

At the annual stockholders' meeting held January 17, 1922, the following were elected directors: E. E. Loomis, Francis T. Homer, Rodman E. Griscom, Marshall J. Dodge, Carroll H. Dunning, Thomas M. Pierce, H. Wilson Saulsbury, William V. D. Kelley, C. K. D. Walsh, H. G. Stokes, W. H. Woodin and George T. Ordway.

The new directors are W. H. Woodin, president of the American Car & Foundry Company; H. G. Stokes, vice president Prizma, and George T. Ordway, of Bertron, Griscom & Company.

Goldwyn and Photoplay Offer Chance to Young Women Wanting Screen Career

IN keeping with Goldwyn's frequently announced desire of obtaining new faces for the screen, Samuel Goldwyn, president of the company, and Photoplay Magazine have inaugurated a contest to be known as the Photoplay-Goldwyn Screen Opportunity. It is not merely a contest, but a quest for a new actress of ability and an opportunity for some girl not on the stage to realize her ambitions to make a career for herself in motion pictures.

The first choice of the judges in this contest will receive a year's contract to appear in Goldwyn pictures. The announcement of the opportunity appears in the March issue of Photoplay Magazine.

All women over 17 years of age who are not professional actresses are eligible to enter the contest. During the period of the contract, the winner shall receive a salary equal to that being paid competent actresses playing in motion pictures at that time.

Goldwyn will pay the transportation of the winner and of her mother to and from the studios at Culver City, Cal. By the terms of the contest Goldwyn will have a three years' option on the services of the winner.

Other entrants, in addition to the winner, will be considered for use in Goldwyn pictures. Motion picture tests will be made of those selected as the best screen possibilities. The tests will be made at the Goldwyn exchange nearest the residence of the entrant, transportation charges of those chosen to be paid by the company.

Photographs of entrants in the contest will be received by the New Faces Editor of Photoplay Magazine, 25 West Forty-fifth street, New York City, up to July 1, 1922, when the contest closes. The winner will be announced in the September issue of Photoplay Magazine. The judges will be Samuel Goldwyn and James R. Quirk, editor of Photoplay Magazine.

A Few Reformer Reflections

A GOOD reformer is just as good as anybody else who is good. But a bad reformer is just as bad as anybody else who is bad. Reformers have their mission to perform, even as you and I. But when too much professionalism enters the game, then the reformer in turn needs just as much regulation as the professional baseball player or business man.

The present wave of reformation appears to be the instigation of professional reformers who make their living in that field. Why should the people's own favorite amusement—the films—be the butt of reformers' attacks today? Well, don't professionals in any line have to keep busy to earn their shekels? Positively!

Since the reformers have been working a little overtime to give our fair land the "blues," the newspaper editors and leading citizens have expressed disapproval of their ways and means. And these opinions have met with the hearty approval of audiences when screened in "Topics of the Day" films. Just to give you a chance to form your own opinion that too much censorship is dangerous, we scissored these paragraphs for our readers:

VERY TRUE

Human nature is something to train and refine; it can't be destroyed. Even the fool reformers ought to know that.—Houston Post.

ONE AFTER ANOTHER

"First it's the brew law; then it's the blue law."—Buffalo Enquirer.

YES, INDEED

Probably ninety per cent of the men who are trying to reform the world would be more useful citizens if they would go to work.—Boston Shoe and Leather Reporter.

THANK GOODNESS

There's one consolation—the reformers can't compel us to close our umbrellas on a rainy Sunday.—Seattle Post-Intelligencer.

NIGHT STUFF

With blue law officials taking the sun out of Sunday, and police, deputy sheriffs, constabulary and Federal agents taking the moon out of the other six days, about all the average citizen sees is the stars.—Denver Times.

DEFINED!

Reformers are people who take your money and give advice. The only thing we need to destroy our civilization is a few more reformers.—Columbia Record.

PEOPLE'S PREFERENCE

The movies are the democratic amusement of a democratic people. These people are the best judges of what is good for them. They exercise natural censorship by patronage for good pictures and boycott for bad ones. Any additional censorship is superfluous.—San Francisco Examiner.

WHY, OH! WHY?

Does one seek to reform others because one wants to save their souls or because they annoy him? Benevolence or irritable selfishness, which?—St. Louis Globe-Democrat.

EVER THUS

There will always be something in need of reforming as long as people are willing to pay salaries to professional reformers.—Wynne Progress.

JUST LIKE 'EM

Watch the reformers claim that coffee is dangerous. A man recently killed his wife by hitting her with a percolator.—Richmond Dispatch.

Americans Must Not Be Too Sure of Argentina

A big demand for American films exists in Argentine according to a report to the Department of Commerce from Trade Commissioner Brady at Buenos Aires, but American producers are warned not to feel too sure of the field but to follow closly the requirements of the people, lest the lower-priced European film supplants the American product. Prices of our films in Argentine are so much higher than the European that distributors often place one or more European films on the program in order to balance the cost.

There are 128 operating picture theatres in Buenos Aires alone, it is stated, with 2,250,000 paid admissions per month, and not less than fifteen established producers in the country, but most of the films are poorly set, poorly managed and poorly acted.

C. B. DeMille and P. Erbe Are Coming from Europe

Cecil B. DeMille will arrive in Los Angeles February 8, according to cable information received at the Lasky studio. The producer will sail from England January 28, arriving in New York February 3. He will travel directly West to begin production work on "Manslaughter," the Alice Duer Miller story which he is to produce for Paramount.

Mrs. Cecil B. DeMille will meet the producer when he arrives. Mrs. Paul Iribe also will meet her husband who accompanied Cecil B. DeMille on his vacation trip. With the party going West will be Jeanie Macpherson and Clare West, scenarist and fashion designer, respectively, for Cecil B. DeMille productions.

First National Offers Trip to Los Angeles to Nine Best Exploiteers Among Its Exhibitors During First National Week

NINE of the most enterprising exhibitors of the country are being offered temporary employment by First National. Despite the fact that the salary connected with these positions will be only one dollar a week early indications have pointed to a flood of applications for these positions.

They will be offered to the exhibitors of First National productions during First National week, February 18 to 25 inclusive, who put on the best advertising and exploitation campaign in connection with Anniversary Week. The lure in the salary offer is that these exhibitors will be required, by the terms of their positions to make a trip to Los Angeles and to personally meet all the First National stars, producers, directors and artists. Their stay in Los Angeles will be exactly one week and during that time all their traveling and hotel expenses will be paid by First National.

To facilitate the efforts of exhibitors in qualifying for these jobs First National's advertising department has prepared an abundant amount of advertising paper and accessories. This has already been shipped to the various exchanges and will be available without charge to all exhibitors participating in First National Week.

The only condition laid upon applicants who seek to join the ranks of "Dollar A Week Men" is that complete descriptions of their advertising and exploitation campaigns, accompanied by photographs of their achievements must be sent into the publicity department of First National pictures not later than March 20, 1922. Photograph and accounts of lobby displays, ballyhoos, presentations, special signs or banner arrangements will be accepted as evidence of qualifications in the selection of the nine dollar a week men who will go to Los Angeles in the company's employ.

The prime object in offering these temporary positions is to give exhibitors of First National pictures, as far as possible, an opportunity of watching some of the great productions in the making, to become personally familiar with the methods under which First National secures its attractions and to know the intimate side of the geniuses who create such pictures.

In order to distribute this information over the greatest possible area the officials of First National have decided to divide their offers of positions into three different classes. Three of these temporary posts will be allotted to managers of theatres seating 2,500 or more; three to managers of theatres seating from 1,000 to 2,499 and three to managers of theatres seating less than 1,000. Applicants for the trip must state under which classification they are to be considered.

Pathe Anniversary Contest to Celebrate Brunet's Fourth Year as Executive Head

JUST as all departments in the Pathe organization are uniting in an elaborate celebration of Paul Brunet's fourth anniversary as executive head, their zest for the occasion is quickened by Pathe arrangement with Harold Lloyd. They consider the constructive character of the specifications of the new Lloyd contract to be highly advantageous not only to Pathe and Lloyd but to the great multitude of picture patrons.

On March 6 Paul Brunet will have served four years at the head of Pathe Exchange, Inc.—two years as vice president and general manager, and two years as president. In recognition of the facts that during this period the growth of the business of Pathe Exchange has been greater than during its entire previous career, its independence as a purely American concern consumated, and that Mr. Brunet's many other achievements have practically benefited not only everyone in and connected with the Pathe organization but have been instrumental for the general good of the entire picture industry, the Pathe forces have united in an elaborate celebration of the Brunet Fourth Anniversary.

The nature of this testimonial, as announced by General Manager Elmer Pearson, will be an elaborate variation on prior annual "Brunet Anniversary Contests," with prizes for the winning branch exchange teams in each of the five divisions ranging from $2,500 down to $500. The actual contest in sales and collections will open on Monday, February 27, and close on Saturday, March 25. In case of a tie each of the contesting exchanges thus tying will be awarded the full prize for which they tie. But in this instance there will be a preliminary contest covering six weeks, which will determine a new division classification—not geographical, as heretofore, but based on the standing gained by each branch in the preliminary contest. Thus, all branch exchange teams will benefit by a "running start."

On becoming General Manager of Pathe, one of Mr. Brunet's first acts was to insure, as far as possible, the constantly profitable operation of the highly efficient exchange system which he had already perfected.

A characteristic achievement of Mr. Brunet's was the complete success of his broad-minded offer of physical handling of their film to producing organizations which desired to release and exploit and distribute their own product. Quite a number of worthy and growing concerns seized this opportunity, thereby solving profitably one of their most perplexing problems while further insuring uninterrupted activity of all the Pathe branches. A prominent existing arrangement of this sort is that enjoyed by Associated Exhibitors, which has released several successful multiple-reel Harold Lloyd Comedies, besides many of the most popular features screened in the last two years, including "The Devil," starring George Arliss.

BOOSTING THE NEW YORK STATE EXHIBITORS' CONVENTION

Henry Hellman and Harry Lazarus, two prominent Albany exhibitors, who are devoting all their spare time to making the coming big meeting the most successful the State has ever had

Censors Entrenching

In all probability the force of the New York State Motion Picture Commission will be augmented by six inspectors who will seek violations of the law. Commissioners Cobb, Levenson and Hosmer were at the State Capitol in Albany last week and appeared before the budget committee, in connection with the appropriation which the commission is asking for its expenses. The commission had originally asked for twelve inspectors, but this, it is understood, has been cut in two. These inspectors will receive $2,500 a year and traveling expenses.

What They Think of Him in New York

THE New York Tribune editorially speaks of Senator Jimmy Walker, the talking movie, in connection with Ward's Island, on which is located an insane hospital and kindred things:

"Senator Walker complains bitterly that he was refused admission to a number of the institutions of Ward's Island, and demands that something be done about it by the state authorities. Mr. Walker is right. Something ought to be done about it. We hope that something will be. We can see no reason whatever why Mr. Walker should not be admitted instantly to any or all of the institutions on Ward's Island."

Myron Selznick Hails Evelyn Laye, English Actress, As Screen "Find"; Possesses Exceptional Versatility

AN ocean liner from England will bring to the United States in the near future Evelyn Laye, distinguished English stage star, who has been engaged by Vice-President Myron Selznick to be introduced to the American photoplay public through the medium of Selznick Pictures. The time of Miss Laye's arrival has not yet been definitely set, being dependent upon the completion of English contracts under which she is now working.

While Miss Laye has not previously appeared in this country she can scarcely be said to be unknown here, as her success has been much too big to be confined to the British Isles. She is one of the acknowledged "finds" of recent years in the amusement profession.

Like most English girls who get anywhere on the stage, she is possessed of an extraordinary versatility which is well illustrated by that of Marie Tempest and Madge Lessing, whose ability to do any thing theatrical audiences seem to require for their entertainment has always been the marvel of the public.

Miss Laye is a beauty of the fresh, invigorating English type. Her mild blonde coloring bespeaks for her a pictorial screen impression of great promise. Up to the present time she has not appeared before the motion picture camera in any photoplay productions of importance.

Just now Miss Laye has the stellar role in the big C. B. Cochran production, "The Fun of the Fayre," which is running at the Pavilion Theatre, London. Earlier appearances were as star in "The Shop Girl," which ran successfully at the London Gaiety Theatre which has become as famous throughout the British Isles for its beautiful girls as has Ziegfield with his "Follies" in the United States. Miss Laye also played the title role in George M. Cohan's English production of "Mary" which is still so pleasantly remembered along Broadway.

Parker to Handle Selznick Advertising; Bartlett Goes Over to Famous Players

WATT L. PARKER, for four years connected with the Selznick organization in varied capacities, has been promoted to the position of advertising manager for the Selznick Enterprises following the resignation last week of Randolph Bartlett, who has joined Famous Players as chief of the film titling and editing department.

Mr. Parker comes into his promotion as a result of years of faithful and energetic endeavor. He first became affiliated with Selznick in 1917 when the Select Pictures Corporation was organized, serving for a time as salesman in the Washington office and later as assistant branch manager in that territory.

In 1919 he came to New York as a member of the publicity department and for the past two years has been chiefly occupied in compiling and editing campaign books. Two months ago he was named assistant to the director of advertising and upon Mr. Bartlett's resignation last week the department was turned over to Mr. Parker.

Bartlett has been connected with Selznick off and on for three years. He was originally in charge of advertising and publicity, then titled pictures and then returned to his former post. One defection from Selznick was to represent Photoplay on the West Coast a year or two ago. At that time "L. J." gave him a gold watch engraved with the words "To the man who can come back."

Native of Canada

Canada was Bartlett's original home. He has had a thorough training as a newspaperman both in the Dominion and this country. Especial qualifications for the work he is to do for Paramount have been shown by him recently in his titling of a number of important pictures in collaboration with Julian Johnson. Most of them were foreign pictures, a couple released by First National.

Futile Rush for Free Film

ONE of the best ways of judging the circulation of a periodical and of determining how thoroughly its text is perused is to print a mistake. Then the protests come like a cloudburst. New York columnists have tried this stunt to learn that their "cracks" are widely read.

It wasn't intentionally that Moving Picture World carried a misstatement in announcing, in a tiny item and in small type, that the army had loaned a war film to a certain theatre. The item was published several weeks ago in good faith.

Then the cloudburst descended—on the Chief Signal Officer U. S. Army, in the form of many letters. It appears that many theatres wanted to borrow the film. So a lieutenant who evidently had to answer all this correspondence, dictated a letter to Moving Picture World, asking for a statement that the army does not lend films, and closing with "The War Department is not in the film renting business."

Moving Picture World regrets the error and the extra work it has caused the lieutenant.—Editor.

Connecticut Cuts Tax

The State of Connecticut has removed its tax on 10 cent admissions or less, the tax commissioner has announced.

SCENES FROM "ONE GLORIOUS DAY," WITH WILL ROGERS AND LILA LEE. A PARAMOUNT PICTURE

Charles Ray Signs with United Artists; Plans to Make Fewer and Better Pictures; To Remain an Independent Producer

ANNOUNCEMENT is made by Hiram Abrams, president of United Artists Corporation, that Charles Ray, prominent film actor and producer, has become affiliated with the "Big Four," comprising Mary Pickford, Charlie Chaplin, Douglas Fairbanks and David W. Griffith, through which organization Mr. Ray's future productions will be distributed.

Mr. Ray will continue to be an independent producer under his existing arrangement with Arthur S. Kane, who for the last two years has been presenting all the Ray features to the public.

Negotiations for this newest big contract in the film industry were conducted by Mr. Abrams for United Artists and Mr. Kane on behalf of Charles Ray, all final details being settled late Thursday, (January 26) when confirmation was received by wire from Mr. Ray, who at present is in Los Angeles. In his message Mr. Ray said he felt "honored and delighted" at being associated with the "Big Four" in the production of photoplay features.

Mr. Ray's plans are to make fewer, bigger and better pictures. This was his announced determination when he was in New York city a few weeks ago, at which time the negotiations which ended in the present United Artists contract were begun.

"This is pre-eminently the day of big pictures," Mr. Ray said at that time. "For a long time I have believed this and now I know it, and for a long time I have been desirous of being able to give more time, thought and labor to my feature productions. In all probability I will cut my productions down to two really good pictures a year. And by 'really good' I mean the very best that is in me,—the very best that I can give to the public.

"Fewer pictures, but bigger and better, will be my slogan from now on. Bigger pictures from the standpoint of everything that can be put into them through additional time, additional cost and additional work, and better pictures from the standpoint of story, plot, direction, settings, photography—everything, in short, that goes to make a bigger and better production.

"I have long been an exponent of the open booking plan for pictures, for it is perfectly clear that the program system and the star series system are for the 'weak pictures' on release lists. I feel that exhibitors should not be forced to buy and play inferior films in order to get superior ones, nor should a really popular star be penalized by being made to carry the load of lesser attractions.

CHARLES RAY

"Those stars whose features are being distributed through United Artists—or the 'Big Four'—know full well that each of their productions must be marketed individually and that each and every picture must, therefore, be the very best their art makes possible.

"I want to make pictures so good that every one of them will find a ready market. But to do that I must have more time for the individual production; must have time to find the proper story vehicle; time for its preparation in the best possible manner, and time for actually making the picture to the very best of my ability, plus that of my working associates.

"Fewer, bigger and better pictures—that is what I aim to give to the industry and to the public from now on."

Film Developing Co. Sues Powers Products

Taxing the Powers Film Products with creating a situation that has seriously injured their business, the Film Developing Corporation has brought suit in the New York Supreme Court for $25,000 damages. The plaintiff charges the defendant brought a suit against them to recover $3,008, and on a allegation that they were a foreign corporation, obtained a warrant of attachment against assets of their concern, which were levied on by the sheriff. Declaring this statement to be false, the plaintiff alleges that Supreme Court Justice Mullen was convinced of this and vacated the warrant of attachment.

It is alleged that by this time, however, the damage had been done, that the Powers concern knew the allegation to be false when it obtained the attachment, which the plaintiff alleges was given wide publicity and impaired the standing of the Film Developing Corporation.

Gunning Offers Exhibitors Chance to Finance and Share in Profits of Twelve Films He Will Produce

AN outline of a simple but revolutionary plan for exhibitor-producer direct partnership is announced by Wid Gunning, as follows:

"Under the plan Mr. Gunning will personally supervise the work of three distinct producing units which, in the next year, will make four productions each. Instead of securing the loan of the necessary money from financial interests which would receive 50 per cent. of the net profits, Mr. Gunning's proposition is to go direct to exhibitors who wish to play these twelve productions and have them sign a contract wherein they agree to play these twelve pictures, each within ninety days after release date, between the period of September 1, 1922, and September 1, 1923, and he will pay to the exhibitors the profits.

"Under the contract the exhibitor will pay in advance, on signing, for as many productions as he sees fit, this advance payment to apply against the last of the twelve productions. In addition to the pictures, the exhibitor will then receive a proportion of the 50 per cent. net profits, equal in ratio of the cash payment made by him on signing the contract to the total cost of the twelve productions.

"The contract provides that if there have not been twelve productions delivered on or before September 1, 1923, the amount of money advanced by the exhibitor which has not been applied against productions actually delivered shall be returned to him in cash with interest at 8 per cent. Full details of the plan, which is unusual in scope, are contained in this week's issue of the Wid Gunning house organ. Conservative figuring in the detailed statement shows exhibitors participating in the partnership receiving practically all of their rentals back as their share of the profits.

"Each of the productions will be sold at a $300,000 national quota, but as the maximum cash outlay per picture is set at $100,000, it is easy to understand that only those exhibitors participating in the raising of the first $100,000 on each production will share in the eventual profits."

In connection with the new plan, Wid Gunning issued the following statement:

"It is time to quit talking about independence. It is time to act. For years creative brains and men who owned theatres have both been juggled and manipulated by men who sat at desks in New York and did no actual work but secured most of the profits. Now I am going to bring into actual partnership the directors who make productions and the theatre owners.

"I am going to stand personally responsible for the success of the productions and draw no salary for doing so. I am going to organize three production units to make four productions each, totalling twelve Class A special features. I am going to divide the profits, half to the theatre owners and half to the director and myself.

"I only entered distributing because I was forced into it. I am a producer. I immediately placed the selling organization I had to take charge of on a profit sharing basis, making every employe a partner. That was all right, but after all, the real problem is always good productions.

"I now present the simple solution of all film problems—direct partnership between producer and exhibitor. This is the only way to successfully defeat Wall Street's intention to completely dominate this industry. The menace is not distant. It is here now. We must act at once."

Watertown Showmen Fight for Supremacy

Nowhere in New York State is there a more strenuous fight for patronage going on than in Watertown, a city of 30,000, where a couple of veteran showmen of recognized ability, Nathan Robbins, handling a string of three recently acquired theatres, is pitted against Charles Sesonske, who is handling the Avon. One evening last week a special train was run from Carthage to Watertown, a distance of perhaps twenty-five miles, stopping at all intermediate stations and bringing hundreds to the Avon in connection with its "Thirty Thousand Week" program.

During the first three days of the week "The Lane That Had No Turning" was shown, and during the last three days "The Three Musketeers." There is also vaudeville.

Legion Repudiates Statement It Wants Federal Censorship

The American Legion, through National Commander Hanford MacNider, has repudiated the statement published in the Morning World on January 26 that the American Legion is in favor of federal censorship of motion pictures.

Before the Congressional Committee investigating motion pictures at the instigation of Canon Chase at Washington, W. H. Field, purporting to speak for the American Legion, said: "The American Legion also advocated strong federal control of the movies in order to suppress objectionable films." It now develops that Mr. Field's statement is untrue.

In a telegram to Victor M. Shapiro, commander of the S. Rankin Drew Post of the American Legion, Hanford MacNider says as follows:

"National Executive Committee has made no such statement as one you attribute to Mr. Field. The question has never come before them to my knowledge. Have no idea upon what he bases his statements."

For Small Showmen

In the last issue the department Selling the Picture to the Public contained forty-three stunts. Of these but four cannot be done for less than ten dollars, one stunt cost forty cents, one two dollars, one six, one eight, one $2.75 and many of them not only cost nothing, but made a friend of some local tradesman.

Read this issue with broader vision, and you will find that you have several hundred press agents suggesting ideas that you can use, no matter what you can afford to spend, and all it costs is the price of the yearly subscription.

Exploitation does not require money so much as it needs brains and hustle—particularly hustle.

Palmer Photoplay Opens Office in New York City

The Palmer Photoplay Company of Los Angeles has just opened up a New York office at 527 Fifth avenue, and has appointed as manager, Mrs. Frances Elijah, who has demonstrated her success as a writer of superior scenarios. D. W. Griffith and J. Parker Reed are among those who have accepted her scripts.

"The New York branch office has been established because of the immediate availability of popular photoplay material," said Roy L. Manker, vice president and general manager of the company, who was in New York this week. "Our aim has always been to keep in close touch with the producer and by having a representative in the East we will be able to study more effectively the commercial angle of the industry."

Hodkinson Goes West

Kenneth Hodkinson, general manager for United Artists Corporation has gone for an extended business trip during which he will cover United Artists branch office in Chicago, Minneapolis, Seattle, San Francisco, Los Angeles, Denver, Dallas, Atlanta and Washington, D. C. Mr. Hodkinson will be away from the New York offices for eight or ten weeks.

Noble Seeks Receiver for "Big Timber," Saying Maritime Refuses to Release it

SEEKING the appointment of a receiver to take over "Big Timber" who may supervise its exhibition, and to compel an accounting of the receipts that may follow, John W. Noble of Magnolia Road, Great Neck, L. I., has filed suit in the New York Supreme Court against the Maritime Motion Picture Company of Canada, Lloyds Film Storage, Inc., and the Tremont Film Laboratory Corporation, Inc.

According to the complaint, Noble, on August 19 last, contracted with Associated Exhibitors, Inc., for its production and exhibition, and ten days later made another contract with the Maritime company, to produce and finish the picture, in which they and Noble would have a joint ownership. After its completion, Noble says, it was stored with the Lloyds and Tremont concerns, which Noble says now claim to have a lien on it for accrued storage charges.

That a controversy of some kind not disclosed in the complaint has resulted in the present situation is evidenced by the assertion of Noble that the Maritime Motion Picture people have refused to remove the picture from the storage vaults or allow it to be delivered to Associated Exhibitors, Inc. The result of this, Noble asserts, is that Associated Exhibitors, Inc., has cancelled the contract with him. Noble further asserts that the Maritime people threaten to remove the picture, which has been insured for $50,000, from the jurisdiction of this state and offer it for sale elsewhere, thereby reducing, he says, its value, while on the other hand, Noble says, if it is continued in storage it will decrease in value.

Carroll Testifies

Earl Carroll, producer and scenario writer, testified last week in his own behalf, in his suit in the New York Supreme Court against Herbert Brenon, the British and Colonial Cinematograph Co., Ltd., the Republic Distributing Corporation and others. Carroll is seeking by injunction to restrain them from exhibiting "Twelve Ten," of which he claims to be the author. He also demands an accounting of the proceeds derived from the play. The hearing will be continued.

Still Urging Duty

A duty of 50 to 60 per cent. on foreign motion pictures based on American valuation, was urged by the Actors' Equity Association in a telegram sent by John Emerson, president of the organization, to the National Association of Manufacturers' Tariff, meeting in Washington, D. C., on January 30.

Similar sentiments were expressed by Paul N. Turner, representative of the association, in an address before the meeting.

Exchanges Given Time to Comply with Fire Law

A delay of three months in enforcing the fire regulations which were to become effective March 3 has been announced by the Commissioners of the District of Columbia.

The new regulations call for the installation of sprinkler systems and vents in all moving picture vaults in the District and provide other safeguards. They were first proposed a year ago but it was found necessary to give the exchanges time in which to comply. While the exchanges for the past year have made efforts to secure quarters which would comply in all respects with the new regulations, several projects for erecting special exchange buildings fell through and the local exchange men recently appealed to the Commissioners for an extension of time.

While some of the city officials were opposed to granting a further extension the exchange men showed that it would be impossible for them to comply with the regulations by the time set and the Commissioners finally decided that any exchange manager who filed plans for his improvements with the building inspector before March 3, or who has started building operations before that time, will be given three months in which to complete the work.

Sub-Franchise Holders Indorse First National

More than two dozen franchise holders of Associated First National Pictures, Inc., comprising the Colorado, New Mexico and Wyoming territory, unanimously indorsed the action of the First National Get-Together at Chicago last October and delected an advisory board of four members for the region, in conformity with the new policy outlined in Chicago. The convention, which was held at the Brown Palace Hotel, Denver, January 1, makes the indorsement of the Chicago Get-Together unanimous throughout the country.

Elected by States

The advisory committee of four members was elected by states, two going to Colorado and one each to New Mexico and Wyoming. The members elected were Alvah G. Talbot, of Denver; M. G. Gerhart, of Collins, Col. James F. Lynch, of Laramie, Wyo., and Gus Kohn, of Las Vegas, N. M. Of these, Messrs. Talbot and Lynch had served as delegates to the Chicago Get-Together and were especially urged to serve on the advisory board because of their contact with the national officers and their familiarity with conditions.

SCENES FROM "A WIDE OPEN TOWN." A SELZNICK PRODUCTION, STARRING CONWAY TEARLE

Do Dramas Cater Exclusively to Women? Roy L. Manker Sees Possible Danger

By MARY KELLY

THE scenario that sells and the one that doesn't, in other words the picture that pays and the picture that doesn't, were recently analyzed in a few pointed remarks made by Roy L. Manker, vice-president and general manager of the Palmer Photoplay Corporation, who for several years has made a study of screen material both from the standpoint of business and art.

"I am not so sure but that the tendency to regard the screen as the voice exclusively of woman is largely responsible for this 'slump' which we have all been trying to talk down, with varying success to be sure," Mr. Manker said this week while in New York where he is making a short stay.

"We have been saying for so long that our picture theatres are patronized mostly by women, that it is the women who can make or break the success of a production, that, in an abandoned effort to avoid disaster, pictures have been created with the definite aim of pleasing women. The obvious result is the great quantity of scenarios built upon the experiences, preferably the suffering of women.

"Men, however, do not have the palate for this type of entertainment that their wives, sweethearts and mothers do and rather than take a chance on having to witness the troublous tales of the misunderstood wife, and the girl who pays, men prefer to stay at home. They have been so fed up on pictures that are only fashion reviews, too, that many men are content to classify the screen as a purely feminine hobby and refuse to take it seriously.

"Introducing facts here, I might mention that 70 per cent. of the stories turned in by our students which sell are written by women—and most likely from a woman's angle. This is true despite the fact that over half, in fact 60 per cent. of our students are men. Now and then we all see a picture which has enough punch and enough humor to make as great a hit with men as with women. But this is not often."

Among other dangers prevalent in scenario-writing which Mr. Manker mentioned is the general misapprehension of the seriousness of this art. Too often, he explains, it is the idea of the aspiring writer that he has found the way to easy money as soon as he conceives a screen plot. The rapidity with which many are obliged to work is partly responsible for this.

"Forget all the talk about inspiration and try to earn success," he offered as the chief thing to be remembered. "If half the time were devoted to making perfect scenarios as is considered necessary to produce a good novel or short story or play, there would be such an improvement in modern screen literature that the whole industry would enjoy a new prestige. Such work can not be done overnight. Neither should the writer consider himself a success after he has merely sketched out his big idea. It is the way that he chooses to develop his idea that is the test of his originality.

"I might say also that we are trying especially now to discourage imitative writing. Too much of what is submitted is merely an off-shoot or revised version of what has been seen on the screen a hundred times, or read in magazines. It has sold once, so the lazy conclusion is that it will go again. If the scenariost will look to life and his own imagination instead, he stands a winning chance. In scenario production, as in any other industry, it is the man who can create, who stands on top."

The purpose of the Palmer Company from the start has been to keep in close touch with the successful producers so that an accurate account of the popular methods of scenario writing and producing can be followed. The aim of the school has been to make the course practical and profitable and the success of many of its faithful students, in selling to first-rate producers has proven that its system is constructive.

"Perhaps one of the greatest services we are doing the screen is our effort to reduce the number of writers to a minimum," Mr. Manker advised. "Not how many but how few we can accept as students, conscientiously, is the rule. We discourage thousands whom we feel are lacking in creative and dramatic perspective.

"Another point of interest to the industry is our effort to discourage expensive productions. Big casts and spectacular pageants often accompany the first attempts and our instruction is correcting this fault and indicating that some of the best dramas produced have been cheap and simple. This results not only in more salable scripts but in a more highly concentrated, more artistic product, as a rule."

Select New York Exchange Moves to Godfrey Building

The return of the New York exchange of Select Pictures Corporation to the fourteenth floor of the Godfrey building at 729 Seventh avenue, was officially accomplished on January 27.

As a part of the move from the Leavitt building the advertising and publicity departments were transferred to the second floor of the Hooven building at 117 West Forty-sixth street. The firm's purchasing department and warehouse is at No. 142 West Fifty-second street.

Murray with Gunning

Robert J. Murray, formerly associated with Harry Campbell in the Boston office of Fox Film Corporation, has taken over the Boston office of Wid Gunning, Inc., according to an announcement from the Gunning home office. Alex Weissman, who headed the Gunning Boston office, goes to Pittsburgh as manager of the Gunning exchange there.

SCENES FROM "THE BRIDE'S PLAY." A COSMOPOLITAN PRODUCTION

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

A BOSTON Clergyman stands accused of trying to poison a fellow human being. According to the precedent set by the reformers this should bring about a Congressional investigation of the clergy with legislation requiring all ministers of the Gospel to submit their sermons to a politically appointed board of censors before they deliver them to their congregations each Sunday. Each pulpit might carry a license card reading "This sermon is delivered under License 41144 issued by the New York (or Federal) Board of Sermon Censors."

Absurd? Why of course it's absurd, but no more absurd than Canon Chase's regulation of pictures to a censorship point, no more absurd than any of the censorships of the screen, the stage or the daily newspaper. For offenses against decency or against morals let there be prompt action and a trial by jury. This we all, as law abiding citizens, believe in. Anything less than that or more than that is human slavery and the more thought you give the subject the more you will realize how monstrous a crime against liberty is the censor in principle and in action.

Announcement is made that George F. Blaisdell, for many years a valued member of the Moving Picture World editorial family and subsequently serving as its editor, has become associate editor of the Exhibitor's Trade Review. We extend our hearty congratulations to our contemporary as well as our sincere good wishes to Mr. Blaisdell, predicting for him a full measure of success in his opportunity for service to the industry, to which he has given faithful and efficient years.

We call your attention, in this issue, to another of the special articles on European conditions from the able pen of W. Stephen Bush, who is touring the Continent for the express purpose of giving exhibitors of this country a first hand slant on the foreign markets and foreign productions and exhibiting conditions. Mr. Bush is well known to the readers of Moving Picture World and it was because of his especial knowledge of American conditions and his training as a keen observer and accurate writer that he was chosen for this important mission. No service of like importance is being rendered to the readers of any other publication in the trade.

Elsewhere in this issue Mr. Wid Gunning announces a new policy which amounts to a partnership between exhibitor and producer and which is presented in detail. The new plan will begin its operation next September.

Scenics with a New Twist

WE have seen the first showings of the new series of short subjects by Robert C. Bruce and note that novelty and drama have found their way into the thousand feet portions in which these delightful fragments of beauty are issued by Educational. The first, "And Women Must Weep," is adapted from Kingsley's "Three Fishers," and the Arthur Symon's poem "The Fisher's Widow." With the drama that lies in great beauty and the majesty of nature, the story of the sea is impressively presented. This is followed by a great woods episode called "Missing Men." The third is "A One-Man Reunion," and to our mind it is the best in point of novelty and genuine human appeal. It is the short story of a prisoner, returned after twenty years to a boom town that has fallen upon evil days and has been deserted. With a dog as his only companion the lonely old man staged a celebration and enacted all the roles of the merrymakers. Because it has imagination and is rich in pathos this picture is a contribution to the dramatic art of the screen. It deserves even higher praise than its very good companions in the series. The only one of the series which is strictly a scenic takes its place among the really great. It is called "My Country," and is made up of the cream of astonishingly beautiful views of the Pacific Northwest. To describe the scenes in justice would take the pen of genius. They fairly ravish the senses and feed the soul by their exquisite detail and the grandeur of the subjects. For all theatres we take pleasure in recommending them as calculated to delight the spectators.

ARTHUR JAMES.

News from the Producers

By C·S·SEWELL

"Prodigal Judge" to Continue at the Cameo; Vitagraph Special Meets with Enthusiastic Approval

"The Prodigal Judge," the Vitagraph special production which has its initial performance at New York City's newest metropolitan-district playhouse—the Cameo Theatre—on last Saturday, will continue at that attractive B. S. Moss house for at least another week.

The story, based on the novel by Vaughan Kester, proved to be especially suited for the screen, and the visitors at the Cameo who are familiar with the original story expressed their delight at the faithfulness with which the story has been filmed.

The opening performance at the Cameo on Saturday night was a gala occasion, despite the howling snow storm outside. The theatre was jammed at the evening performances, and a distinct "first-night" atmosphere prevailed.

Jean Paige, who is a featured member of the all-start cast of this special, was in the audience, as was Albert E. Smith, president of Vitagraph; B. S. Moss, head of the Moss Circuit, controlling the new jewel-box theatre; Maclyn Arbuckle, who plays the role of the judge; Ernest Torrence, who plays his faithful friend, Mahaffy; Earle Fox, who appears opposite Jean Paige in the picture, and a number of others well known in the stage and screen world.

There were numerous members of the Lambs Club in the audience, to do honor to their fellow-members, Maclyn Arbuckle, Torrence, Earle Fox and Horace Braham, who is also a member of "The Prodigal Judge" cast. Maclyn Arbuckle made a brief address between the first and second evening performances of the picture. His comments were confined to certain little experiences during the filming of the special, and he stated it was a distinct pleasure to have taken part in a film of this special sort, clean, human, American.

Practically every New York newspaper critic, in subsequent reviews, agreed with this characterization of the picture. The New York Evening Telegram said that "it was eminently successful because it is a clean, wholesome American story, and earned the applause the capacity audience gave it." The New York Sun commented upon its excellent casting, acting, direction and faithfulness to scenic and costuming details. The Mail called the picture the best of any bill which has been presented thus far at the Cameo, describing it as "a really excellent example of how a written novel should be screened." The New York Tribune praised the authentic atmosphere of the original and the reflection of "that whimsicality in Kester's work which is too often apt to shrivel under the glare of studio lights."

Edward Jose, the director of this special, could not be present at the occasion of the opening, as he is now in California directing another Vitagraph production.

The presentation of "The Prodigal Judge" at the Cameo was a pre-release, the actual general release of the picture being announced for next month. Already the charm of the picture has been heralded throughout the country, and bookings are reaching the Vitagraph exchanges in unprecedented numbers.

Nehls Is Working Out Some Project

Several large film manufacturing projects are in contemplation by Richard R. Nehls, known to the trade through his activities as general manager of the American Film Company, following a long connection as manager of George Kleine and other film organizations for twenty-three years. No details of Mr. Nehls' plans have yet been announced, but it is known that he has recently been spending considerable time on the West Coast and a number of rumors have come from Los Angeles of large projects in connection with which his name has been mentioned.

Mr. Nehls is a member of the Los Angeles Atheltic Club and on the board of directors of the Cinema Merchantile Company, of California, which is the purchasing agent for a large number of studios. He has been spending much of his time recently in Los Angeles and at Santa Barbara.

Finishes Film

Mack Sennett and his staff of assistants have completed "For Love of Money," for release through Associated First National Pictures.

Film Given Preview

"Smilin' Through," recently completed by Norma Talmadge for First National, was given a preview showing—its first—at the California Theatre in Venice, Calif., last Monday night, and won acclaim from the spectators who crowded the house, it is said.

Starts Nine New Productions

With nine new pictures in preparation or in the process of production activity at the Paramount west coast studios in Hollywood is at high tide. All of the company's production units are busy and will soon be augmented by the addition of the staffs of John S. Robertson and George Fitzmaurice, who have been producing pictures in England and other European countries for the last six months. Nine productions were completed at the Paramount studio on the coast in January.

Among the new productions under way now in Hollywood are "Over the Border," with Betty Compson and Tom Moore in the leading roles, and "The Cat That Walked Alone," a George Melford production featuring Dorothy Dalton, and including Wanda Hawley and Milton Sills. Pictures to be started during the month of February are: Cecil B. DeMille's "Manslaughter," "The Dictator," starring Wallace Reid; Thomas Meighan in "Our Leading Citizen," story by George Ade; "Val of Paradise," with Jack Holt and Bebe Daniels; Agnes Ayres and Conrad Nagel in "The Ordeal," "The Gilded Cage," starring Gloria Swanson, and "Blood and Sand," with Rudolph Valentino and May McAvoy.

Paramount pictures completed during the last month include "The Green Temptation," "The Red Challenge," "Beyond the Rocks," "Across the Continent," "The Proxy Daddy," "Bought and Paid For," "The Heart Specialist," "The Sleepwalkers" and "Through a Glass Window."

Elinor Glyn Made Supervisor of Paramount Film

Elinor Glyn, English author, who gained a world-wide reputation through her novel, 'Three Weeks," and who gained laurels in a new field through her authorship of "The Great Moment," Gloria Swanson's first starring picture for Paramount, has been officially named supervisor of "Beyond the Rocks," the new Gloria Swanson picture which she also wrote.

The official credit which Mrs. Glyn thus receives is a fitting recognition of her invaluable services in the filming of the present production. She first came to this country more than a year ago and was present at the Lasky studio throughout the filming of "The Great Moment."

Watching every detail of the production, she has been the court of last resort in the various problems which Director Sam Wood has been called upon to solve, to the end that the picture promises to be one of the most perfectly staged that Paramount has ever turned out.

Public Demand Very Strong for "Little Minister"

Paramount's Portland, Ore., Exchange reports to the home office that the public demand for the Penrhyn Stanlaws production, "The Little Minister," starring Betty Compson, has been so great in that city, where it has been playing the Columbia Theatre, that the Columbia management has been forced to extend the engagement another week.

Th Columbia has one of the most discriminating clienteles in the Northwest, and this is the first time that a production has met with such high honors there.

Comedy Title Is Changed

The title of the latest Mack Sennett-Billy Bevan two-reeler, has been changed from "The Blockhead" to "The Duck Hunter." "The Duck Hunter" is third of the series of twelve Billy Bevan comedies being made by Sennett, for release through First National. It was directed by Roy Del Ruth, and cut and edited by Allen McNeill.

Joins Educational

Ray Gray has been added to the big production staff working on Mermaid Comedies being made for Educational release. Mr. Gray will assist Bob Kerr in the direction of pictures under the supervision of Jack White.

Gratifying Success Realized by "Stardust" Everywhere

Baltimore and Pittsburgh are the latest cities to capitulate to the charms of "Stardust," the First National attraction starring Hope Hampton which has met with success in many places. At the close of the showing in Baltimore, Guy L. Wonders sent the following telegram to the First National headquarters in New York:

"'Stardust' just finished phenomenal week's business at Rivoli, turning them away at every night performance. Saturday, last night of week's engagement, both box offices stopped selling tickets at 7:45 and hundreds were turned away. Compelled to ask for extra police to keep those waiting in line for a block and a half at box offices. 'Stardust' unanimously declared a great picture by the press and public, and in my opinion an audience picture that every franchise holder should lose no time in booking to stimulate his business. My personal congratulations to Miss Hope Hampton."

Harry Davis of the Grand Opera House, Pittsburgh, shot this wire:

"Hope Hampton's personal visit to the Grand Opera House, Pittsburgh, and the simultaneous showing of her First National photoplay, 'Stardust,' were highly successful from both attendance and entertainment viewpoints. Miss Hampton combines beauty with a delightful personality and possesses wonderful screen possibilities. The large crowds which gathered at the Grand were strong evidence of her growing popularity, and there is no doubt that with the proper stories and presentation she will attain a success equal to that of any other star. Miss Hampton is without question a hit both on and off the screen."

Carl Laemmle Makes Statement Anent "Foolish Wives"

Carl Laemmle, President of Universal, has issued a statement on the company's "million dollar production." In part Mr. Laemmle says:

"'Foolish Wives' is not being, and shall not be, used as a club to make exhibitors buy other pictures.

"'Foolish Wives' is being handled as a totally separate and distinct unit of the Universal company's business. It is standing on its own merits, just as other Universal product stands on its own merits.

"If we have any pictures that the exhibitor considers not good enough for his theatre, or pictures which for any reason he does not or cannot use, that is his business. It will have no affect on his dealings with us when it comes to booking "Foolish Wives."

"I cannot imagine a more asinine thing for a producer to do than to force an exhibitor to take something he does not want in order to get something he does want. I cannot imagine anything more certain to arouse bad blood between exhibitors and producers than just such practices as that."

Paramount Arranges for Photoplay Editions of Two Big Productions

The Paramount publicity department has completed arrangements with the book publishing firm of Grosset & Dunlap for the publication of a special photoplay edition of "Burning Sands," the novel by Arthur Weigall, which is soon to be produced as a Paramount picture by George Melford, producer of "The Sheik." The photoplay edition will be issued simultaneously with the release of the picture. Dodd, Mead & Company, the original publishers of the book, are now co-operating with Paramount to the extent of featuring the line, "Coming—a big Paramount Super-Special," in their advertising.

Arrangements have also been completed with the firm of E. P. Dutton for a photoplay edition of "Blood and Sand," the novel by Vicente Blasco Ibanez, which John S. Robertson is shortly to produce for Paramount with Rudolph Valentino and May McAvoy in the leading roles. This edition also will be ready to be issued at the time the picture is released.

The author of "Burning Sands," Arthur Weigall, has lived in Egypt and Arabia all his life and is an authority on those countries. The situation in his story is described as just the opposite to that in "The Sheik." The woman, being in love with the man, goes out on the desert to capture him and bring him back, and she does. Paramount's intention is to produce the picture with the same splendor of settings, photography and costumes as characterized "The Sheik."

Leah Baird Star in New Picture

An advance announcement from Associated Exhibitors states that "Don't Doubt Your Wife," the first feature of a series starring Leah Baird, will be released in March. It was directed by James W. Horne, under the supervision of Arthur F. Beck.

Completing "Jim"

Thomas H. Ince's latest production, "Jim," is now being completed. It is for First National release.

Shows Election

"Electing the Pope," a motion picture visualization of processes in the selection of a new Pope at Rome, was embodied as a feature of the current issue of Fox News.

"One Glorious Day" Is Highly Lauded by New York Newspapers

Paramount's special comedy, "One Glorious Day," with Will Rogers and Lila Lee, has taken New York by storm, according to a statement from the Paramount office which cites the various criticisms of the New York newspapers as evidence of the unanimous praise being bestowed upon the picture by those who have seen it at the Rivoli Theatre.

The papers which praised it were the New York Sun, the Telegram, the Evening Post, the Times, Alan Dale in the American, the Tribune, and the Herald.

First Co-Star Feature Ready

"Any Night," the first feature of the Co-Star series of the Amalgamated Production, Inc., whose pictures are being distributed through East Coast Productions franchise holders, has been completed. According to Franklyn E. Backer, the cast includes Robert Edeson, Marshall Tully and William Courtleigh.

Production has been started on the next release, "The Greater Duty" from the story by Walter Rivers. G. M. Anderson, Frank Campeau, Carol Halloway and Melbourne MacDowell are in the cast.

Mickey Coen Back

Mickey Coen, president of the Theatre Owners' Distributing Corporation of Minneapolis, Minn., arrived home this week following a two-weeks' trip to New York with Ben Friedman, also of Minneapolis.

Books Vitagraph

Poli theatres in Hartford, New Haven, Bridgeport, Worcester and Springfield have booked Vitagraph's special, "Flower of the North," by James Oliver Curwood.

United Features Syndicate Helps Publicize "The Leather Pushers"

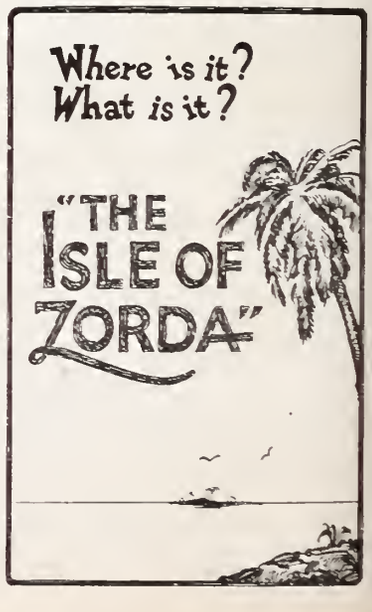
Through the instrumentality of the United Features Syndicate, "The Leather Pushers," the Universal-Jewel-Colliers series of H. Witwer's ring stories produced by H. L. Messmore, will receive nation-wide publicity in the leading newspapers of the country. Already eleven of the important dailies in the key cities of the country have arranged to publish the twenty "rounds" of the squared-circle narratives.

The series first received national publicity in the pages of Collier's, wherein it was featured as being the outstanding literary effort of 1921-1922. Immediately following its release by Collier's, "The Leather Pushers" was published in book form by G. P. Putnam & Sons. Arrangements have been completed between Universal and Grossett & Dunlap to re-issue the Witwer stories in a popular-priced edition, illustrated with "still" pictures taken directly from the film itself.

This quadruple publicizing of the Universal-Jewel-Colliers series probably sets a record in co-operative exploitation and is an achievement from which exhibitors should derive considerable benefit. That theatre-owners realize the advantages to be gained from this comprehensive publicity is evidenced by the encouraging bookings received.

"Round 5" has just been completed by Harry Pollard, who is directing the series. Reginald Denny, the star, will be supported by Norma Schearer, co-star of "The Stealers," "The Man Who Paid," "The Trail of the Law," and "Channing of the Northwest." Hayden Stevenson, Sam Ryan, Charles Ascott and a host of pugilistic celebrities add to the excellence of the cast.

"The Leather Pushers" is of such unusual merit that Universal has been able to book these short-reel subjects into the highest class houses houses in the country.



SCENES FROM "YELLOW MEN AND GOLD," A GOLDWYN PRODUCTION

Gerald Mygatt Writes Article in Praise of Verne H. Porter

Editors are so often caustically criticised by authors that when one of the writing fraternity writes in praise of an editor the public can be certain that the eulogy is sincere. Verne H. Porter, new editor-in-chief of the scenario department of Cosmopolitan Productions, and formerly editor of Cosmopolitan Magazine, is the subject of a commendatory article by Gerald Mygatt in the Authors' League Bulletin under the title of "Our Friends the Editors."

Mr. Mygatt finds in Mr. Porter a great friend of aspiring authors. He says in part: "His belief in authors takes an exceedingly definite form in his innate ability—it's really a gift—to make authors write right. He makes you write simply because he knows you can write; that's all there is to it. You may be discouraged when you go in to see him; you may have an idea that won't sell; you may have any of the myriad ills from which writers suffer. When you come out of Verne Porter's office you are on the crest of a new enthusiasm, a new self-confidence. It has happened, to my knowledge, to dozens of authors, dozens of them.

"And I have seen him spend just as much time and just as much genuine interest over a writer who hasn't the faintest chance of landing a story as he does over the man or woman who is blocking out a new serial."

Of Mr. Porter's previous experiences Mr. Mygatt writes: "He left home when he was thirteen, during his first term of high school. He says that he skipped away because he was too bashful to go to school, but I only half believe this. Anyhow, he got a job as an A. D. T. messenger in Seattle at eighteen dollars a week, became 'straw boss' of his fellow urchins, and little by little, in what spare time he had, he learned telegraphy. He worked at this until he was seventeen, when in spite of his father's desire for him to study electrical engineering—the mathematics scared him away from that—he got a job as a cub reporter at ten dollars a week on the Spokane 'Chronicle.' His experiences as a telegrapher in handling Associated Press matter had given him the general hang of newspaper style and had also inoculated him with the newspaper germ.

"Porter wandered around the country a good deal, as newspapermen do, and in all hung his hat in the city room of some fifteen papers. He was a city editor at nineteen, a managing editor at twenty-two and a newspaper editor-in-chief at twenty-three. In the meantime he had been writing fiction and articles—and selling them. Then it was that Ray Long, who had been buying stuff for the 'Red Book,' 'Blue Book' and 'Green Book,' took a trip West to look Porter over.

"Mr. Long told me once that he was greatly relieved when he walked into Porter's office. "'The only thing I was afraid of,' he said, 'was that Verne was an old man.' (Porter is now only 32 years old.)

"Porter went with Ray Long as a special writer, and soon became editor of the 'Green Book,' as well as associate editor of the 'Red Book' and 'Blue Book.' Porter left Chicago to take a try at the motion picture business, but when Mr. Long became vice-president of the International Magazine Company, he promptly began telegraphing for Verne Porter to be editor of 'Cosmopolitan Magazine.'

"Porter's own opinion—an opinion dragged out of him after much brow-beating—is that his biggest asset is a real liking for and an immense interest in people. He is wrong. The biggest asset he owns is his smile."

MIARKA
The Child of the Bear

Film Is Said to Be Widely Booked

Reports from many first run houses indicate, says Associated Exhibitors, that the Allan Dwan production, "The Sin of Martha Queed," is being booked extensively.

A recent statement from that office included the following first run theatres in a lengthy list of those which have shown the picture: Loew's Circuit, New York; Republic, Brooklyn; Broadway, Lawrence; Strand, Portland Me.; Rialto, Fall River, Mass.; Olympia, Lynn, Mass.; Victoria, Providence, R. I.; Colonial, Easton, Pa.; Rivoli, Philadelphia; Colonial, Allentown; Savoy of Wilmington, Del.; Goodwyn of Newark; Auditorium of South Bend; Niles of Cleveland; Royal, Sioux City; Isis, Indianapolis, Ind; Miles and Regent of Detroit; Strand of Nashville, Tenn.; Fairfax of Miami; Lyric of Springfield, Ill.; Criterion and Delmar (day and date), St. Louis, Ill.; Rialto, Louisville, Ky.; Strand, Charleston, W. Va.; Liberty of Dayton; Palace, New Orleans; Pantages of Memphis; New Pantages, Los Angeles; Loew's, Seattle, Wash.

Government Asks Fox Film Showing

The first official recognition accorded a motion picture news service by he United States Government is the proud achievement of Fox News, according to statements from Fox Film Corporation.

Upon request of Secretary of State Hughes, arrangements were made through the Washington representative of Fox News for an official showing of several hundred feet of film which were embodied in the Fox News reel released during the first week of the Disarmament Conference. The film, entitled "War or Peace," illustrated the destruction wrought by war in contrast to the accomplishments and progress realized in time of peace.

"If Winter Comes" Will Not Be Made by Paramount

Plans for the production of A. S. M. Hutchinson's widely read novel, "If Winter Comes," as a Paramount picture have been abandoned for the present, it is announced, because John S. Robertson, who was to have directed the picture in its original locale in England, is now on his way to Hollywood to make Paramount pictures in the Paramount-Wilshire studio. Mr. Robertson, as soon as he arrives in Los Angeles, will begin production on Vincente Blasco Ibanez's novel, "Blood and Sand," starring Rodolph Valentine, with May McAvoy heading the supporting cast.

THE PRODIGAL JUDGE

You Can See The Prodigal Judge NOW at the CAMEO THEATRE
42nd Street, East of Broadway

SCENES FROM SELZNICK PRODUCTION, "BY RIGHT OF CONQUEST," STARRING NORMA TALMADGE

Metro Says "Turn to the Right" Will Have Lengthy Broadway Run

For the four hundred and forty-fourth time Metro says, "Turn to the Right" brought cheers from a Broadway audience, when Rex Ingram's production of the John Golden stage hit was presented in motion pictures by Mr. Golden and Marcus Loew at the Lyric Theatre, New York, the evening of Monday, January 23.

The film premiere of this play by Winchell Smith and John E. Hazzard was, it is said, perhaps even more auspicious than the initial spoken performance several seasons ago—a performance, it will be recalled, which was to be repeated until the total number of enactments had reached four hundred and forty-three.

For all that the members of the audience were what producers might refer to as hardened theatregoers, persons high in the social, financial and artistic worlds and not easily caught by the illusion of the stage and screen, there was a great demonstration of enthusiasm at the film presentation of "Turn to the Right," Metro reports.

According to Metro, those who regard theatrical openings with an eye to their box-office stamina hazarded the prophesy that "Turn to the Right" would remain on the screen on Broadway as long, if not even longer, than the play did on the stage of the Gaiety.

Rural comedy drama was a departure for Rex Ingram from the style of production in which he won fame. "The Four Horsemen of the Apocalypse" and "The Conquering Power," but he came from the new field with increased prestige, it is stated.

The showing Monday was before a specially invited audience that was as representative as that which had attended the premiere of "The Four Horsemen of the Apoclaypse." It was the occasion for the gathering of leading figures in society, business, the theatre, motion pictures, education and painting.

John F. Seitz, the photographer, whose work in "The Four Horsemen of the Apocalypse" and "The Conquering Power," had established him as one of the most artistic camera men in the profession, was again the recipient of extraordinary praise for the artistry of the backgrounds. The cast, which includes Alice Terry, Jack Mulhall, Lydia Knott, Harry Myers, George Cooper and Edward Connelly, all scored individual hits. As in the case of "The Four Horsemen of the Apocalypse," the skillful hand of June Mathis, who, with Mary O'Hara, adapted the piece to pictures, was apparent.

Strand to Show "Bride's Play"

Following a highly successful presentation at the Rialto Theatre in New York, "The Bride's Play," starring Marion Davies, will be shown by Edward L. Hyman at the Mack Strand Theatre, Brooklyn, the week of February 5.

In addition to the feature picture Mr. Hyman has arranged to present Geraldine Farrar and Wallace Reid in a condensed version of "Carmen" to which has been set the musical score of the opera.

"The Bride's Play," a Cosmopolitan Production released by Paramount, was written by Donn Byrne. The picture was directed by George W. Terwillinger and the scenario was prepared by Mildred Considine.

Pathe Has Strong Collection of Releases for February 12 Week

Pathe Exchange, Inc., announces a notable collection of releases for the week of February 12. Heading the list is the latest Pathe Playlet, "Via Wireless," a photodramatization of the stage melodrama of the same name written by Winchell Smith and Paul Armstrong. Gail Kane is co-starred in the offering with Bruce McRae. Other prominent roles are played by Harry Weaver, Brandon Hurst and Paul McAllister. George Fitzmaurice directed the production, which enjoyed a big success as a feature photoplay. The production is in three reels. The Pathe Playlet concerns itself with intrigue, love and mystery, and presents a variety of thrills of a spectacular order.

"Look Out Below" is the current reissued one-reel comedy starring Harold Lloyd. The spectacled comedian appears as a love-sick youth who is enamored with Bebe Daniels. Searching for a place to spoon without interruption, both seat themselves upon a steel girder which is lying near a building undergoing construction. A few moments later they find themselves at the very top of the new skyscraper, having been hoisted up by a derrick controlled by Foreman "Snub" Pollard. Their frantic efforts to get down, and Harold's hair-raising antics at such dizzy heights make sure-fire comedy.

"The Mysterious Voyage" is the seventh episode of "White Eagle," the new Pathe serial starring Ruth Roland. A thrilling climax is provided by the sinking of the ship and the escape of all the principal characters in lifeboats.

"Stage Struck" is the title of the latest Hal Roach comedy featuring "Snub" Pollard. The moustached comedian appears as a Stage-Door Johnnie, and is assisted by Marie Mosquini, who plays the role of the leading lady. The comedy is a decided satire on the old theatrical "barn-storming" days.

"The Villian in Disguise" is the current animated cartoon of the series of "Aesop's Film Fables," produced by Fables Pictures, Inc., and created for the screen by Cartoonist Paul Terry.

MARKA
The Child of the Bear

SCENES FROM "THE MAN WITH TWO MOTHERS," A GOLDWYN PICTURE

Paramount Lists Three Big Pictures for February 5 Week

Three of the biggest paramount pictures of the season, all of them, Famous Players-Lasky says, worthy of being classed as super-specials, appear on that company's release schedule for February 5. They are Cecil B. DeMille's production, "Saturday Night;" Betty Compson in the Penrhyn Stanlaws production, "The Law and the Woman," and the special comedy. "One Glorious Day," with Will Rogers and Lila Lee.

Leatrice Joy, Conrad Nagel, Edith Roberts and Jack Mower play the leading roles in "Saturday Night," which was written by Jeanie Macpherson. The cast also includes such screen luminaries as Julia Faye, Edythe Chapman, Theodore Roberts, Sylvia Ashton, John Davidson, James Neill, Winter Hall, Max Fisher, leader of the famous Ambassador Orchestra; Zelma Majar, Betty Francisco, Lucien Littlefield and Lillian Leighton.

The story, which is said to have a wide human appeal, treats of the subject of mismated marriages.

The late Clyde Fitch's fine drama, "The Woman in the Case," was scenarized by Albert Shelby LeVino for Paramount, and under its screen title, "The Law and the Woman," presents Betty Compson as its star. With the excellent continuity to work upon, Mr. Stanlaws has builded what critics have called one of the most perfect examples of dramatic construction which the screen has yet reflected. Suspense is maintained throughout, and it is not until the last hundred feet that the tension is relieved.

Miss Compson's leading man is William T. Carleton, while Casson Ferguson plays the victim of the murder. Cleo Ridgely, former Paramount star, is seen in the heavy role, and others in the cast are Henry Barrows, Helen Dunbar and Clarence Burton.

When audiences see "One Glorious Day," Paramount says, they are bound to declare it one of the most unique things ever seen in pictures. It is a distinct novelty—a burlesque on spiritualism, with melodrama and heart interest liberally mingled and the merriest of comedy running all through it.

A. B. Barrington and Walter Woods wrote the story and the latter adapted it for the screen. It concerns a wandering soul looking for an earthly home—an aggressive spirit named "Ek."

James Cruze, the director, certainly is entitled to share the honors of the picture with Will Rogers and Lila Lee, the featured players. Incidentally, there is a very realistic fight between Rogers and Allan Hale.

After being out for almost two days, a jury in a justice of the peace court at Winchester, Ind., in the case of Roll Wenger, proprietor of a moving picture theatre at Union City, charged with operating his theatre on Sunday, returned a verdict of guilty and fixed his fine at $5 and costs. The case was taken to Winchester on a change of venue from Union City. The trial was the second for Wenger, the jury disagreeing at the former hearing after a deliberation of forty hours. Just what effect this action will have in regard to the operation of theatres in Union City on Sunday is not known at this time.

Miss Dalton has just completed "The Red Challenge" for Paramount, in which she is the star. It was directed by Paul Powell.

Legion Helps Make a Christie Comedy

Christie has finished a comedy for Educational release called "Oh Promise Me," which was made in close co-operation with the Hollywood Post of the American Legion. Many of the scenes were taken in and around the Legion Clubhouse, which is near the Christie Studio, and virtually every male part was enacted by a member of the Legion.

Neal Burns, who was in the army, has the leading role. Practically all the younger members of the Christie staff were in some branch of the service, so they fitted naturally into the story, which has to do with a returned soldier and his American and Parisian sweethearts.

Goldwyn Believes It Has Winner in New Gouverneur Morris Film

Goldwyn officials are confident that their concern has another big melodrama success in "Yellow Men and Gold," made from Gouverneur Morris' adventure novel of the same title. A finished print has just been received at the New York headquarters and everybody at the Goldwyn offices is telling everyone who will listen what an absorbing and unusual photoplay it is.

Irvin V. Willat was engaged by Goldwyn especially to direct this picture. Richard Dix and Helene Chadwick are featured. Rosemary Theby was especially engaged and Henry Barrows makes his bow as a Goldwyn player in this picture. Others in the cast are Richard Tucker, Fred Kohler, Henry T. Herbert, William Moran, Goro Kino, George King, William A. Caroll and R. T. Frazier.

The story has much of the romantic fervor and melodramatic action of "Treasure Island," as it deals with two rival bands of treasure seekers competing for a Spanish galleon, loaded with golden and silver ingots.

Dorothy Dalton Is Featured in Paramount Film

Once again in Paramount Pictures, one of those casts which Paramount says, may be almost literally termed all-star, has been supplied for "The Cat That Walked Alone," a George Melford production which features Dorothy Dalton, with Milton Sills and Wanda Hawley in two of the prominent parts and a number of others of note in roles of importance.

MIARKA
The Child of the Bear

THE PRODIGAL JUDGE

You Can See The Prodigal Judge NOW at the CAMEO THEATRE
42nd Street, East of Broadway

SCENES FROM "STAGE STRUCK," STARRING "SNUB" POLLARD. A PATHE RELEASE

Tie-up With Civic Organizations Guarantees Wausau Exhibitor Big Saturday Matinee Attendance

A remarkable instance of theatre management enterprise is reported by Pathe, for which local conditions in many other cities and towns undoubtedly are favorable. Briefly stated, the theatre in the case reported went out and secured a contract with a committee representing four of the most influential local organizations whereby its Saturday afternoon attendance was guaranteed to be not less than 500 admissions for a period of twenty weeks. Heretofore his Saturday matinees never came near that mark.

The Stuart Theatre, Wausau, Wis., is the house in question, and its live general manager is E. C. Bostick. The local organizations which made themselves responsible for profitable receipts for the house covering the period stated are: The Y. M. C. A., Boy Scouts of America, the Y. W. C A, and the Parent-Teachers' Association of the Grant, Lincoln, Franklin and High Schools of the town. These organizations were represented by a special committee of which G. C. Driesbach was chairman.

The original inspiration for the enterprise of the Stuart Theatre management was contained in the Wausau Record-Herald's report of the regular monthly meeting of the Lincoln Parent-Teachers' Association, at which resolutions were passed relative to motion picture attendance of children. General Manager Bostick's quick eye noted especially these paragraphs in the resolutions:

"That if any manager or owner of a local theatre will submit his programs for Saturday afternoon matinees to a competent committee of public school teachers, will eliminate all features of which this committee shall disapprove, and follow as far as practicable their suggestions for features to be presented, we will pledge him our patronage and support insofar as we allow our children to patronize our theatres.

"That we invite other Parent-Teachers' Associations in the city, and all other organizations interested in the welfare of children, to adopt similar resolutions."

Mr. Bostick was especially interested in these resolutions as he knew himself to be in a position to satisfy the Parent-Teachers' Association respecting the character of programs he had to offer. His position as a representative citizen of Wausau, as well as that of leading local motion picture exhibitor, made his services acceptable in immediately carrying out the purposes of the resolutions. Besides, he wanted to add to his bookings of Pathe short subjects, which he foresaw, would meet all the requirements of Parent-Teachers' Associations and thus bring to his theatre profitable new patronage.

Manager Bostick found Pathe Branch Manager S. G. Honeck at Milwaukee fully alive to the situation. H. A. Wolfgram, of the selling staff, was assigned to the work of co-operating with the Stuart Theatre management in convincing Wausau organizations that there would be no difficulty in meeting all program requirements. Within two days after the publication in the Record-Herald, the Parent-Teachers' Associations of most of the Wassau Schools, the Y. M. C. A., the Y. W. C. A., ad the Boy Scouts of America had appointed a general committee, with G. C. Driesbach as chairman, empowered to decide in the matter of pictures to be shown and to contract with the Stuart Theatre Company for a series of Saturday afternoon performances.

"Conceit" Ready

Having given "A Man's Home" an impetus that is carrying it into one of the greatest successes a Selznick photoplay has ever made, the Select sales organization is now turning its attention to "Conceit," the second of this season's Selznick specials. Prints have been delivered to all Select exchanges and the sales forces are getting behind the new attraction with the same vigor that started "A Man's Home" upon its successful career.

Big Cast in Next Picture By DeMille

In order to embody in Paramount Pictures every possible feature that will prove attractive to the public, Jesse L. Lasky, first vice president of Famous Players-Lasky Corporation, announces that in William de Mille's Paramount production of "Nice People," which follows "Bought and Paid For," a number of noted stars and players will be featured. Among these are Wallace Reid, Bebe Daniels, Wanda Hawley, all of whom are stars in their own right, and Conrad Nagel, the popular young leading man.

This is, of course, in line with the policy that is used in many Paramount productions of grouping together famous figures of the screen and the present cast is regarded as being in a superlative class.

"Nice People" is from the play by Rachel Crothers and has been one of the real successes of the stage. Further announcement concerning the cast and features will be made public shortly.

Another "Torchy"

Johnny Hines, whose work in "Battling Torchy" has won the approval of every critic who viewed it has finished work on the next "Torchy" Comedy for Educational release. It is called "Torchy and Orange Blossoms."

Leonard Talks at Home Office of Universal

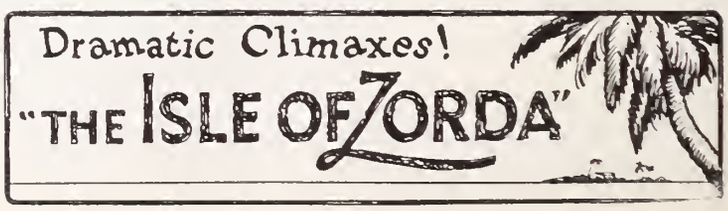
L. O. Leonard, author of "The First Fifty Years of the Union Pacific," and chief historian of the U. P. R. R., who came to New York from Omaha at the request of Frederick J. McConnell, Universal's serial exploitation manager, was the guest of honor at an informal dinner last Tuesday night at Giolito's. Following the dinner, the entire party, consisting of the advertising, exploitation and publicity departments of Universal convened in the projection room at the "U" home office to listen to an illuminative discourse by Mr. Leonard.

Rocketts Look for Film to Be a Big Success

The demand for "Handle With Care" by exhibitors who have seen its great exploitation possibilities is cited by officials of Associated Exhibitors in support of their contention that this Al. and Ray Rockett production will be a notably successful offering during the coming months. It was released January 22, after having recorded a fine pre-release array of first run bookings, it is said.

William Farnum To Stay in East

According to announcement from Fox Film Corporation, it has been definitely decided that William Farnum will continue work at the New York studios instead of going to the West Coast for his future work.



SCENES FROM "GLEAM O' DAWN," STARRING JOHN GILBERT. A FOX RELEASE

Attractive Lobby Display Put On by H. P. Nelson for "Lavender and Old Lace"

Since "Lavender and Old Lace" was released by Hodkinson last June, many attractive lobby displays on the subject have been reported from various theatres throughout the country, but one of the most attractive displays to date on the production is one at the Capitol Theatre in Elizabeth, N. J., which was put over by Manager Henry P. Nelson.

"Lavender and Old Lace" played the Capitol the entire week of January 29. Ten days in advance of the opening date Mr. Nelson had his display in the lobby. It consisted of over a hundred yards of lavender ribbon and an equal number of yards of exquisite white lace. The lavender ribbon and lace was draped on the walls of the lobby and festooned from the ceiling, while lavender and lace curtains were hung at the entrance and exit doors.

The Elizabeth papers devoted nearly a half column each to a description of the lobby and praise of Mr. Nelson's ability as a showman. The latter has been in the show business for more than fifteen years. He has a speaking acquaintance with more than half of his patrons and much of the credit for the success of the Capitol is attributed to this fact.

Whenever Mr. Nelson has an unusual feature booked for his theatre he ballyhoos it from the stage at every performance during the week previous to the showing. In this way he works up interest in the picture and paves the way for the display advertising in the papers during the week that the picture is showing.

Tie-ups with several women's clubs and the Y. W. C. A. were put over for the "Lavender and Old Lace" showing. Thursday night was Y. W. C. A. night. The house split the receipts with the Y. W. C. A. for its building fund and the theatre was packed. Thursday night is usually an off night for the Capitol, but Manager Nelson generally finds some way of forcing the attendance.

The Capitol is a 900 seat house and is one of a chain operated by Gold & Hennessey, including houses in Newark, Passaic, Kearney and Rutherford. A new house in Newark and another in Rutherford are now in the course of construction.

Changes Name

Harry Sweet's Century Comedy release which was called "One of the Four Hundred," has been changed to "Two of a Kind."

For March Release

Florence Vidor's first production for Associated Exhibitors will be a light drama entitled "Woman, Wake Up." It probably will be presented in March.

R. B. McIntyre in New York Selects New Actors for Goldwyn

Robert B. McIntyre, casting director for Goldwyn Pictures' Corporation at the studios in Culver City, California, is in New York for two or three weeks to renew acquaintance with stage and screen players whom he has seen in the past and to meet and appraise those who have come into prominence in the two years that he has been on the Pacific Coast.

Mr. McIntyre was formerly production manager of Goldwyn's Eastern studio. When that was closed he became business manager for Maurice Tourneur, last fall returning to Goldwyn as casting director.

Mr. McIntyre expects to put in some very busy days before returning to Culver City, attending plays and picture screenings in the evenings and interviewing players during the daytime. He will be glad to see screen players and those desirous of entering motion pictures at the Goldwyn offices, 469 Fifth avenue, between the hours of 9 a. m. and 5 p. m.

"Goldwyn wants new faces in its pictures," said Mr. McIntyre. "Not only faces of established screen personalities for the biggest roles in its productions, but faces that are entirely new to the screen."

Kinograms and Educational Begin Second Year Together

Kinograms news service is entering its second year with Educational. On January 3, 1921, Educational Film Exchanges, Inc., released its first issue of this news reel.

During the twelve months in which Kinograms has been distributed through Educational the producers have set up a high standard of news service and have consistently striven to attain that standard. The regular staff of photographers has been greatly enlarged, and in case of unusual events, no expense has been spared to provide for Kinograms users the best and quickest possible service in pictures "covering" such events thoroughly and attractively, it is said.

Associated Exhibitors Release a New J. P. McGowan Production

A J. P. McGowan feature released by Playgoers Pictures on January 26, is entitled "Hills of Missing Men." This is the fourth of a series made by Herald Productions; the others are "Discontented Wives," "The Ruse of the Rattler" and "Reckless Chances." Playgoers say that exhibitors are using these five reelers to splendid advantage and that J. P. McGowan, who both directs and stars in them, is working up an exceptional following.

"Hills of Missing Men" is declared to excel its predecessors in the variety of costliness of its settings.

MIARKA
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THE PRODIGAL JUDGE

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"Peacock Alley" Extensively Booked

"Peacock Alley," Mae Murray's picture of the white ways of New York and Paris, has been booked in the first-run houses of practically every large city of the country, according to an announcement this week, from Mitro Pictures Corporation, its distributors.

In addition to the first-run houses, contracts have been closed with a number of companies for the picture to be shown over their entire circuits. Most of the exhibitors in contracting for "Peacock Alley," notified the various exchanges that they wished to have the privilege of booking it for extended runs.

Among the first of the circuits to wire in for dates for its entire number of houses were the Southern Enterprise, Wilmer & Vincent, and Finkelstein & Ruben circuits. These three big amusement companies operating in the South, East and Middle West, have all contracted for early showings.

First-run houses where "Peacock Alley" will be shown are the Blackstone, in Pittsburgh; Coliseum, Seattle; Rialto, San Antonio; Walnut, Cincinnati; Columbia, Washington; Valentine, Toledo; Dome, Youngstown; Randolph, Chicago; Dome, Akron; Rialto, Denver; Strand, New Orleans; Park, Boston; State, Los Angeles, and Loew's, Cleveland. In other key cities throughout the country the bookings have been just as heavy, it is said.

Three Important Announcements Issued from the Fox Offices

Three important announcements were issued this week from the offices of Fox Film Corporation. According to the first, J. Gordon Edwards, the Fox director who recently completed the filming of the super-production, "Nero," at the Rome studio of William Fox, has started work on "The Shepherd King," another super-special. Several exterior scenes of the new picture have already been made in Egypt, where the Edwards' Company has been for the past three weeks.

Violet Mersereau, the Fox actress, who as the feminine lead in "Nero" had the role of the Christian martyr, and recently returned from Europe, will sail for Italy on February 15 to rejoin the Edwards' group when it returns to Rome. She will be assigned the leading feminine part in "The Shepherd King." The full cast for the picture has not yet been selected, but with the exception of Miss Mersereau and one other it will be composed of foreign actors.

The second Fox announcement is the signing of Harry Beaumont, the well-known director. Beaumont, who recently severed connection with Metro after the completion of a long series of successful productions, will assume direction of Shirley Mason in her next feature, the working title of which is "Down the Back Stairs." In the cast are John Herron, the popular male lead, who also recently joined the Fox forces; Edwin Stevens, Cecil Van Auker, Claire MacDowell and Aggie Herring.

That Fox will produce two pictures from stories by George Owen Baxter, the noted author of Western tales, is the third announcement. The Baxter novel, "Free Range Lanning," will be made with Tom Mix as the star, and in "When Iron Turns to Gold"—to be known on the screen as "Iron to Gold"—Dustin Farnum will play the star role. In the cast with Farnum will be Margaret Marsh, as female lead, and William Conklin. Mix will have Patsy Ruth Miller as his leading lady.

Williams Working on New Picture

Although the nature of the story has not been announced it is known in coast circles that as soon as he finishes production on "The Man from Downing Street," upon which he is now working, Earle Williams will immediately begin production of a new story.

The year of 1922 promises to be a busy one for the Vitagraph star. His schedule includes several big pictures, and a goodly portion of Vitagraph's scenario department will be devoted to selecting and preparing the best available material.

Semon Completes Biggest Comedy

Larry Semon's newest comedy, "The Show Shop," arrived in the East and prints will soon be shipped to Vitagraph Exchanges. The actual camera work on this new comedy was finished a number of days ago, but Larry spent considerable time editing this comedy, and, for once, was not working out the plans for another comedy.

Semon gave his full time to this new one, for he believes it of very special calibre. Its sets, its company, in fact everything about it, make it the most expensive comedy ever put out by this successful comedian. Its production taxed the capacity of Vitagraph's Hollywood studio, so that ground was broken a short time ago for a special and seperate studio to house the Semon production unit.

Kineto Pictures Highly Praised

The popularity of the "Great Authors" pictures produced as Urban Popular Classics for the Kineto Company of America, is being evidenced, it is said, by letters which keep coming to Charles Urban.

Under date of January 26, Mrs. Albert Gallatin Childe, founder and president of the Edgar Allan Poe Society, wrote: "The dramatization of Annabel Lee was far beyond my expectations, the scenic effects being especially worthy of praise. You have brought out in this picture the qualities our society is working to make America see."

Exhibitors will be interested particularly in the estimate of the entire series as given by Joseph Plunkett, managing-director of the Mark-Strand Theatre in New York.

Mr. Plunkett wrote: "One of the most satisfactory contracts that it has been my privilege to sign was the contract with your company to show at the Strand Theatre a series of Charles Urban's 'Great Authors' pictures, three of which have already been presented. They are exceptional single-reel films and are creating unusual comments from the various Strand audiences."

The "Great Authors" series is being released nationally beginning this week by the W. W. Hodkinson Corporation.

Completing Plans for Vignola Film

Preliminary plans for the big special production of "When Knighthood Was In Flower," which Robert G. Vignola is to make for Cosmopolitan, are nearing completion, and actual shooting is expected to begin within a week or ten days.

"When Knighthood Was In Flower" will probably be released in ten reels or more. It will be the biggest production Director Vignola has made and also the biggest sponsored by Cosmopolitan.

Goldwyn Expects Big Film Success

Goldwyn has, it states, what promises to be one of Rupert Hughes' most popular photoplays in "Darlin'," the screen original which was tentatively called "Sent for, Out," and which Mr. Hughes directed, cut, titled and assembled in addition to writing, adapting to the screen and casting.

Exhibitors Praise Lee Moran Films

The series of little two-reel take offs on every day life which Lee Moran is producing under his new contract with Century are going strong according to exhibitors who write praise of them to Julius Stern.

To Star Horse

Century executives have selected a horse owned by Pete Morrison to be starred in a comedy to be directed by Jesse Robbins.

HARRISON'S REPORTS 19

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"The Prodigal Judge"—Jean Paige

A better picture has not been turned out by the Vitagraph studios in a long time. Not only is the action fast and interesting and is interspered with wholesome comedy touches, but also the emotions are strongly appealed to. Moreover, its logic impresses one as being sound, the smooth continuity aiding in the attainment. The outdoor shots, on the other hand, showing beautiful scenery, help no little in exerting a pleasurable effect upon the artistic senses.

It is a story of the gallant South, unfolding in the Pre-Civil War days, the attempt of a villain to abduct a young boy, with whose mother, now dead, he had years before run away, so that he might rob the child of his estate, being the theme. In its development, the villain's plot is foiled by the hero and the heroine, two young folk who met and learned to love each other, and who eventually marry.

Mr. Maclyn Arbuckle should be highly commended; he helps put over the comedy touches in a natural way, getting all there is out of them. Charles Eaton, the boy, with his naturalness wins the spectator's love. Miss Paige is charming in the role of Betty Malroy, the Southern Belle; she is ideal for the part, acting with grace. Ernest Torrence, as the friend of the old Judge, also deserves praise. The whole cast, in fact, has been chosen successfully.

"The Prodigal Judge" should give universal satisfaction.—Vitagraph, Feb. 19; 7,803 ft. (it is to be cut shorter); 90 to 111 min.

"Two Kinds of Women"—

"Young Painter" Is Next Triart

"The Young Painter," third in the series of Triart Great Masterpieces, was released by Hodkinson this week, when prints were sent forward to the Hodkinson branches. "The Young Painter," with Mary Astor in the principal role, was made under the direction of Herbert Blaché, as dramatic director, and Lejaren á Hiller as art director.

Despite the reception and praise accorded "The Beggar Maid" and "The Bashful Suitor," the first two productions of this series, officials of the Hodkinson and Triart organizations, and even Directors Blaché and Hiller, feel that "The Young Painter" surpasses its predecessors in story, continuity and photographic effects.

"The Beggar Maid" and "The Bashful Suitor" were based on the paintings by Sir E. Burne-Jones and Josef Israele, respectively, while "The Young Painter" is adapted from the masterpiece of the same title by Rembrandt. "Hope," the fourth production of the series, upon which work will be started in the near future, is adapted from the painting by Watts.

"White Hands" at Moss Theatre

"White Hands," the Max Graf Production, featuring Hobart Bosworth, and distributed by Wid Gunning, Inc., opened to a crowded house at B. S. Moss's Broadway Theatre, New York City, January 30. The management reported that the audience liked the picture immensely, particularly its thrills, of which there are said to be a number, and its Sahara desert scenes. Many big bookings have been signed up so far for "White Hands," it is reported.

M. M. Minter Film for Early Release

Paramount promises novelties in the way of thrills for "The Heart Specialist," a Mary Miles Minter Realart picture for Famous Players-Lasky which is announced for early release.

"The Heart Specialist" is said to divorce Miss Minter completely from the "sweet sixteen," ingenue type of stories in which she has been seen in the past.

Irene Dalton Back

Irene Dalton, who made a short visit to her old home in Chicago, is back in Hollywood to play opposite Lloyd Hamilton in his latest Mermaid Comedy for Educational. The picture is not yet titled.

MIARKA
The Child of the Bear

4,000 Exhibitors Enrolled for Initial First National Week

An early check-up of theatres that have enlisted for the celebration of First National Anniversary Week, February 18-25, reveals an enthusiastic response from exhibitors in every section of the country, more than 4,000 of whom have already pledged themselves to run First National pictures during that period. The number based on early reports is all the more significant in that it includes not only franchise holders and sub-franchise holders but also a large percentage of picture theatre owners who have never before been consistent users of First National productions.

It is the first national wide anniversary week that First National Pictures has staged. Although a First National Week was celebrated in many localities last year, the movement was not simultaneous throughout the country, being left, by virtue of local conditions, to the discretion of exchanges or franchise holders in the different territories.

Among the productions that will be released during the intervening time are Marshall Neilan's "Penrod," Norma Talmadge in "Smilin' Through," R. A. Walsh's "Kindred of the Dust," Anita Stewart in "A Question of Honor," Katherine MacDonald in "The Woman's Side" and the Emerson-Loos production "Red Hot Romance."

Some of the more recent releases that will be featured during First National Week include Charlie Chaplin revivals of "A Dog's Life" and "Sunnyside," Charles Ray in "R. S. V. P." and "The Barnstormer," Jackie Coogan in "My Boy," John M. Stahl's "The Song of Life," Constance Talmadge in "Polly of the Follies," Richard Barthelmess in "Tol'able David" and "The Seventh Day," Norma Talmadge in "The Wonderful Thing" and "Love's Redemption," the Selig-Rork production of "The Rosary," J. L. Frothingham's "Shattered Idols" and the Buster Keaton and Mack Sennett short comedies.

Vitagraph Begins Production on "Magnificent Ambersons"

Albert E. Smith, president of Vitagraph, announced this week that production on "The Magnificent Ambersons" will be commenced in the very near future with Jean Paige heading the all-star cast. Edward Jose, who will direct it, is already selecting the supporting cast. Mr. Smith only recently returned from the West Coast and just before he left he conferred with Mr. Jose concerning this production, which will be one of Vitagraph's biggest specials.

It will be recalled that this book, written by Booth Tarkington, was generally hailed by reviewers at the time of its publication as the long looked for great American novel. Certainly it is one of the strongest pieces of characterizations that ever came from the pen of the famous Indiana novelist, and is American to the core. Life in the Middle West is delineated as only Tarkington can do it. Many scenes in the picture will be filmed in that section of the country.

Jean Paige will portray the role of Lucy Morgan. Lucy and George Minafer Amberson are the chief figures in the love story, although the older love story between Isabelle Minafer and Eugene also gives the book a distinct quality of mellowness.

It is understood that "The Magnificent Ambersons" will be a March release of Vitagraph. This will be the third big special to be released by Vitagraph, "Flower of the North" and "The Prodigal Judge" already having enjoyed successful New York runs on Broadway.

American Pictures Said to Be Favorites With the Chinese

American pictures have the call in China—so much so that their competition is trifling—according to a party of prominent Chinese officials who visited the New York studio of William Fox on their way back to their native country. The party included Mr. and Mrs. H. E. Chow Tsuchi, Miss Amy Chow, Miss Susie Chow, Mr. H. H. Bowling and Mr. W. C. Kwong.

Mr Tschui is Minister of Finance and one of the ablest of Chinese statesmen. He has been in Washington acting in an advisory capacity with the Chinese delegation at the Armament Conference.

"Chinese are as ardent picture fans as Americans," said Y. C. Kwong, who acted as spokesman for the party. "The family goes to see your players whenever it can, just as you do here. The American pictures are so much the favorite that the others are hardly worth mentioning."

Asked if there had been any attempt to produce by Chinese companies, Mr. Kwong said there had been such an undertaking. "But I do not know much about it," he added. "Personally I never have seen a motion picture made by a Chinese company. I have heard of two or three companies who attempted it, and understand the results were very crude."

Selecting Cast for Fox Picture

William Fox is building a strong cast, it is said, for the new super-special production Harry Millarde is ready to start at the Fox New York studios. Two leads were engaged in the persons of Charles Richman and Barbara Castleton.

Marshall Neilan Is Filming "Fools First"

Marshall Neilan has gone to San Francisco, where he is filming several sequences of Hugh MacNair Kahler's Saturday Evening Post story, "Fools First." Marion Fairfax has just finished the continuity for the Neilan production.

Mr. Neilan was accompanied to the Bay City by Claire Windsor, Richard Dix and Claude Gillingwater, who will play the principal roles in the production. Frank O'Connor, who directed "Penrod," and three cameramen, David Kesson, Karl Struss, and Ray June—also were in the Neilan party. Scenes are being filmed in the San Quentin prison and in the Hotel St. Francis.

Gives Praise to First National Films

"'By Heck' is fine. These new First National comedies can't be beaten."

This tribute to the laugh-makers released by Associated First National Pictures, Inc., comes from W. E. Drumbar, manager of the Riviera Theatre of Knoxville, Tenn. He has discovered that his patrons are particularly fond of these productions and that bill containing a First National feature and a First National comedy is a potent drawing card. "By Heck" was shown in connection with "R. S. V. P.," Charles Ray's latest at the Riviera, on Jan. 12 to 14.

Makes Unusual Tie-up for Film

An unusual tie-up, resulting in fine newspaper publicity was put over by Forrest C. Templin, directing manager of the Lincoln Theatre, of Belleville, Ill., coincident with the engagement of the Gunning picturization of Charles Dicken's novel, "Our Mutual Friend," at that theatre recently. The tie-up was made in connection with the installation of a Dickens' memorial tablet in the theatre.

THE PRODIGAL JUDGE

You Can See The Prodigal Judge
NOW at the CAMEO THEATRE
42nd Street, East of Broadway

SCENES FROM WILLIAM RUSSELL'S LATEST FOX PRODUCTION, "STRENGTH OF THE PINES"

Universal Announces Opening of "Foolish Wives" in Big Cities

Following the opening of "Foolish Wives" at the Central Theatre in New York, the picture has been booked in eight of the largest cities of the United States. The placing of these opening showings has been a matter of deep concern to Carl Laemmle, president of Universal, ever since the picture opened. The minute he let it be known that he would accept bids on this picture, his desk and that of Mr. Berman, the exchange manager, were flooded with all kinds of applications for showing the picture.

It has been Mr. Laemmle's desire, however, to have this picture set in cities which were strategically important for distributing purposes and where the greatest number of exhibitors could see the picture itself and its drawing power.

Contrary to the usual procedure, "Foolish Wives" is being sold in Mr. Laemmle's own office rather than in the office of the exhibitor who buys it. Frank Rembusch, owner of the Ohio Theatre of Indianapolis, after the successful negotiations which resulted in his booking the picture, made this public statement: "The price I have agreed to pay for "Foolish Wives" is higher than any price I ever dreamed of paying for any picture on earth; and at that I think it is the biggest bargain I ever got in my life."

Nathan Ascher, president of the Ascher Theatres Corporation, who will show "Foolish Wives" at the Roosevelt Theatre in Chicago, directly after he had secured the production, stated: "Foolish Wives" is the greatest picture I ever saw. I came here to pick flaws in it, but could not find even one. It is perfect. The production is scheduled to open in the Roosevelt on February 12.

The first theatre which will show the "Foolish Wives" picture outside of New York will be the Criterion Theatre of Buffalo. This house is owned by Max Spiegel of the Mark Strand Theatres. Mr. Spiegel is preparing for an indefinite run, as all of the present bookings of the picture contemplate.

On February 13, Monday, Felt Brothers will present "Foolish Wives" at the Aldine Theatre in Philadelphia.

On the 15th the picture will enjoy its premier performance in California, staged at Mack Sennett's Mission Theatre in Los Angeles.

On February 19 "Foolish Wives" will open in Freuler's Butterfly Theatre in Milwaukee, managed by Harry Hart, and also at the Criterion Theatre of Oklahoma City, owned by James Cooper.

The next opening is at the Park Theatre in Boston, where Jake Laurie has reserved a lot of time following March 6.

Almost everyone of the managers who have already booked the picture have seen it at the Central Theatre and it is extremely significant to them that the picture in its third week is playing to bigger business than the opening week. Its fourth week is starting better than either the second or third.

New York Teachers Are Given Chance to See "School Days"

More than 3,500 New York school teachers were given a private showing of the Warner Brothers production, Gus Edwards' "School Days," featuring Wesley Barry, at the Lexington Opera House on January 27. The showing was made possible through an arrangement sanctioned and made by Ernest L. Crandall, director of the Bureau of Lectures, with Harry M. Warner.

Mr. Crandall in addressing the school teachers said: "The motion picture industry is moving upward and forward in accordance with public taste for the more beautiful, wholesome and instructive things of life. Motion pictures have character and personality just like people. They move or impress us, or perhaps they leave us cold or indifferent. Like folks, they make us laugh or cry, they make us glad or sad.

"The motion picture is the economic salvation of the masses. Its appeal is directed at both the child and the parent. When a motion picture contains an ethical appeal, an appeal, on the ground of character building, on the ground of spiritual influence, then that motion picture is destined to live in the hearts of all those who see it. Those pictures that are free from salaciousness, free from indecency, will make the motion picture industry one of the greatest constructive forces in America."

H. M. Warner also spoke, and told the teachers of the trials experienced on the making and the distributing of a motion picture that would meet with world-wide approval. The teachers were given Wes' Barry lollypops, duncecaps and heralds. Harry Rapf, the producer of "School Days," Will Nigh, the director, and Abe Warner were among those present.

Comedy Coming

"Schoolday Love" will be the next Campbell Comedy released by Educational. It follows "Assorted Heroes" and presents the same two children in the leading roles, Doreen Turner and Coy Watson, Jr.

Paramount Starts Three New Pictures

Monday, February 6, is the starting date for two new Paramount productions, Wallace Reid in "The Dictator," and Jack Holt and Bebe Daniels in "Val of Paradise."

James Cruze will direct Reid in "The Dictator," which Walter Woods adapted from the stage comedy made famous by Willie Collier. Lila Lee will have the feminine lead.

The Jack Holt - Bebe Daniels starring picture is by Vingle E. Roe, who also wrote the story, "Tharon of Lost Valley," which has just been filmed tentatively under that title with Dorothy Dalton in the stellar role. The scenario is by Will M. Ritchey and Joseph Henabery will direct.

On or about the same date Thomas Meighan will start work in 'Our Leading Citizen," by George Ade, adapted by Waldemar Young, a story written especially for the Paramount star by the noted Hoosier humorist. Lois Wilson will be Mr. Meighan's leading woman and Alfred Green will direct.

Criterion Holds Film Two Weeks

"Pageantry of India," an Urban Popular Classic, is now in its second week at the Criterion Theatre in New York. The gigantic work that goes into the preparation of a festival-promenade in India is excellently shown, it is said.

Appears Personally

Baby Peggy, the three-year-old star of Century Comedies, at the request of Sid Grauman, made several personal appearances at his million dollar theatre in Los Angeles in conjunction with "Chums," which was playing there to packed houses, it is said.

Working On Film

Maurice Tourneur has completed most of the interior scenes from "Lorna Doone," which he is filming for Associated First National release.

Keeping in Personal Touch

By FRITZ TIDDEN

FILM producers have shown lack of respect for age in going to plays and novels for inspiration and now they have turned to old songs for photoplay topics. No need now for mother to wail: "Where Is My Wandering Boy Tonight?" She'll find him at the movies.

Other film-song-titles may be "Father, Dear Father, Come Home With Me Now," while yeggmen are making raids "On the Banks of the Wabash."

* * *

Niles Welsh believes in (moving picture) signs. On the day "Why Announce Your Marriage?" was released, the Selznick leading man presented his wife with a frame house in celebration of their wooden wedding anniversary.

* * *

E. S. Moffat, advertising manager for Universal, became the father of a 7½ pound girl on January 29.

* * *

The long expected debate between William A. Brady and John Roach Straton will finally take place. They will meet in the Calvary Baptist Church, February 12, at 3 o'clock. The subject of the debate will be "Sensational Preachers vs. the Stage" under governing rules of "use no hooks and bury your own dead."

For his choice of referees Mr. Brady proposed Mayor Hylan, William Muldoon and Commissioner Enright to meet three chosen by Dr. Straton, the six to select the seventh. If the decision of the referees be against Dr. Straton the clergyman is to apologize to the theatrical profession and cease attacking it, is Mr. Brady's stipulation.

* * *

Ralph Block, associate Goldwyn scenario editor, says he once met a man who had not written a photoplay. Where is that bird, we wonder?

—Goldwyn Clip Sheet.

He's right here. Eleven years in the business, and never even tried.

* * *

C. C. Pettijohn has arrived back from Europe.

* * *

Joe Lee is back from his trip to the Middle West.

* * *

Morris Schlank left for the coast last week.

* * *

Going along in her quiet unassuming way, Maude Adams is living these days in Schenectady, N. Y., and working with experts of the General Electric Company in an effort to perfect a motion picture color process which she has invented for children's pictures. The actress lives quietly with her secretary on the third floor of a house which she has divided into apartment, her laboratory being a few blocks away. Last June, Union College, which is located in Schenectady, conferred a degree on Miss Adams.

Victor Wagner, conductor of the Criterion Theatre orchestra, is back at his post after more than two months of illness with pneumonia. Drago Jovanovitch, assistant conductor at the same house, is still ill.

* * *

Herb Rawlinson is enjoying a vacation somewhere in California. He has just completed "Peterman," from the prison typewriter of Louis Victor Eytinge, "lifer" in the Arizona state institution. Rawlinson sneaked so far from pictures and telegraphic communication that his studio is unable to reach him to inform him that he may have an extra week's rest. When Rawlinson returns he may start kicking himself for the efficient seclusion.

* * *

Max Linder has sold his beautiful moving picture theatre in Paris, the Cinemax, for two million francs. Now he is fighting off oil stock salesman.

* * *

D. W. Griffith has gone to Chicago to be present when "Orphans of the Storm" opens there at the Great Northern. He will be away a week or more.

* * *

George Arliss will begin work shortly in a picturized version of "The Green Goddess," in which he has been starring on Broadway the entire season.

Coming! The Old-Timers Dinner!

HOW long have you been in, on, or of, the moving picture business? Has it been ten years? If it has, you are an old-timer, a young old-timer, and you are eligible to attend the

OLD TIMERS' DINNER

which will be held in the month of March and in a place, at a time, and price decided by the committee. Joseph Miles has consented to act as chairman of the credentials committee. The sentiment has been sounded and it's for the dinner and all that it will mean to those who are eligible to attend.

The committee will pass on your status promptly. If you have put in ten years in this, the greatest of all business, the finest of all human endeavors, send word to the undersigned in care of Moving Picture World, 516 Fifth Avenue, and send word today. You will want to be a part of it.

This notice has been run several times. A great many replies have been received. To those who have already signified their intention of taking part in the Old Timers' Dinner, or will do so now, this opportunity is taken to notify them that in the near future they will be given full particulars by mail.

Too many men have attempted to notify us by telephone. The only communications receiving attention are written ones. To facilitate matters a blank to be filled out and mailed follows:

I take this opportunity of signifying my intention of attending The Old Timers' Dinner.

Name .....

Address .....

Ten years ago (or before) I was .....

.....

.....

Don't hesitate. Why wait until the last moment? Send in the fllled out blanks today. You will want to be among those who will make the Old Timers' Dinner a memorable occasion. FRITZ TIDDEN.

An example is set by the man who fell asleep in a New York moving picture theatre and was unjustly accused of pinching a lady who sat beside him. He was hailed to court and it was some time before he could prove his innocence, which he did after a lot of unnecessary publicity. His experience should warn others not to fall asleep in moving picture theatres.

* * *

May McAvoy is decorating our drab city. She arrived in from the coast last Saturday.

* * *

Bert Adler leaves the end of the week on an extended trip that will take him to California, following frequent stopovers on the way. He goes in the interests of the George Arliss productions. He expects to be gone some time.

* * *

Kenneth Hodkinson will make the trip with Bert Adler to attend to general United Artists' business.

* * *

The heads of the various departments of the Rivoli-Rialto-Criterion Theatre organization, twenty-four in all, captured Hugo Riesenfeld, the managing-director, January 26, after the final performance and helped him celebrate his forty-third birthday anniversary. Supper was served in the Rialto projection room, after which a silver tablet was presented to him.

Among those present were: Felix E. Kahn, Lawrence A. Walsh, Donald M. Campbell, Fred A. Cruise, Max Cooper, Joseph Littau, Ludwig Laurier, Frederick Stahlberg, Emanuel Baer, Victor Wagner, Edward Falck, Josiah Zuro, Joseph LaRose, Harry Rubin, George G. Shor, Claude Millard, Harry Sheehan, Abe Brenner, Robert A. Barnet, Henry Falk, Max Haskell and Abe Meyer.

* * *

Ethel Clayton arrived in New York for her winter vacation, accompanied by her mother and brother, Don. Miss Clayton is spending her time visiting the various gown shops, and crowding in as many pleasant times as possible. A marvelous welcoming party was given her at the Hotel Des Artistes. It was attended by some of the best known theatrical and motion picture people in New York. Among those present were: Mae Murray, Robert Z. Leonard, Frederick and Fanny Hatton, Robert Vignola, Audrey Maple, Mrs. Frank Mayo and her brother, Doraldina; Marion Sunshine, Norman Trevor, William Russell, Helen Shipman, Sophie Tucker, Pauline Lord, Florence Hedges, Fay King, Seena Owen, Lillian Walker, Martha Mansfield, Carl Randall, Dorothy Clark and many others.

* * *

When the Continental film, tenta-

tively called "The Loves of Pharaoh" and released by Paramount, opens an engagement at the Criterion Theatre in the near future it is said that the picture will introduce a new screen star, Dagny Servaes.

We hope the Servaes is good.

* * *

Marie Mosquini, assisted by her mother, was hostess last week at her home on Victoria Drive, Culver City, Cal., at a surprise party arranged in honor of Bebe Daniels, whose birthday anniversary it was. Miss Daniels, who had been vacationing at Ventura with her mother, was lured back to town on some pretext or other and was duly surprised. The evening was spent in games, dancing, for which a three piece orchestra furnished the music and informal contributions by the guests who were called on to perform impromptu some speciality. Miss Daniels herself sang some Spanish songs. Elaborate refreshments were served and then was featured the ceremonial of cutting the birthday cake adorned by twenty-one candles. The rite of blowing out the candles was not omitted and again the guest of honor rose to the occasion and with long breath left only three candles burning which means, interpreted for the unitiated that Miss Daniels is only alloted three years of single blessedness before she goes to the altar! The decorative scheme throughout was in orchid.

Those present were for the most part old friends who were associated with Miss Daniels when she was appearing in one-reelers at the Hal E. Roach studios, her immediate relatives and a few others as follows: Mrs. Phyllis Daniels, her mother; Mrs. Griffin, her grandmother, and Mrs. M. Stengler and Miss Georgia Griffin, her aunts; Fred Newmeyer, Charles Parrott and Charles Stevenson, Grace Marvin and Edith Ryan, J. D. Lloyd, Gaylord Lloyd, Jack Roach, Harry "Snub" Pollard, Tom Crizer, Roy Brooks, Robert Doran, Walter Lundin, Sam Brooks, Robert Golden and Chester Franklin.

* * *

Goldwyn's screen adaptation of Henning Berger's world-famous drama, "Syndafloden," bearing the translated title of "The Sin Flood," will be shown in New York while the stage adaptation made by Frank Allen and produced by Arthur Hopkins is on at the Plymouth Theatre, where it is called "The Deluge."

* * *

State rights men are smoking Coronas these days and spoofing this idle chatter of hard times. But there being a reason for everything, there is a good one for the attitude of these gentlemen, for be it understood that there are seven State rights productions booked for Broadway theatres within the next eight weeks.

* * *

George A. Fecke, of Boston, hopped onto Broadway this week, said hello to the editorial department of M. P. W. and grabbed the flier back to Boston just six hours after his arrival.

* * *

A jungle banquet was tendered to Sam and Jack Warner and staff by Al G. Barnes, at Barnes' Circus City, Palms, Cal., January 22. The occasion was entirely African Oobo-Cobo (meaning Roaring Tonsils). And among those who partook of the Barbecued Zanzibar Buffalo, Abyssinian Anchovies and Gondokoro cigars, were Monty Banks, Grace Darmond, Betty Compson, Thelma Worth and about two hundred other motion picture folk.

* * *

Will Page has joined Universal, to direct exploitation for "Foolish Wives."

* * *

Mr. Meek and his wife had just settled themselves in their seats at the movie when three large, buxom women took seats in front of them, cutting off their view of the screen.

"If you had the soul of a worm," declared Mrs. Meek angrily to her spouse, "you'd do something."

"Hush, my dear," replied Mr. Meek. "There's one thing anyway—when everybody gets up, we'll know it is time to go home."

—American Legion Weekly.

* * *

Harry Garson is in town.

* * *

Ray Gray has joined the Hamilton-White organization, making Mermaid Comedies for Educational. He will be an assistant to Bob Kerr, director. Eddie Gheller also joins the company as a cameraman.

* * *

"'Tis better to have been engaged and never married, than never to have been engaged at all—fablegrams the wise spirit of old Aesop. Of course a fiance becomes a financial liability to a man. And even though his promise to the girl is not negotiable like a promisory note, she is often glad to give her acceptance. The engagement is a mutual promise—a regular 50-50 affair—with mutual benefits resulting in most cases in one hundred per cent. happiness for life. So it appears to be one of the fairest propositions in the world. Some of the press jokesmiths seem to regard an engagement between a young couple as one of the funniest things than can happen. On the screen, in "Topics of the Day" Films, these jokes have an engaging appeal.

Elmer E. Rogers, manager of the Tivoli Theatre, Chattanooga, Tenn., makes his own posters

She—John, do you believe in long engagements?

He—Sure, why shouldn't a young couple be happy as long as they can?

—Film Fun.

"Was that fellow who was engaged to two girls properly punished?"

"He was. One of them sued him for breach of promise and the other one married him."

—Louisville Courier-Journal.

Ray—How long have you been engaged?

May—Do you mean this time or all together?

—"Topics of the Day" Films.

Rub—Are you engaged to Mary?

Dub—No, but I'm on her waiting list.

—Kansas City Star.

May—Poor Adele was nearly drowned while swimming at Coney?

Ray—Why, how in the world did it ever happen?

May—Oh, she wore all her engagement rings.

—"Topics of the Day" Films.

Ethel—Are they engaged?

Clara—Not yet. He still hires a taxi when they go to a show.

—New York Sun.

Mr. Baggs—I hear that you have become engaged to my son, Miss Smythe. I think you might have seen me first.

His Stenographer—I did. But I preferred Harold.

—Duluth Herald.

* * *

Violet Mersereau will sail for Europe February 15, going immediately to Italy to take the leading female role in "The Shepherd King," a Fox picture directed by J. Gordon Edwards.

* * *

Lieut. "Dick" Gamble, amusement overseer for the Police Department of Providence, R. I. is to be honored by filmdom friends in New England with a special banquet. As an official critic there isn't a more popular and broadminded one in this country.

* * *

Cecil B. DeMille, Paramount's director-general, who with his art director, Paul Iribe, has been spending a vacation of two months in Europe and Africa, is due in New York on the SS. Aquitania as we go to press. He will leave immediately for California to start work on his new special production, "Manslaughter."

* * *

The Allied Film Laboratories Association held a dinner in the Hotel Astor February 1.

* * *

In Universal's announcement of forthcoming films the following appears: "Special Attraction—'The Golden Gallows,' featuring Miss du Pont (5 reels)." Make your own wheeze, we haven't the heart.

* * *

Randolph Bartlett has resigned as advertising manager of Selznick to head the Famous-Lasky titling and editing department. Watt L. Parker, who has been with the Selznick organization four years, and is well-known as a Kelly player, succeeds Randy.

* * *

C. A. J. Parmentier has been added to the Criterion music staff as second organist, with Sigmund Krumgold as chief.

* * *

Robert B. McIntyre, casting director for Goldwyn on the coast, is in town, scouting for new screen personalities. He will be glad to see screen players and those desirous of entering moving pictures at the Goldwyn home office.

In the Independent Field

By ROGER FERRI

The Passing Week in Review

THE week just closed has been an unusually busy one for independents. On the pages that follow appear many interesting and important announcements. To begin with the fight of independents against imposition of the five per cent. rental sales tax has reached the point where a request has been made for a hearing on the much-discussed question. There is every reason for believing that the Internal Revenue Commission will grant this request, but what is puzzling independents at present is the indifferent attitude of the National Association of the Motion Picture Industry. Despite the fact that news came from Washington last week that the interpretation placed on the issue by the Commission included not only State Rights exchanges, but exchanges owned by national distributing corporations as well, the N. O. M. P. I. has remained silent, assuming the attitude that its members were not involved and consequently there was nothing for it to do.

DESPITE the indifference of the Naitonal Association, the independents are determinedly going ahead with their plans. Harry G. Kosch, general counsel, for the I. P. D. A., has gone to Washington to personally interview authoritative officials. But the chief purpose of the trip was to obtain a date on which the independents can be heard, for it is not believed that the Commission will insist on its original interpretation when that body is made to understand that such action will virtually bankrupt the independent market.

BOOKING of "Where Is My Wandering Boy Tonight?" in the Criterion Theatre is another interesting piece of news demonstrative of the progress of State Rights productions. Hugo Reisenfeld, managing director of the Criterion, Rivoli and Rialto Theatres, has assumed a Missourian attitude for a long time. A State Rights production was not sought by this genial showman. But times have changed and, like scores of others in his class, he has come to realize that the independent market offers productions with unquestionably great box office value and that there is a public demand for independently made productions.

STATE Rights men in general will watch with great interest the showing of the picture at this premier Broadway picture palace. The picture itself should hold its own at any house, for it has a box office title, a human story and is well acted and produced. Equity is to be congratulated on the acquisition of the production and also on its success in convincing Mr. Reisenfeld that the independent market has productions that warrant exhibition at the best and biggest theatres in this country.

THIS past week we reviewed a State Rights picture with a melodramatic title that had absolutely nothing to do with the theme of the feature. This fact was generally commented on by spectators. They were satisfied with the entertainment the picture furnished them, but they left the theatre disappointed. In the scramble for box office titles that can be exploited, the producer or distributor should not lose sight of the fact that if the title is a misrepresentation the public will soon discover the fact and ridicule the effort.

BUSINESS is improving, but that does not mean that we must cease pulling together. Important changes are being made. "Fly-by-nights" are being made to realize the fact that respectable State Rights men no longer will tolerate their presence in the field and that no stone will be left unturned in the effort to drive them out. One of these disreputable exchangemen, learning that he was about to be prosecuted for having given worthless checks and failure to live up to contracts, wired his creditors and Counsel Kosch of the I. P. D. A. that he would be in New York for the purpose of making some sort of settlement. Five "fly-by-nights" have closed their doors within the past two weeks.

WHILE the I. P. D. A. is straining every effort to make exchanges live up to their contracts, it must not lose sight of the fact that there have been and still are companies in the field whose contracts with the local distributors have been violated. Three such complaints this week came to the attention of this department. They involved national companies that deliberately violated contracts with exchanges after the latter had booked the pictures with exhibitors in their territory. At present these exchanges are helpless and can obtain no redress. But it is a question that the I. P. D. A. should contend with at the same time it is trying to run down wilful violators of contracts with its members.

A CERTAIN Northwestern exchangeman came to New York and, after viewing a picture, told the owner that he had to catch a train back home and consequently had no time to wait for promulgation of the contract. He suggested that the distributor ship him the contract and a print C. O. D. On receipt of the contract he would sign and return it with a draft in payment for rights to the picture. The distributor sent both contract and print to Minneapolis. The exchangeman wired back that he wanted another week in which to lift the C. O. D. and O. K. the contract. This was agreeable to the distributor, who a few days later received a wire from the exchangeman from Milwaukee, giving instructions that a print be at once rushed to Milwaukee to fill dates his salesmen had secured. He added in his letter that he would lift the Minneapolis print three days later.

THE distributor shipped the print to Milwaukee. It was picked up there and the picture shown at theatres in and around that city. But no further word came from the exchangeman. Finally, the distributor decided to personally investigate. He went to Minneapolis and there learned that the exchangeman had made no effort to lift the C. O. D. on the print sent immediately after his departure from New York. He extended his investigation to Milwaukee where he ascertained that the picture had been extensively shown in that district. An explanation was demanded, but the only satisfaction the distributor received was the contention of the exchangeman that he was financially embarrassed and that he would pay for the picture rights as soon as "I get on my feet." Meantime, the first print is still resting comfortably in some dingy corner of the freight office at the Great Northern Railway Station.

SUCH practice as this should stop immediately. It is not only unfair, but a reflection on the industry. The guilty exchangeman is well-known in the industry and until this case came to our attention, we have known him to utilize none but legitimate and progressive methods in operating his exchange. It may have been that he was despondent. Yet, the action is unforgivable. Despondency can not be accepted as a pardonable excuse.

In the Independent Field

I. P. D. A. Hearing on Five Per Cent. Tax

Harry Kosch Goes to Washington to Seek Permission to Intervene in Christie Case—Coast Investigation Is Off

With Harry G. Kosch, general counsel for the Independent Producers' and Distributors' Association, in Washington, State-Rights men in general this week were expecting word from him that his request for a hearing on the five per cent. rental tax proposition had been granted. Incidentally, Mr. Kosch had appointments with Federal officials who are investigating "fly-by-night" and disreputable operators whose tactics have constituted a violation of Federal statutes.

Prior to his departure, Mr. Kosch, in an interview with a representative of the MOVING PICTURE WORLD, made it known that the I. P. D. A. would continue its fight against imposition of this unfair tax without the co-operation of the National Association of the Motion Picture Industry, which, he had said, had assumed an indifferent attitude on the matter.

Mr. Kosch said: "I have given the matter very careful study and from my examination of section 906 I am convinced that it has been construed by the Internal Revenue Commission to mean that any method of letting or acquiring or use of the film for exhibition comes within the terms of the act. If this tax is levied it will effect any person letting film for use of profit. . . . My opinion is that where a producer hands over the film to a national distributor on an advance or percentage basis, he is liable for five per cent. on the amount he receives from the distributing organization. Anyway, that is the interpretation placed on the section by the Commission."

HARRY G. KOSCH
General Counsel for I. P. D. A.

On Monday, January 30, a special meeting of the I. P. D. A. was held in the office of Mr. Kosch. The independents were unanimous in the contention that the tax was not only unfair, some claiming it to be unconstitutional, but that if it were imposed it would bankrupt the business. Present at the meeting were W. E. Shallenberger, of Arrow; Joe Schnitzer, of Equity; Louis Weiss, of Artclass; Nathan Hirsh, of Aywon, and Jack Cohn, of C. B. C.

Arrow's "Ten Nights" Sets New Records in Four Cities

Arrow's "Ten Nights in a Barroom" continued its remarkable career this week. The first run at Ascher's Halsey was so successful that the picture was held over for a second week. At Utica, N. Y., on Sunday, Jan. 29, the demand for seats at the Gayety, where the picture was booked for three days was so great that it was necessary to rush another print there for a simultaneous showing at the Colonial in that city. Both are Wilmer & Vincent houses. The picture played to 4,679 people at both houses that day, setting a new record. The remaining three days at the Gayety were equally big in attendance and financial profit. Robert Downing appeared in Utica.

John Lowell, star of the picture, appeared in person at the Orpheum in Altoona, Pa., where the feature had established two new records for that house up to press time. The Toronto engagement, which opened Monday also attracted unusual crowds. There is every indication that owing to the demand for seats the picture will be held over in the Ontario province for another week. The Boston engagement continued at the Globe Theatre with indications that the picture is good for at least three more weeks there.

"Ten Nights in a Barroom" opens in San Francisco on Monday, succeeding "Foolish Wives." Other openings are scheduled for Fox's Liberty Theatre in St. Louis on Saturday, Feb. 4; Fox's Washington in Detroit, Feb. 18, and Fox's Rivoli in Denver, Feb. 19.

Resumé of Week's Business

"HIS NIBS" SYNDICATE, INC.
Exceptional's "His Nibs" With Chic Sale
Favorite Film Company of Detroit for Michigan.
Exhibitors' Direct Service Exchange of St. Louis for Missouri.

ARROW FILM CORPORATION
"Ten Nights in a Barroom"
Progress Features Exchange of Los Angeles and San Francisco for California, Arizona and Nevada.
Jack Hoxie Second Feature
Progress Features Exchange of Los Angeles and San Francisco for California, Arizona and Nevada.

EAST COAST PICTURES CORPORATION
Amalgamated Productions Franchises
Bob Savini of Savini Exchange of Atlanta, Ga., for Georgia, Tennessee, North and South Carolina, Florida and Alabama.
Federated Exchange of Baltimore for Maryland, Delaware, Virginia and District of Columbia.

ALEXANDER FILM CORPORATION
Sherlock Holmes Series of 15 Two-reelers
Royal Pictures Corporation of Philadelphia for southern New Jersey and eastern Pennsylvania.

NATIONAL EXCHANGES, INC.
"Lotus Blossom"
Royal Pictures Corporation of Philadelphia for southern New Jersey and eastern Pennsylvania.

LEE-BRADFORD, INC.
"Determination"
Royal Pictures Corporation of Philadelphia for southern New Jersey and eastern Pennsylvania.

C. B. C. FILM SALES CORPORATION
Carnival Comedies
American Feature Film Company of Boston for New England.

AYWON FILM CORPORATION
Big Boy Williams, Snowy Baker Series and "Master of Beasts"
Premier Pictures Corporation of Charlotte, N. C., for North and South Carolina.

M. J. WINKLER
"Felix" Novelty Series
Elk Photoplays, Inc., of New York, Greater New York and northern New Jersey.
Celebrated Players Film Corporation of Chicago for Illinois, Indiana and Wisconsin.

RUSSELL PRODUCTIONS, INC.
"Shadows of Conscience"
Celebrated Players Film Corporation of Chicago for Illinois, Indiana and Wisconsin.

Federated Gets New Product; Holds Its Annual Convention

The annual convention of Federated Film Exchanges of America, Inc., was held in New York, at Hotel Astor, this week. The first session was held Thursday forenoon. The convention will continue through until Sunday and possibly Monday, according to what information was available before the first meeting.

Most of the franchise-holders arrived early. Joe Friedman, of Celebrated Players of Chicago, was the first to arrive. Many important matters were on the business docket. The policy for the ensuing year also was discussed. Officials promised interesting and important news of the acquisition of new product by Federated. This information, however, will not be available until after the convention.

In the Independent Field

Booking of "My Wandering Boy" at Criterion Proof That Showmen Want Big State Right Films

Convincing proof that independent productions have at last come into their own and are in demand by the foremost showmen in the country was again furnished this week in the booking of Equity's "Where Is My Wandering Boy Tonight?" by Rugo Reisenfeld into the Criterion Theatre, New York, for an indefinite run, beginning Sunday, February 5. This week at the Strand Theatre Joe Plunkett successfully showed Warner Brothers' "School Days," while negotiations are underway for the exhibition of Arrow's "Ten Nights in a Barroom" at one of the big Broadway houses.

This recognition of the box office attraction value of State rights productions is not confined exclusively to Broadway theatres, for scores of shrewd showmen who two years ago ignored them are today demanding independent pictures for their houses. The Criterion booking proves convincingly the contention of this department that independent producers are today closer to the pulse of the trade with their ears closer to the ground and are furnishing exhibitors with money-making features.

Elaborate plans are underway for the premier of "Where Is My Wandering Boy Tonight?" Mr. Reisenfeld is preparing a magnificent prologue and an unusual musical accompaniment. A huge billboard campaign now in effect on 24-sheet stands in New York, started as a teaser, has been changed into direct advertising value by the simple addition of a 6-sheet across the top, announcing the date of the premier, and readable for blocks away. A special newspaper campaign also has been started.

As the Criterion is one of Broadway's best known theatres and with the extensive advertising and exploitation campaign that will be conducted incident to its showing, the run should prove of splendid proportion.

"THE BOOTLEGGER"
Are a shrewd lot judging from above scene from feature State righted by Producers' Security Corporation

"Jungle Goddess" Last Selig Serial; Export-Import Selling Territories

From the Coast comes a report that following completion of "The Jungle Goddess," which Export & Import Film Company is State righting, Col. W. N. Selig will confine all his production activities to features. No verification of this report could be obtained in New York. Officials at Export & Import were too busy answering inquiries from buyers who seek further details on their new animal serial to devote any time to the report.

"The Jungle Goddess" has aroused considerable interest in the trade, for it has been enthusiastically endorsed by the trade critics. John Spargo of Exhibitors Herald said that the serial "is a thriller of thrillers in the way of a wild animal serial" and that "probably few of even the wildest flights of fancy by writers of thrillers ever conceived as many or more intricate near-death situations as did Agnes Johnston and Frank Dazey."

Roger Ferri of Moving Picture World was of the opinion that "if this serial doesn't make your patrons boost your house nothing else will, for it is one of those episode productions that has a logical plot, human interest and literally choked with hair-raising stunts in which wild animals play an important role." Dannenburg in Film Daily said the "story is unusually good and there are enough thrills from wild animal sequences to make the hardest boiled fan admit it is 'there'." Laurence Reid of Motion Picture News agrees that "'The Jungle Goddess' surpasses them all when it comes to measuring out thrills by releasing a bunch of wild animal stunts."

Exhibitors who have experienced a big financial harvest by booking previous Selig serials are clamoring for dates on this picture which has three distinct villains, a new departure in the production of serials.

Work Starts on Arrow-Ben Wilson Film

W. E. Shallenberger, president of Arrow Film Corporation, this week received word from Ben Wilson that work has been started on the production of the second of the Peter B. Kyne series, "Back to Yellow Jacoket." Much is expected of this production, the story of which was written by the author of "Kindred of the Dust." The first picture of the series, "A Motion to Adjourn," according to Dr. Shallenberger, is proving popular with exhibitors, for whom it is showing splendid returns.

Progress 'Change Issue Booklet

Progress Features, that hustling California distributing organization, which E. H. Emmick and W. C. Edmunds, own and manage, have issued a semi-annual bulletin, a remarkable, fine example of house organ work.

Elmo in Ohio

Elmo Lincoln, star of Weiss Brothers' "Adventures of Tarzan," will wrestle with a lion cub while making personal appearances in Cleveland theatres. The animal has been sent to Cleveland from the Coast.

Clinton W. White Now General Manager of Lee-Bradford

Clinton W. White has resigned from the Arrow Film Corporation where, for more than a year, he was one of their special representatives, to become sales manager for the Lee-Bradford Corporation.

Mr. White's experience in the motion picture industry dates back to the days when the General Film Company was the leading distributor, he being branch manager at their Montreal, Canada office, which place he left to become associated with the Gaumont Company as assistant to F. G. Bradford, then general manager. After six years with Gaumont, he joined the Arrow organization.

Mr. White will shortly start on a trip to the key cities to put on special first-run presentations of the super - feature, "Determination," which will then be offered to the independent buyers for the various territories.

Although less than a year old, Lee-Bradford have made considerable progress in the independent field and in addition to "Determination," they are offering "The Unconquered Woman," a Northwest feature starring Rubye de Remer; "Cloudburst," a racetrack story; "Flesh and Spirit," and a series of three dramas, each different in theme, starring Josephine Earle.

Crandall Back

Milton Crandall of Cleveland, the crack exploitation man, will in all probability exploit the destinies of "Where Is My Wandering Boy Tonight?" for Equity.

Steiner Revivals

"Silver Threads Among the Gold" and "After the Ball" have been revived by William Steiner.

Curwood Film Sets Records

James Oliver Curwood's Pine Tree Pictures Corporation-Arrow production, "The Girl From Porcupine" has established new records in Portland, Me., and various Massachusetts cities. Mr. Curwood was in Boston last week and made several personal appearances. New England capitalists are producing the Curwoods.

In the Independent Field

"School Days" Gets Big Opening; Busy Week of State Right Premiers

January has gone down in State rights history as the banner first-run month for independent pictures. With the termination of the final week of that month records show that independent productions have shattered numerous box office marks with a daily increasing demand for State rights pictures from exhibitors, who realize that there is an abundance of pictures in this market with which they can make a substantial prof-it.

Warner Brothers' Gus Edwards "School Days" feature, produced by Harry Rapf and William Nigh, opened at the Strand Theatre in New York and enjoyed one of the best weeks that house has experienced in many months. The picture was enthusiastically commended by such fastidious New York critics as Alan Dale, Martin Quinn, Heywood Broun, Harriette Underwood, Burns Mantle, S. J. Kaufman, Alex Woolcott, and others who were unanimous in their opinion that the picture was one of the most entertaining witnessed in a Broadway theatre this season.

While "School Days" was playing to capacity audiences despite the cold weather, "Ten Nights in a Barroom," Arrow's Blazed Trail Productions, Inc., feature, was shattering records in Utica, N. Y.; Boston, Waltham, Mass.; Altoona, Pa.; Newark, N. J., and Toronto, Ont. Equally enthusiastic reports were received on other good State rights features.

Much credit for the splendid showing of "School Days" at the Strand in New York this week should go to Joe Plunkett and the alert Warner Brothers publicity department, including Eddie Bonns and Louis Marangella. An innovation in the presentation was the miniature school revue, staged by Jack Loeb, with a number of talented youngsters. The Strand Quartette assisted in the presentation, which created much favorable comment along the world's greatest theatrical thoroughfare. The Warner publicity hounds grabbed spots that not even the nerviest publicist dared ask for. Virtually every popular store along Broadway co-operated. The exploitation campaign was a credit to Warner Brothers and furnished a good tip for other firms contemplating Broadway showings.

Another Warner feature, "Why Girls Leave Home," produced by Harry Rapf and directed by William Nigh, did such a wonderful business at the Garrick in Los Angeles, where it was hooked for a week's run, that the engagement was extended to three weeks. This picture established several new records at the Olympia in Portsmouth, Va. The S. A. Lynch theatres in Texas have booked the feature as has also Saenger Enterprises, Inc. Rubin & Finkelstein of the Northwest, the Allens in Canada and Stanley in Philadelphia also have been successfully showing the feature to big business, according to the house reports.

"Micky" Coen, the Minneapolis State rights exchangeman, has purchased the exhibition rights to D. W. Griffith's "Way Down East" super feature for 21 cities and towns in Minnesota.

The premiere Canadian presentation of Warner Brothers' "School Days," featuring Wesley Barry, was held on Monday, January 23, at the King Edward Hotel in Toronto. Representative Canadian government officials were in attendance. Stephenson Attractions, Ltd., is in control of the Canadian rights to the picture, which is expected to establish a new gross record for State rights pictures in Canada. At the request of the Ontario Government cabinet ministers a special showing of the picture will be held this week in Ontario.

"Ten Nights In a Barroom" opened its second week at Sid Ascher's Halsey Theatre in Newark, N. J., and at the Globe in Boston. Two Utica, N. Y., theatres showed the picture simultaneously on Sunday, January 29, to turn away crowds, in spite of inclement weather. The Altoona opening also was a notable affair with the star, John Lowell, appearing in person. The first day showing resulted in the shattering of the day gross receipts record.

"Ashamed of Parents," another Warner feature, is being heavily booked in New York, according to Abe Warner. Fox booked the picture over his metropolitan circuit. Other important bookings have been made at the Washington, Detroit; Liberty, St. Louis; Rivoli, Denver; Terminal, Newark, N. J.; American, Paterson, N. J., and Elizabeth, Elizabeth, N. J.

The Princess Theatre of Toledo, O., a Paramount house, is featuring C. B. C. Film Sales Corporation's "Screen Snapshots," which the manager says are "sure-fire" with his patrons. This popular screen magazine is now one of the most talked-of and most sought features in the market, judging from reports pouring into this office.

C. C. Burr of Affiliated Distributors, Inc., this week closed a deal with William Mahoney of the Rialto Theatre, Providence, R. I., whereby his Johnny "Torchy" Hines feature, "Burn 'Em Up Barnes," will be given its New England premier at that house late this month. Johnny Hines will appear in person. An extensive advertising campaign is planned.

"Judgment," based on Victor Hugo's story of "Mary Tudor," and a foreign production, State righted by World Film Corporation, opens for a run at the Ziegfeld theatre in Chicago, February 5. Johnny Hines, in "Burn 'Em Barnes," gave a good account of itself during the week just closed.

Elmo Lincoln, star of Weiss Brothers' "Adventures of Tarzan" serial, is appearing in person at Cleveland theatres this week. He will go from there to Cincinnati and then to Detroit.

"The Vendetta," with Pola Negri, was given its first run showing in the eastern Pennsylvania territory at the Capitol in Philadelphia this week to acceptable business. "Intrigue," the other State right film, opened at the Coliseum also in Philadelphia, playing two days.

True A. Thompson of the True Exchange, which owns the Southwest rights to "Burn 'Em Up Barnes," is road showing the picture and reports big business.

Louise Lovely, co-star with Roy Stewart in "Life's Greatest Question," is personally appearing at Loew houses on the Coast showing that picture.

Arthur G. Whyte, motion picture booker for the Keith enterprises, is dickering for circuit dates on "Ten Nights in a Barroom."

Warner Forces Working Day and Night on Big Animal Serial

Six episodes of the Warner Brothers' fifteen episodes animal serial, "Shadows of the Jungle," starring Grace Darmond, have been completed at the West Coast studios by Sam Warner, under whose supervision the serial is being made.

These six episodes are said to contain the most thrilling scenes ever filmed for a serial production. Two shifts are working day and night under Mr. Warner. Cliff Saum is handling one group, and Louis Chaudet is handling the other. It is expected that the remaining nine episodes of the serial will be completed within a short space of time, regardless of the expenditure involved.

Grace Darmond, who has appeared in a number of current screen plays in addition to scores of other cinema attractions, is the featured player. Prominent members of the supporting cast include Philo McCullough, Robert Agnew, Jack Richardson and Drelys Perdue. The story and continuity was written by Frances Guihan.

Books Brandt Film

"The Heart of the North," the G. H. Davis-Joe Brandt feature of the Canadian Northwest, featuring Roy Stewart with Louise Lovely, has been booked for a run in the James Theatre, Columbus, according to word from Phil Selznick who holds territorial rights to the feature in the Ohio territory.

Clark's First Wilson Ready

Russell Clark of the Russell Clark Syndicate, Inc., announced this week that the first Margery Wilson production, "The Offenders," is ready. Three more remain to be made. Fenwicke L. Holmes is the producer.

"Little Johnny Jones"

"Little Johnny Jones," starring Johnny (Torchy) Hines, will in all probability be produced by C. C. Burr of Affiliated Distributors as a special feature.

Buys Picture

Walter A. Baier, manager of Kay-Kee Distributing Corporation of Milwaukee, this week closed for the rights to eight Neal Hart pictures, State righted by William Steiner.

JOHN A. KENT
Appointed New York representative for Morris Schlank

Jans Acquires Climax 'Change

Herman F. Jans, president and sole owner of the Jans Productions, Jans Pictures, Inc., Jans Film Service and Jans Enterprises, Inc., this week closed a deal whereby Climax Exchange retires from the northern New Jersey field, turning over its pictures to Mr. Jans, who says he is in the market for big productions.

Peacock Pictures Corporation's Dallas exchange was damaged by fire in the Commerce Street Film Exchange Building of that city on Dec. 17, according to word received in New York this week. Heroic work by the Dallas firemen saved the Fox, Metro, True Film Company, Southwestern Pictures Corporation, R. D. Lewis and Parker Supply Company establishments in the same building. The total loss was estimated at $1,000,000.

Marty Williams, of Kansas City Superior Pictures Exchange, negotiated an important deal last week whereby his firm took over the Pioneer franchise. Now Marty is enjoying a well-earned rest in Florida.

"Bill" Witman, of Rex Film Cleaning Company, of Detroit, and Charles A. Meade, formerly in Detroit with Pathe and Vitagraph, have joined hands in the organization of the new States Rights Exchange in the Michigan metropolis. They have established offices at 304 Film Building.

Homer Howard, formerly with Nu-Art in Buffalo is now selling stock for a new Syracuse hotel, but it is rumored that he may soon join another film company in Buffalo.

Bob Murphy is all set for a business landslide at the Buffalo Pioneer Exchange, in preparation for which he has made arrangements with several big Buffalo banks to safeguard the money. Bob has a great list of attractions for 1922 and looks forward to the biggest season in the history of the local office.

N. I. Filkins points with pride to the excellent notices given "The Bible" when the first of the series of stories, "Creation," was shown at the Strand, Buffalo.

In the Independent Field

"BURN 'EM UP BARNES"
Johnny Hines feature jammed them in at the Criterion, Oklahoma City, thanks to efforts of True Film Exchange in that city

From the Showman's Angle

IS the serial coming back? Fred M. Zimmerman of the Nu-Art Pictures Corporation of Buffalo thinks so, for he is getting so many bookings on "The Adventures of Tarzan" that he says he has added several contract files to his office equipment. Buffalo showmen are signing the feature as an added attraction at Saturday matinees, while showmen in the smaller towns report the serial an excellent box office magnet. Arthur L. Skinner of the Victoria, Buffalo, got out a large number of dodgers, which were cut into small pieces, stirred them up and threw them into a huge box. At the Saturday matinees he gives each child a piece and to those who are able to get enough pieces to complete a dodger, he gives a free ticket to the theatre. The result is that the kiddies are trading everything to get pieces to match the ones they have. The stunt, Skinner says, is a box office winner.

Showmen who make it a practice to keep in touch with patrons of their theatres are at a loss for an explanation for the prevalent popularity of melodramatic productions. The demand for melodramatic pictures is equally persistent in all parts of the country and, according to well-posted officials, is confined to no one particular section. In the Southwest there is an exhibitor who runs a house in a town with a population of about 30,000 folks. He offered all sorts of productions excepting the melodramatic, the gentleman being of the opinion that that class of amusement was only a topic of history. But when he failed with these offerings, he turned to melodrama and to his surprise for the first time in seven months he played to capacity. This showman had a daily change policy, but the jam was so great that he had to prolong the engagement of the melodrama for four days.

About a year ago Sidney Ascher offered the buyers a melodramatic picture, "Below the Deadline." The writer in reviewing the picture at the time objected to the melodramatic nature of the picture, commenting that that the day of melodrama had passed. Now we have to admit that while the 10-20-and-30 may have passed, Ascher's picture heralded the now popular revival of melodrama.

"Bill" Mahoney, who manages the Rialto in Providence, R. I., is one exhibitor who believes that the independents are only beginning to realize their importance in the field. "Bill" has booked a number of independent pictures during the past seven weeks and their showings have prompted him to grab all the big State Rights pictures released in his territory.

State Rights men in general were shocked by news of the disaster that befell the Knickerbocker in Washington, D. C., last Saturday. Harry Crandall, one of the staunchest boosters of independents in the East, owned the house, which has to its credit the successful exhibition of many State Rights pictures.

The curtailment of production activities of several big national corporations seems to have served as an opening wedge for State Rights productions. Anyway, our records show that there were more first runs in representative first run theatres in the key cities of State Rights pictures during January than had been recorded for any previous four-month period. Which is a remarkable omen for 1922 for independents.

Alice Lake, Rosemary Theby and Others Signed by Carewe; State Rights News from Coast

Los Angeles (Special)

Bernie F. Fineman, who is in charge of production for the newly incorporated Edwin Carewe Pictures' Corporation, whose pictures will be State righted by Affiliated Distributors, of which C. C. Burr is president, announced here this week that he had completed the cast for the series of Edwin Carewe productions. The cast is an all-star one and will no doubt be received as an agreeable surprise in the independent market.

Among those whom Mr. Fineman says he has signed are Kenneth Harlan, Alice Lake, Gaston Glass, Rosemary Theby, Noah and Wallace Berry. Harlan has been leading man for Constance Talmadge, while Alice Lake has recently been starred in Metro pictures. Gaston Glass's masterpiece role was that of the young violinist in "Humoresque." He has also been leading man for Shirley Mason and Viola Dana. Rosemary Theby is one of the most popular leading women on the screen, having appeared in "A Connecticut Yankee," "Kismet" and other successes. The Berry Brothers also are popular.

Bob Curley, who has been associated with Edwin Carewe for many years, will turn the crank. Carewe, who has a long string of successes to his credit, will direct.

Arrow Serial Is Going Big

Arrow Film Corporation this week reported a heavy demand for bookings on its Ben Wilson serial, "Nan of the North," starring Ann Little. The serial is being elaborately exploited in the various territories by exchanges.

Ohio Censors O. K. "Tarzan"

The fastidious Ohio censorship commissioners last week passed Weiss Brothers' "Adventures of Tarzan" serial staring Elmo Lincoln without a single cut. This popular 15-episode picture has now been passed by every censor board.

"Splendid Lie" Davison's Next

"The Splendid Lie" has been chosen as the title for the new Grace Davison production which Arrow Film Corporation will State Right. Charles T. Horan directed. It will be released February 1.

Week a Boost

"Go to Theatre Week" in Milwaukee during the week of January 15 was a success insofar as State rights pictures were concerned, according to statements from Exchanges in that territory.

Garson Here

Harry Garson, producer of the Clara Kimball Young productions, is in New York for conferences with Equity officials.

Morris Schlank, the independent producer, arrived here this week preparatory to getting his many producing units into action turning out productions for his new State rights enterprise, the Anchor Films, Inc. Mr. Schlank is also busy producing the Broadway comedies for Arrow Film Corporation. Mr. Schlank is particularly optimistic concerning the future and brought encouraging news for independents, who are working overtime here. The bulk of production going on here, as stated last week, is under the supervision of independent producers.

R. V. Quick heads a new producing company recently formed here for the production of twelve two-reel comedies for the State rights market, according to local reports. Dick Johnson is vice-president.

Victor Fisher of Associated Photoplays, Inc., of New York, is here negotiating with independent producers for the distribution rights to their pictures. Associated Photoplays, according to local reports, will distribute through the new American Releasing Corporation of New York.

Harry Revier, according to word from San Francisco, has started production on his next State rights feature, "Mothers of Men." In the cast are Harry Van Meter, Jack Connolly, Lydia Knott, Jean Burr and others. Work is going on at the Montague studios in Frisco.

Larry Weingarten of Sacred Films, Inc., expects to leave this week for New York with prints of the latest episodes of the Bible serial.

Louise Lovely, co-star with Roy Stewart, in George-Davis-Joe Brandt's Harry Revier production, "Life's Greatest Question," opened a personal appearance tour in Fresno, Cal., on Feb. 1. She will play all the Loew houses, which have booked the feature.

Dorothy Hagan Thayer will play in "Carry on the Race," the initial Mission Film Corporation production. Clarence Geldbert will direct.

The newly incorporated National Motion Picture Finance Corporation has perfected its organization plans and is now prepared to consider propositions calling for the financing of independent stars and producers who are planning making pictures in or around Los Angeles. The firm will not confine its activity to Los Angeles alone, although Hollywood and Culver City studios will receive the bulk of financial support. Financial aid, according to the firm's officials, will be extended to producers who propose production in San Diego and at the Balboa studios, Long Beach, which are soon to be reopened.

The old Griffith studios, where D. W. made his first big productions, has been sold by Triangle Film Corporation of New York to the Fine Arts Studios, Inc., of California, which was recently incorporated for $100,000. This firm will operate and lease the studios to independent producers. Nat Deverich is head of the new firm.

In the Independent Field

Second National Picture Lineup Includes Many Famous Successes

Second National Pictures' Corporation is rapidly lining up its franchise-holders, with many bidders from each territory. During the past week several applicants came to New York. Meanwhile, the organization is acquiring productions for release during the next year. It is the plan of Second National to release twelve features annually at at the rate of one a month; four super-features, one every three months, and a number of short subjects.

Negotiations are underway for the acquistion of the product of four well-known coast producers. The first picture, "David and Jonathan," based on E. Temple Thurston's novel, is now ready for release. Following are the other pictures that already have been acquired for distribution to franchise-holders:

"Her Story," starring Madge Titheradge and directed by Dion Titheradge; "The Night Riders" with Albert Ray, Maudie Dunhan and Aundre Beaulieu, a Northwestern feature; "Mr. Pim Passes By" with Peggy Hyland; "The Skin Game," based on the famous stage success, and "Brenda's Heritage" with Marjorie Villis. In addition to these there will be three other features starring Peggy Hyland.

Hirsh Picture Gets Many Dates

Aywon Pictures Corporation releasing "Oh Mabel Behave" with Mabel Normand, Mack Sennett, Owen Moore and Ford Sterling, announce the following bookings this week in New York and northern New Jersey: U. S. Theatre, Paterson; Capital Theatre, Elizabeth; Stadium Theatre, New York; Majestic Theatre, Washington Heights; New Douglas Theatre, New York; Parthenon Theatre, Brooklyn; Utica Theatre, Brooklyn; Steinway Theatre, Astoria; entire Yost circuit; Strand Theatre, Perth Amboy; Plainfield Theatre, Plainfield; Capitol Theatre, Riverhead, and Elesmere Theatre, Bronx.

New State Righter

Miss M. J. Winkler, who is representing local exchanges in New York, serving as their purchasing agents, is interested in a series of novelty subjects, entitled "Felix," which she is State Righting. The initial release, "Felix Saves the Day," opened at the New York Rivoli this week.

"His Nibs" Dates

L. L. Hiller, President of "His Nibs" Syndicate, Inc., this week announced many first run bookings on the Chic Sales feature, "His Nibs." The picture has been booked in that city, playing dif- Cleveland; Denver, Kansas City and Toledo, O.

Between You and Me

GEORGE FECKE, of Boston, and Gene Marcus, of Philadelphia, are hot under the collar these days over a certain transaction. Some time ago a certain company sold franchises. They called for a series of productions starring Pete Morrison and Mary Anderson. George and Gene claim they paid the price fixed by the distributor. They sent salesmen out selling the pictures and many dates were obtained. A few weeks ago, the general manager of the concern, according to Mr. Fecke, notified him that he and Mr. Marcus were the only ones who had paid cash and that inasmuch as the Western producer would not deliver any more pictures to the firm, the franchises were automatically cancelled. This, Mr. Fecke says, left him in an embarrassing position, but last week he said he heard that "Daring Danger," starring Pete Morrison, and "Bluebeard, Jr.," starring Mary Anderson, are to be released through a newly-formed company and that this distribution deal was arranged by the head of the firm that sold him the franchise.

Several weeks ago a middlewestern exchangeman whose business methods were anything but what they should have been, being tipped off to the investigation of the Federal Trade Commission of questionable enterprises, came to the conclusion that the time had finally come when it was advisable for him to step out. He did and when he did he left behind something like $32,000 in bad checks and a batch of violated contracts. He had carefully figured that his stepping out of the enterprise relieved him of all obligations. This week, however, he received notice to either make good or face criminal charges. He has two weeks in which to maké restitution.

One of the leading State Rights distributing companies has in its possession $55,000 in bad checks. These have been turned over to the post office inspectors, for the checks were sent through the mails.

A Coast independent producer came to New York this week with a good picture and plenty of money with which to buy the picture rights to the popular song title, "Sidewalks of New York." On his arrival, however, he learned that Hugo Ballin had purchased the title for a forthcoming picture.

A specific instance of the ability of the public of the present day to distinguish between the genuine article and so-called revivals was given this past week. Arrow despatched Tom Cullin to Boston to herald the coming of "Ten Nights In A Barroom" at the old melodramatic house, the Globe Theatre. Three weeks of advance publicity was carried out. Meanwhile, the local distributor of the old "Ten Nights" booked his picture in suburban towns, billing his film "the picture all New England is talking about." However, the showings did not prompt any showman in that vicinity to lose any sleep. On Monday, January 23, the new version of "Ten Nights" opened and played to the biggest business recorded since the melodramatic days of A. H. Woods, Stair & Havlin and Charles Blaney. And the picture, according to Manager Meagher of the Globe, is good for a five-week run. Another thing that must be borne in mind in analyzing this feature is the fact that the Globe, until this picture came along, had been almost forgotten by Boston theatregoers, for the house is located in the old deserted theatre district.

There is one exchangeman-showman in the State Rights market who looms up big, but has seldom been heard. Sam Zierler, president and general manager of Commonwealth Pictures Corporation of New York City, has accomplished wonders with State Rights pictures. His exchange has never held back on an entertaining box office picture. And what is more Sam has obtained more Broadway first runs than any other State Rights exchangeman in New York. We are referring to State Rights features—not short subjects. Sam is interested in and played a leading part in the booking of Equity's "Where Is My Wandering Boy Tonight?" at the Criterion Theatre in New York, where the production opens shortly for an indefinite run.

Morris Schlank, the producer, made every effort to secure the signature of Hobart Bosworth to a contract calling for a series of eight sea pictures. The deal fell through at the last moment as Mr. Schlank, who is one of the most popular independent producers on the Coast, owning his own studio, considered Bosworth's terms exorbitant.

There is a rumor that Sam Grand of the New England Federated Exchange is about to estab'ish several new exchanges. The report, however, is not confirmed, although it is a most persistent one.

Schlank Forms New Company; John A. Kent to Represent Him

Morris Schlank, the Coast State Rights producer, while in New York, announced the incorporation of the Anchor Films, Inc., of which he is the head. Following the appointment of John A. Kent, formerly with Aywon Pictures Corporation, as his New York representative, Mr. Schlank established New York headquarters. Through this new firm, Mr. Schlank plans to State Rights productions he is soon to begin turning out. Mr. Schlank will continue turning out pictures released by Arrow Film Corporation the Anchor Film Corporation being an independent enterprise.

According to the announcement, he will make four sea pictures of five reels each starring Jack Perrin; four horse race features with Peggy O'Day, and a series of 26 single reel comedies starring Alice Howell. Mr. Kent, who will shortly start on a tour of exchange centres, is a pioneer in the State Rights business, having been with Great Northern until that firm disorganized because of the war, when he joined B. S. Moss. He also was with the foreign department of Artcraft Pictures until the consolidation of that firm with Paramount; special representative for General Films, branch manager for Exhibitors Mutual, sales representative for Robertson-Cole and sales manager for Aywon.

Hallrooms Go Big in West

Word comes from the Federated Film Exchange, of Pittsburgh, that two of the recent Percy and Ferdie Hallroom Comedies released there have been extraordinarily successful of all pictures released by that company. "Put and Take," a burlesque on the popularity of the little gambling tops, and "Start Something," the comedy in which a real prize fight is burlesqued on the screen, have been in tremendous demand throughout the territory.

Steiner Attends Cowboy Contest

Neal Hart, star of the William Steiner productions, now operating in Texas, while on location in San Antonio, attended the annual championship cowboys' sports contest there, where he met many of his pals, including Ben Corbett, Lloyd Saunders, Wild Cat Bill, Oklahoma Curley, Johnny Mullins, Brok and Whit Beaty, Eddy McCarty, and Mable Strickland and Rose Smith, the famous cowgirls.

Max Weiss Sails

Max Weiss, President of Adventures of Tarzan Serial Sales Corporation, sailed from France for New York this week, following an extensive tour of continental and the British Isles. He made a careful survey of conditions in Europe.

In the Independent Field

Newsy Gossip of the Trade

WARNER BROTHERS' "School Days" was to have had two day and date premiers in Washington, D. C., at Harry Crandall's Metropolitan and Knickerbocker on Sunday afternoon. The picture had been booked into the Metropolitan for a week, while the Knickerbocker was to have shown it on Sunday and Monday. On Saturday night, however, the roof of the Knickerbocker collapsed, killing more than 100 patrons. The theatre will be rebuilt. The opening at the Metropolitan theatre, however, was staged as scheduled and attracted s. r. o. crowds all day, in spite of the gloom that hung over the capital as a consequence of the Knickerbocker disaster.

George Fecke, of the Motion Picture Distributing Corporation of Boston was in New York this week and contracted for several pictures.

Harry Revier, producer of "Hearts of the North" and "The Greatest Question," both State righted by Joe Brandt, has leased the Montague studios in San Francisco where he intends doing all his producing in the future. His next feature is "Mothers of Men," which Messrs. Brandt and Davis will release.

Film thieves have been very active on the Coast during the past few weeks. Owners of theatres there have been warned concerning the handling of films. It is estimated that a loss aggregating more than $100,000 has been incurred during the past three weeks because of the activity of these thieves.

The Selig-Rork feature, "The Rosary," was given a world premier showing at the Imperial theatre in San Francisco on January 22.

J. S. Jossey, special representative of the Arrow Film Corporation of New York, is visiting the Kansas City Phoenix office for a short time.

H. M. Chubaroff has resigned as general manager of Niagara Pictures corporation, Buffalo, which recently started business on the third floor of the Warner building. Dave Levy is now in charge of the office. David Ruslander is supplying the financial backing for the Buffalo state right exchange.

Charles P. Saunders has opened a state right exchange in Rochester under the name of Screen Attractions Distributing Co. It is located at 28 Nash street. Mr. Saunders formerly operated the same company at 145 Franklin street, Buffalo.

Elmo Lincoln did not go to Pittsburgh as had been planned, Manager Wieland, of the Standard Film Exchange there having postponed the personal appearances of the star of Weiss Brothers' "Adventures of Tarzan" until later in the year.

M. R. Fink, president and general manager of Peacock Productions, Inc., is back at his desk in his Kansas City office after a tour of continental Europe. While abroad he sold the foreign rights to "Body and Sold" to the Deutch-Amerikanish Film Unione.

Al Kahn, manager of the Crescent-Federated exchange in Kansas City and Federated Exchange in Omaha, made it known this week that he expects to spend two or three days of each week at his Kansas City office.

Al Thompson is no longer connected with the Warner New York exchange, having resigned two weeks ago. C. Kraft, formerly with Equity, is now at that exchange.

Lou Berman, of the Independent Film Corp., Philadelphia, of "Why Girls Leave Home" fame, announces the acquisition of "School Days," featuring Wesley Barry, for a large territory. Branch offices will shortly be opened in the Mather Building, Washington, D. C. F. Hamerman has recently joined the forces of the Independent and will cover New Jersey, Maryland and Delaware.

David L. Segal and Jay Kenter, of the Royal Pictures, Inc., Philadelphia, are setting the independents a lively pace. Introducing Tom Bible, who just returned from a three weeks' tour from up state, where he met with great success in booking up "Burn 'Em Up Barnes," featuring a week's run at the State theatre, Scranton, and Capitol, Wilkesbarre, there comes the announcement that Rudolph Valentino, in "Frivolous Wives," and "Determination," the latter a big Lee Bradford production originally a thirty-reel feature which was cut down to ten reels, have been bought for this territory. In addition several right smart negotiations have resulted in closing deals on new "Sherlock Holmes" series, Kineto review, released one a week, and the "Locust Blossom."

T. B. Wildman has succeeded R. D. Burdge as manager of the Kansas City Enterprise office. Mr. Wildman is from New Orleans where he was manager of the Realart office until its consolidation with Paramount. Before becoming connected with Realart Mr. Wildman was with Fox and Goldwyn.

E. H. Silcocks, general sales manager for the Pacific Film Company, with executive offices at Culver City, Cal., has just finished visiting the various independent exchanges in the West. Mr. Silcoks was in Kansas City and St. Louis to dispose of the State rights to three productions.

Colonel Howard F. Brink is now in the midst of an offensive on "School Days," which Grand and Warner is distributing the Western New York. The colonel looks like a schoolmaster himself so that he should find it an easy matter to sell this Wesley Barry production.

Homer Howard of the Buffalo Merit exchange is now chaperoning Grace Davison on a tour of personal appearances throughout the state. The star has been signed for over two dozen houses to date.

N. I. Filkins, manager of the Merit office in Buffalo, has signed up the big Victoria Theatre on the west side of the city for second run on "The Bible" series. Manager Arthur L. Skinner is planning a big exploitation campaign on the subject.

When Dave Walsh, manager of the little Hippodrome in Buffalo put on "The County Fair," one of the Niagara Pictures corporation reatures, the past week, he turned the front of the house into a circus tent entrance and used a lot of special hand-painted frames which Niagara Pictures have prepared for the exploitation of the attraction. Dave put the picture on for two days and cleaned up with it.

Sydney Samson, manager of the Buffalo Grand & Warner office has booked all the Monty Bank comedies at the big Loew State. Mr. Samson reports unusually heavy bookings on the fun films put out by this comedian.

Ben Amsterdam and L. Korson of the Masterpiece Attractions, Philadelphia, have at present the largest independent film exchange in this city. Following Elmo Lincoln's successful personal appearances here during the past two weeks at all of the theatres showing "Adventures of Tarzen" announcement is made that the latest Eddie Polo serial has been bought for this territory. This exchange is releasing a weekly program on features and has the largest assortment of short subjects on hand.

EDDIE LYONS

In a scene from his latest comedy, "Keep Moving," which Arrow will release

Weiss Seeking Managers for Bible Shows

Louis Weiss, secretary of Artclass Pictures Corporation, started this week to recruit managerial talent for the various road shows which will present the screen version of the Old Testament, now rapidly nearing the final staging of cutting and titling. Managers with extensive exploitation experience only are being signed.

These road shows, which are xpected to get under way late in March, will carry a complete crew, consisting of advance men, manager, treasurer and stage hands to work the effects. These crews will be turned over to State Rights buyers who will purchase the Old Testament following presentations in various key cities. The tentative title for the feature is "After Six Days."

Weiss Brothers Acquire Many Productions; To Make Features

Artclass Pictures Corporation, which the enterprising Weiss brothers own, is planning a busy future, judging from announcements and other reports that have emanated from that firm's office this week. In addition to planning to send out a dozen shows of its film version of the Old Testament under the tentative title, "After Six Days," the Weiss Brothers have numerous other important enterprises under way.

Max Weiss, who sailed for New York this week, is bringing back with him, according to reports, a batch of contracts. One of these contracts as was exclusively stated in his department two weeks ago, concerns an internationally famed star who will make a series of four features that Weiss will handle.

Mr. Weiss, too, has purchased the American distribution rights to an Italian novelty production which will be State righted and released within two months. In addition to this Weiss Brothers also have under contemplation the production of several features on the Coast as well as a serial with a famous and established American feminine star. This deal is expected to be closed within the next ten days.

In addition to road showing, "After Six Days," portions of the lengthy film which is now being edited and cut, will be released to non-theatrical exchanges,

Bob Savini and P. Oletsky Buy Amalgamated Picture Franchises

Closely following the recent decision of Warner's New York Exchange, which holds the franchise for Amalgamated Pictures for that territory, to release the first two of the series of co-star productions, "Ashes" and "Any Night," at the same time, comes the announcement of Franklyn E. Backer that two more franchises have been granted firmly established independent exchanges east of the Mississippi.

The South goes to Robert Savini, of Savini Films, Inc., of Atlanta, will handle the distribution of the Amalgamated Company's product in Georgia, Tennessee, North and South Carolina, Alabama and Florida.

The Federated Film Exchange, of Baltimore, is the franchise-holder for Amalgamated productions in Delaware, Maryland, Virginia and the District of Columbia.

Russell-Clark Film Aids Are Now Finished

In spite of the intervention of the holidays, of the engraver's strike, and attendant delays, Russell Clark, of the Russell Clark Syndicate, Inc., announces the completion of all supplies for the first, "The Offenders," of four Margery Wilson pictures.

"Ride on a Runaway Train" Is on Broadway for Fourth Engagement

"Lyman H. Howe's Famous Ride on a Runaway Train," one of the most popular novelty pictures ever released by Educational Film Exchanges, Inc., is on Broadway for the fourth time, playing a two weeks' engagement at the Criterion Theatre.

The "Ride on a Runaway Train" began its remarkable history at the Capitol Theatre, where it attracted unusual interest when, after a week's run, it was brought back for a return showing. It was the first time that the Capitol has ever given a short subject a return run, and Sam Rothafel, managing director of the Capitol, declared at that time that he considered it the best short subject he had ever seen. Under these conditions, the picture created a mild sensation when the Capitol, a short time ago, recalled it for a third engagement.

On Monday, January 23, Dr. Hugo Riesenfeld put the "Tide on a Runaway Train" on the program at the Criterion, where it ran for two weeks in connection with the feature picture "Red Hot Romance," making five weeks for this single-reel thriller on Broadway, in four separate engagements.

This is the only single-reel novelty picture that has ever made such a record for Broadway showings. The picture's record throughout the rest of the country is a similar story. Many big first run houses in key cities have brought the "Ride on a Runaway Train" back for second and third runs. In Great Britain this subject has made just as big a hit, and it was recently shown to the King and Queen and the Royal Family in a private screening at Buckingham Palace. Several months previously it had been screened in a special "movie show" given for Premier Lloyd George at his vacation home in Scotland.

Educational Pictures were well represented in other first run New York houses in the week of January 29. "A Rural Cinderella," a Punch Comedy, was run at the Rivoli Theatre, and the Brooklyn Strand played "The White Mouse," a Selig-Rork Photoplay.

NEW STYLE OF TITLES USED IN SELZNICK NEWS REEL

Warm Ovation for "Rosary" at San Francisco World Premiere

One of the warmest receptions ever accorded by audiences and critics was given the Selig-Rork Production, "The Rosary," distributed by Associated First National Pictures, Inc., for its world premiere at the Imperial Theatre, San Francisco, on January 22. First reports contain unqualified approbation for the simple, human appeal of the plot, the artistry of production and the tense portrayal of parts, with especial reference to the work of Lewis Stone and Dore Davidson.

Immediately after the first afternoon, Leon Levy, manager of the theatre, wired John McCormick, First National's West Coast representative, as follows: "Selig and Rork are to be congratulated on their production 'The Rosary.' The pictured opened to capacity business. Judging from consensus of audience opinion 'The Rosary' is a splendid picture that should beyond doubt prove a great box office attraction."

At the same time Eugene Roth, Mr. Levy's managing director, dispatched the following telegram to the Selig-Rork interests: "The premiere showing of your 'Rosary' at our Imperial Theatre opened today with packed houses. Lewis Stone as priest splendid and Dore Davidson, the sublime Jewish character of the 'Humoresque,' scores big hit as Jewish merchant. 'The Rosary' is an ideal feature entertainment for all class of theatres. Mr. Partington joins in heartiest congratulations."

Equally enthusiastic were the notices given by the San Francisco papers of this new entry for honors among the year's productions.

Staples Writes in Praise of Film

Exhibitors everywhere, big and small, continue to write in to the Paramount offices about their success in showing George Melford's production, "The Sheik," Paramount states. One of the latest to be heard from is Charles G. Staples, manager of the Bijou Theatre, St. Stephen, New Brunswick. Mr. Staples writes: "Thank you for sending me such a wonderful production as 'The Sheik' for the holiday season."

Special Showings of Kineto Picture in Many Big Cities

"The Four Seasons," the four-reel nature classic produced by Raymond L Ditmars for the Kineto Company of America, and which is being distributed nationally, starting this week, by the W. W. Hodkinson Corporation, had a private showing last Saturday in Chicago.

The screening was at the new Apollo Theatre and was attended by a score of prominent civic, educational and society leaders as well as by Chicago exhibitors.

Branch sales managers of the Hodkinson Corporation, working in conjunction with Kineto, are holding a series of special presentations in all the big cities in the country. A showing similar to the extremely fine on held in the Apollo Theatre was held last week in the University of Cincinnati in Cincinnati, O. The Cincinnati Times-Star said:

"A large company at the University of Cincinnati will see this afternoon a program made to order for critics who deplore the superficiality and unrealness of motion picture entertainment." The motion picture critics of the newspaper then goes on to describe "The Four Seasons" which was the basis of the program, saying that he had seen it in a private projection room and regretted that at that time it was not a packed theatre instead of the small picked audience, so beautiful and impressive did he consider it.

All the prominent theatres in the country are contracting to play this Urban Popular Classic, according to reports from the Hodkinson branches.

Reproduces the Old Eden Museum

The old Eden Museum, for many years a center of attraction in New York, and known all over the world for its reproductions in wax of historical events, has been carefully reproduced on a stage at the United Studios in Hollywood for scenes in the newest Jack White production in the series of Mermaid Comedies being made for Educational.

"Wide-open Town" Is Tearle's Next

The fourth in Selznick's Conway Tearle star series, distributed by Select exchanges, brings "A Wide-Open Town" to the screen on February 10. Faire Binney is his leading woman.

Ralph Ince directed from Edward J. Montagne's scenario based on a story by Earl Mitchell. Harry Tighe, Claude Brooks, Daniel Hayes and James Seeley are members of the supporting cast.

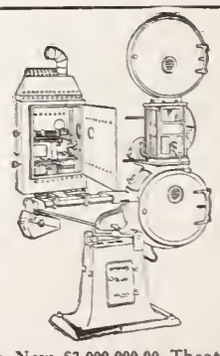
Northwest Story O'Briens Newest

"Channing of the Northwest," third of the Eugene O'Brien star series under the "Forty from Selznick" promise for this season, is passing final inspection preparatory to its release on February 28. John Willard wrote this story of life in the Canadian Northwest and Ralph Ince directed.

Norma Shearer will appear for the first time as O'Brien's leading woman and principals in the support will be Gladden James and Pat Hartigan.

"Battling Torchy" Soon for Release

Work has been rushed by Educational on the latest of the Torchy Comedy series, "Battling Torchy," which was recently delivered to Educational by Mastodon Films after a long period of work on production. This picture, in which C. C. Burr, the producer, and Johnny Hines, the star, have striven to surpass their best previous effort, is now ready for release.



Detroit's New $3,000,000.00 Theatre, THE CAPITAL, uses NEW MOTIOGRAPH DELUXE MACHINES.

Live News from Everywhere

Pittsburgh

John J. Ward, assistant publicity director for the Rowland and Clark Theatres, is soon to marry Miss Harriet E. Daily. Congratulations, Johnny!

* * *

Louis J. Siegfried, formerly of Turtle Creek, where he conducted a theatre for eight years, took over the Pastime, Herron Hill, and after remodeling and enlarging the house at an expense of over $5,000, reopened the same about two weeks ago. He reports business as very good. The house has a capacity of 235.

* * *

Manager Cherry and Office Manager Dickinson, of the Pittsburgh Universal branch, are already planning for another big Universal party to be held February 27.

* * *

The new Capitol Theatre at Washington, owned by the William Penn Theatre Corporation, will be opened during February. C. H. Elder is president of the corporation, and Spero Kosmas is treasurer. The capacity of this house will be 2,000. Cost of erection was close to $300,000.

* * *

Mike Marks' new Liberty Theatre at New Castle, Pa., was opened Monday, January 16, with C. S. McKibbin as managing director.

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The Theatre Lobby Display Company, Milwaukee, Wis., has been purchased by the Exhibitors Supply & Sign Exchange, Pittsburgh. M. Janicks is manager of the last-named concern.

* * *

Mr. Serro, the original owner of the beautiful Savoy Theatre, Ford City, Pa., has taken over the operation of same from George Wintz and Clem Schaffer, who have had this house for the last year.

* * *

The Grand Theatre at Monongahela City, Pa., has been closed for repairs. Extensive improvement will be made.

* * *

The Castle Theatre at Wheeling, W. Va., is closing next week for repairs. This theatre is an upstairs house. Proprietor Sevrin King states he is putting the theatre on the first floor.

* * *

Manager Wallace, of the Idle Hour Theatre at Cambridge Springs, has recovered from an attack of the grippe.

* * *

L. O. Mann and H. D. Nixon are new additions to the salesforce of the local branch of Associated Exhibitors, Inc.

* * *

J. G. Long, formerly of Pittsburgh and now conducting the Gilmore Picture Exchange in Charleston, W. Va., wrote the World representative to tell him that he is still alive and kicking and still able to do business. More power to you, old man!

* * *

The New Theatre at Weston, W. Va., has closed its doors.

* * *

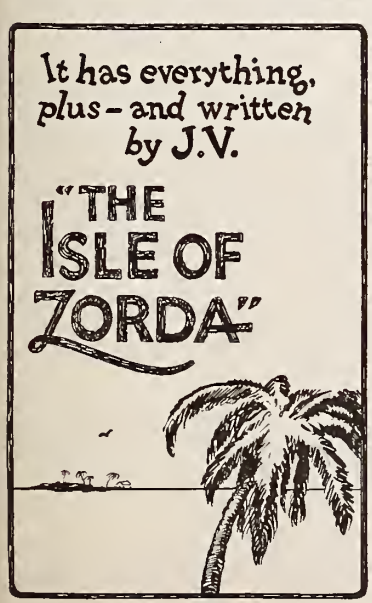
Messrs. B. Launt and L. M. Staub are new additions to the salesforce of the local Associated First National Exchange

* * *

Miss Sarah Herring, of the Exhibitors' Film Co., is confined to her home with an attack of pneumonia. Her mother also is down with the same illness. At last reports both were recovering.

* * *

Superintendent of Police John C. Calhoun, of Pittsburgh, has issued orders to every district police commissioner to keep a close watch on all motion picture and vaudeville houses and prevent performances of children under sixteen years of age. The commissioners were ordered to stop performances of this nature. This includes the "amateur night shows" that are conducted by some theatres.



Canada

Announcement is made of the organization of the Select Pictures' Corporation, Ltd., of Canada, to distribute all Selznick releases in the Dominion. Those behind the new company include J. P. Bickell, of Toronto, vice president of the Famous Players Canadian Corporation, and N. L. Nathanson, of Toronto, managing-director of the same corporation, as well as of the Regal Films, Ltd.; Eastern Theatres, Ltd.; Regent Theatre Company and allied organizations. This announcement followed the recent visit of Lewis J. Selznick, of New York, to Toronto.

* * *

W. A. Bach, of Toronto, former sales manager of the Famous-Lasky Film Service, distributor of Paramount pictures in Canada for two years, has been promoted to the general managership in succession to George W. Weeks, who has returned to New York City to become assistant to S. R. Kent, general manager of distribution for Paramount.

* * *

An important change just announced provides for the distribution in Canada of Realart features by the Famous-Lasky Film Service instead of through Regal Films. Regal will continue to handle Metro and Robertson-Cole productions, along with independent and other releases. Each of the companies mentioned has a chain of branch offices in the key cities of the Dominion, including Toronto, Montreal, St. John, Winnipeg, Calgary and Vancouver.

* * *

The Province Theatre, one of the oldest of the large picture theatres in Winnipeg, celebrated its twelfth anniversary with a special anniversary program the week of January 23. In addition to the usual picture bill, the feature of which was "Fightin' Mad," a Scottish Revue was conducted in which nine numbers were presented by various local artists.

* * *

Arrangements are being made for a special program to mark the third anniversary of the opening of the Capitol Theatre, Winnipeg, the event to be celebrated in February. Arrangements are in the hands of Manager Oral D. Cloakey.

* * *

A prominent visitor in Canada is Alex M. Pickford, owner of several picture theatres in New Zealand, who with his wife and Harry K. Eustace, a cameraman and exhibitor, are making an extensive tour which will take in England as well as North America. After inspecting a number of theatres in Canada, Mr. Pickford declared that the cinemas of the Dominion were superior in a number of respects to those in the Antipodes.

* * *

An important development in exchange circles has been the appointment of Arthur Larente as manager of the Montreal headquarters of the Specialty Film Import, Ltd., Canadian distributors of Pathe and other releases. During the past two years, Mr. Larente, who is one of the pioneer exchange men in the Dominion, served as Winnipeg manager of the Specialty company. Mr. Larente's predecessor at the Montreal Specialty office was Charles Lalumiere, who was in charge of the Montreal and Quebec territory for a lengthy period. Mr. Lalumiere has become general manager of the Europa Films, Reg., a new organization with main office in Montreal which has been established for the purpose of distributing foreign productions in Canada.

Philadelphia

A marriage that attracted attention in the motion picture industry, took place last week. Miss Katherine C. Segall, daughter of Mr. and Mrs. Charles Segall, 6238 Carpenter street, and David R. Sablosky, prominent in theatrical circles, were married Tuesday, January 24.

The ceremony was performed by Rabbi Samuel Fredman, of Beth Synagogue, in Mercantile Hall, Broad and Master. Miss Segall was attended by Miss Ethel Sablosky, as maid of honor, and the matron of honor was Mrs. Edna Fischman. The bridesmaids were the Misses Pauline Pfeffer, Lillian Goldberg, Jean Likoff, Dorothy Sablosky, Ethel Segall and Florence Mondell. A large contingent of motion picture men, friends of Messrs. Sablosky and Segall attended the wedding, and reception which followed.

* * *

Jules E. Mastbaum, president of the Stanley Company of America, has announced that he, through the firm of Mastbaum Brothers and Fleisher, has purchased from the Keith's Estate, the Bijou Theatre, Eighth and Race streets, at a price not disclosed.

* * *

Eddie Connely, proprietor of the Rex Theatre, Nanticoke, was married to his pretty cashier, Katherine Murray, Monday, January 23. Mr. and Mrs. Connely have just returned from their honeymoon and are receiving the congratulations of all their friends.

* * *

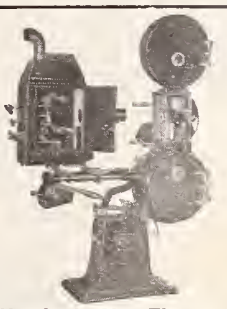
Joseph Weber, a local candy manufacturer who is building a new theatre, the Grand Opera House in Hazleton, expects to open with pictures about the middle of February.

* * *

C. D. Budd, Strand Theatre, Easton, has taken over the Grand Opera House, East Stroudsburg.

* * *

The Princess Theatre, Chester, purchased recently by the local Moose Lodge, will be converted into handsome headquarters for the members of the Moose.



Cleveland's New Theatre,
THE LORAIN-FULTON, Uses NEW MOTIOGRAPH DELUXE MACHINES

Buffalo

Harold B. Franklin, managing-director of Shea's Hippodrome, announces the resignation of Ralph Mosely as house manager and the appointment of George Mason, formerly at Shea's Criterion, as his successor. The change will be effective February 15.

* * *

The new Lafayette Square Theatre, now being completed by the Monument Theatre Corporation, will open February 20. The house will be one of the finest in the country. C. Sharpe Minor, formerly organist at Grauman's Million Dollar Theatre on the West Coast, will play the organ. Ralph Schwartz, formerly at the Olympic, will conduct the orchestra. M. Slotkin, general manager, will soon announce the name of the manager.

* * *

George J. Canty, formerly with Fox, has succeeded Marion Gueth as booker at the Hodkinson Exchange. P. N. Brinch, manager of exchanges, was in town over the week-end for conferences with J. L. Daly, office manager, and T. W. Brady, sales manager.

* * *

L. C. Dumont has come to Buffalo from Detroit to join the United Artists' office staff.

* * *

Howard Riehl, formerly connected with several Buffalo Exchanges, is now covering the "Ham and Egg" circuit in the Southern Tier for Metro. Branch Manager Henry W. Kahn has purchased a Cadillac victoria reported the original car turned out by the factory.

* * *

J. L. Cook has resigned from the Robertson-Cole sales staff and has been succeeded by Walter Price, formerly with Metro. E. J. MacIvor, special representative, has come to town to aid in a sales drive.

* * *

Employes at the Pathe office are planning to celebrate Mack Week, February 13 to 18, when Commodore W. A. V. Mack will complete his first year as local manager.

* * *

The Pinnacle Amusement Company, of Rochester, has filed a petition in bankruptcy in Federal court, listing liabilities of $2,286 and assets of $797. The petition was signed by Edgar Shantz, president.

* * *

The police are investigating an alleged attempt to set fire to the National Theatre, Niagara Falls, last week. The firemen found oil had been poured against the back of the theatre on the outside and a lighted match set to it. The rear door was burned and the outside scorched, but the fire was extinguished before much damage was done. Attempts have been made before to burn the theatre, which is run by Louis Scalzo.

* * *

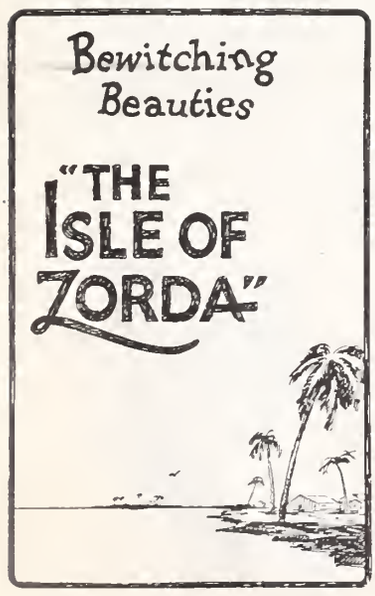
The Adelphia Theatre in Fairhaven, N. Y., has been closed permanently. Andy Geitner opened his new Geitner Theatre in Silver Creek, N. Y., February 2. Jim McFarlane opens his new house in Canandaigua, N. Y., February 20. Jim is mayor of the town.

* * *

The Erie County Republican organization will insist upon at least two of the new deputyships on the state censorship commission, it is reported. Six new deputies are to be appointed at $2,500 each and expenses. There will now be a rush of the faithful for the "soft berths."

* * *

Bruce Fowler, manager of the Elmwood Theatre, has started "The Patrons' Page" in his attractive little house organ. In it will be reserved space for messages of events which Bruce feels Elmwood patrons will be interested in. The first message was the announcement that books of tickets could be purchased at reduced prices.



Chicago

Two meetings of exhibitors were held during the week to discuss and formulate a business-like plan by which film rentals can be lowered. No definite decision regarding the plan was reached, and the meetings will be continued next week. The press was barred.

* * *

The Chicago Film Board of Trade enjoyed a luncheon Friday at the Congress Hotel. The organization went on record as being against the "double feature" program. Cecil Mayberry is president of the association. Sixteen were present at the luncheon.

* * *

W. C. Brimmer, local Vitagraph manager, returned Friday from a trip through the territory.

* * *

The Bluebird Theatre was opened by C. W. Bedell and H. Stickelmaier in East Peoria, Illinois, last Saturday. Addresses were made by Mayor Jesse Hall, Father Fennen, S. A. Dennis, William Schelm, owner of the property, and Rev. Coleman, a local minister.

The new building is of brick and concrete. The theatre which has 500 seats, is beautifully decorated in soft neutral tints, and has a carefully arranged seating equipment to insure the patrons of the house extreme comfort. A mirror screen has been installed. At the opening the house was beautifully decorated with flowers contributed by friends, and music was furnished by an excellent orchestra.

* * *

The national convention of Goldwyn exchange managers held in Chicago last week was an enthusiastic get-together meeting, with lots of pep for the next year's sales work. Samuel Goldwyn, who came out from New York for the convention, complimented his exchange managers on the past year's work and told of the splendid pictures planned for the coming year. He also promised the managers a trip to California in May. Among the Goldwyn officials who were present were:

Francis Gudger, Alfred F. Weiss and A. A. Aronson, of New York, and Abraham Lehr, of Los Angeles. The convention ended Wednesday night, but Arthur Lucas, of the Atlanta exchange, and Major George Hickey, known as the "Fighting Irishman," remained over until Thursday night. L. D. Remy, of the Dallas exchange, stayed until Friday to attend to some personal matters.

* * *

After the Dempsey-Carpentier pictures have been showing in Chicago for several months, it has been found that Corporation Counsel Ettleson and his assistants overreached themselves in their desire to issue a permit for the pictures. On the theory that the ordinance was broader than the state law in prohibiting certain pictures, Mr. Ettleson and two of his assistants signed an opinion last November declaring invalid that portion of the motion picture censorship ordinance, thus allowing the showing of the Dempsey-Carpentier pictures. Last week an alderman proved there is an amendment to the state law which makes it identical with the city ordinance. This amendment, as well as the city ordinance, forbids pictures which "hold up to scorn or ridicule any nation or the people thereof, or portrays rioutous, disorderly or unlawful scenes or has a tendency to disturb the public peace." Ignorance of the existence of this amendment led Chief Fitzmorris to give the permit for the championship fight films.

San Francisco

Changes are being made in the big electric signs of the Imperial Theatre with the idea of making this one of the brightest places on Market street.

* * *

The Stewart Motion Picture Productions, Inc., has been incorporated with a capital stock of $300,000 by Alfred C. Stewart, Julian C. Tormey, Laurence A. Hughes, O. C. Wilson, Lee Landes, Hazel Henry and C. Huntington Jacobs.

* * *

Bill Yoder, southern district manager for the Pathe Exchange, with headquarters at Dallas, Tex., was a recent visitor here.

* * *

E. A. Hartman of the Orpheum Theatre, Bandon, Ore., is in town on one of his infrequent visits and is making the most of the opportunity to inspect local theatres and the offerings of film exchanges.

* * *

While the theatre business in this district is not regarded as being especially brisk it is apparently much better than is the case in other parts of the country. Northern California with less than two per cent. of the population of the United States, is paying more than three and a half per cent. of the tax on amusements, according to federal statistics.

* * *

The Dinuba Improvement Company has had plans completed for a theatre building to be erected at Dinuba at an estimated cost of $85,000.

* * *

L. E. Ennis has taken over all interests in the Idle Hour Theatre at Jamestown.

* * *

Fred Conley has closed the Parlier Theatre at Parlier and has surrendered the lease to Holmes Johnson, owner of the house.

* * *

M. L. Markowitz of the Strand Theatre, has purchased the Orpheum Theatre at Gilroy and the house has been dismantled, the equipment having been purchased by Walter Preddey.

* * *

Through the courtesy of Manager Van B. Clement the entire Portola show was taken recently to the Red Cross recreation house of the Letterman General Hospital and five hundred sick veterans saw it even before it was presented to the public. The show included "Fightin' Mad," with William Desmond; "The Adviser," with Lloyd Hamilton, a Burton Holmes Travelogue, and William Prior and his Portola orchestra.

* * *

At a recent meeting of the Oakland Theatrical Managers' Association it was decided to hold a "Go to the Theatre Week," and February 12 to 20 was set for the event. Eugene L. Perry, manager of Loew's State Theatre, is chairman of the comittee making the arrangements.

Seattle

Seattle police and private detectives think they have found another case of the international film theft gang's activity in the theft last Tuesday night of the ten reels of "Over the Hill" from the garage of Donald Geddes, operator of the College Playhouse and three other motion picture theatres in residential districts.

* * *

Jensen and Von Herberg are finding the sale of theatre coupon books of some help in stimulating business at their various theatres during these slow times. The books sell for $5, but they include $5.35 worth of theatre admissions good at any Jensen and Von Herberg Theatre.

* * *

The Northwest Film Board of Trade held its annual elections on Thursday, January 19. J. T. Sheffield, manager of the Greater Features' Company, was elected president; G. E. Jackson, Vitagraph manager, vice president, and Al. Rosenberg, manager of the De Luxe Feature Film Company, secretary-treasurer.

* * *

Two traveling auditors, J. C. McConville and W. C. Commer, are sojourning at the Seattle Goldwyn office.

* * *

W. D. Woodin, for a long time the manager of the Apollo Theatre, Tacoma, has joined the forces of the Seattle Arrow office as special exploitation manager.

* * *

The Seattle office is now publishing The Arrow News, a monthly sheet.

Pathé Playlets *in 3 parts*

Short Subject Programs for Long-Headed Exhibitors

IT is pretty generally admitted that a lot of exhibitors are finding it difficult to get profitable programs:

Ever play Poker? How many times have you sat in a game where the hands were all running rotten and by common consent everyone yells for another deck of cards? And when the deck was changed haven't you noticed that usually the hands change for the better also?

It's time to change your deck!

If costly features have for the time lost their pull, *try short subject programs!*

Put in a Pathe Playlet, 3 reels, Pathe News, 1 reel, Hal Roach Comedy or Harold Lloyd reissue, 1 reel, and a Pathe serial episode, 2 reels, or some other snappy, attractive combination that your Pathe salesman can tell you about.

You'll get that program at a Let Live Price; and there isn't a person in your patronage that won't be highly pleased.

Book Pathe Playlets, big stars in big stories, 3 reels of goodness, for that sick box office.

Pathe Playlets Pay!

ACHIEVEMENT FILMS INC.
presents

THE POWER WITHIN

Story by Robert Norwood

Do you know the secret of happiness?

Does it lie in Wealth? Fame? Love? Home? Children?
Can anyone, everyone, be happy?
Can a person conquer any condition?

Is there a hidden force that must be known and used, before a person can be truly successful, truly happy?

A drama of a new kind, with punch and motive.
It contains the most startling shipwreck ever filmed.

Pathé Distributors

Indiana

A. B. Marcus, formerly owner of the Art Theatre in Gary, has bought the Garrick Theatre in Los Angeles and has spent about $100,000 in improving it, according to word received by his friends in Northern Indiana recently. He sold the Art to Joe Tittle before leaving.

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The Nellesen Amusement Company, of Fort Wayne, has been incorporated under the laws of Indiana with a capital stock of $20,000. The directors are Tony and Marie Nellesen, of Fort Wayne, and Ferdinand Nellesen, of Chicago. The company recently took over the Hippodrome at Fort Wayne and will make several improvements.

* * *

Albert F. Brentlinger, general manager of the theatres controlled by the Consolidated Realty and Theatres Corporation, with headquarters in Indianapolis, visited last week in Evansville with his son Byron, resident manager of the Victory Theatre. "The Victory is doing fine," said Mr. Brentlinger on his return.

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Announcement was made this week that the Oliver Theatre at South Bend will change its policy from playing road shows and so-called legitimate attractions to that of motion pictures exclusively.

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The suit in which M. L. Conley is suing the Columbia Amusement Company, at Frankfort, for possession of the Blinn Theatre of that place, has been taken to the Montgomery county circuit court at Crawfordsville on a charge of venue from the Clinton county circuit court and will be tried soon. The case has been in litigation for several months.

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H. L. Lerner, acting manager of the Oliver Theatre at South Bend since the retirement of S. W. Pickering, has left to manage the Bucklin at Elkhart, a theatre which he has controlled for some time. He will be succeeded at the Oliver by E. H. Woods, formerly manager of the Columbia in Chicago.

Several changes are being made in the Joy Theatre at Crawfordsville. A new ventilating system has been installed, part of the interior has been redecorated, the lighting system is being enlarged and other improvements are being made.

* * *

Proprietors of a number of picture theatres in Gary and Whiting were served with summons this week to appear before Judge A. B. Anderson in the federal court at Indianapolis early in February. They are named as defendants in a suit filed by Irving Berlin, alleging violation of the copyright laws.

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"Go-to-Theatre" week was successfully observed in South Bend and Evansville recently. With a number of full-page advertisements and numerous news stories as boosters for the event, the exhibitors of the two cities succeeded in arousing much interest in the affairs and were well pleased with the response.

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Edward G. Sourbier, one of the officials of the Central Amusement Company, which operates a number of theatres in Indianapolis and one in Toledo, was sworn in January 1 as a member of the new Board of Public Safety. Mr. Sourbier, who is one of the best known theatre men in Indiana, was appointed to the place by Samuel Lewis Shank, mayor.

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A defective wire in the projection booth at the Plaza Theatre, Gary, last Tuesday night, set fire to the booth and put the theatre in darkness. The theatre was filled at the time, many children being in the audience, but all remained calm. The damage was slight.

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Work on the new Palace at South Bend is progressing rapidly. The construction of the auditorium and balcony indicates an ideal seating arrangement, and the unusual width of the theatre, as well as the depth, will give it the largest capacity of any public building in the city. The projection booth will be located high above the last row of seats in the balcony.

* * *

Herman F. Rikhoff, newly appointed chief of the Indianapolis police department, has served notice on exhibitors that theatres will not be permitted to open on Sundays until after 1:30 p. m. He said he understood that some of the theatres had been in the habit of opening for business on Sunday mornings, but that this will not be tolerated during his administration.

Chicago

Herman Stern, Universal district manager, has undergone operations for an infection on his neck. He is at the Michael Reese hospital.

* * *

Manager Lambiotto, of the Temple Theatre, Mishawaka, Ind., is seriously ill at a hospital in that city.

* * *

The Palace Theatre at South Bend, Ind., now nearing completion, has been leased for the Orpheum Circuit and will give a program of vaudeville and pictures.

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The Garden Theatre at Michigan City, Ind., which was purchased a year ago by Wallerstein Bros. from Ezra Rhodes, is being torn down to make way for the new Tivoli.

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Manager House of the Midway at Rockford, Ill., was transferred last week to the Terminal Theatre in Chicago, one of the Ascher houses. He made a splendid record at the Midway.

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Barbee's Loop Theatre is the first here to reduce admission prices, and so far as is generally known, will be the only one. The price was reduced from 50 to 25 cents.

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Picture theatres are co-operating with the organization known as the Chicago Fire Fans in promoting a benefit dance for the widows and orphans of several firemen killed in collision on January 1.

* * *

A joint meeting of the board of executives of the Illinois Motion Picture Theatre Owners and the Motion Picture Theatre Owners of Chicago, was held during the week to discuss ways and means of increasing the membership and methods of financing the organizations.

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A meeting of Chicago exhibitors will be held next Tuesday to discuss prices of films and other matters pertaining to the exchanges. The meeting has been called by the M. P. T. O. A.

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E. J. Smith, formerly district manager for Universal at Philadelphia, returned to Chicago last week after an absence of ten days, during which he visited other cities in the Central Western territory. He is now acting as special representative for this territory for "Foolish Wives." His headquarters are at the Chicago Universal Exchange.

* * *

H. O. Larsen, sales manager of Russell Productions, Inc., departed Tuesday for a trip through the New York territory.

St. Louis

The new Gem Theatre, 16 South Sixth street, which had been closed for several years, has been entirely remodeled and opened last Saturday as a first-class, popular-priced moving picture palace. The admission price has been fixed at 10 cents. John L. Sweeney, manager, states $15,000 was spent by A. H. Major, Sr., and A. H. Major, Jr., owners, to remodel the Gem.

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The old Standard Theatre, Seventh and Walnut streets, has been taken over by C. F. Blanke, head of the Blanke Coffee Company, as a haven for unemployed during the winter months. Blanke, who has been conducting a bread line for those unable to find work, has arranged to have a special vaudeville entertainment on Sundays for his guests. He may add a moving picture film or two from time to time.

* * *

After one of the ten men indicted in connection with the $24,600 Panama, Ill., bank robbery of December 12, last, pleaded guilty, the bondsmen of Sheriff John W. Wilson, of Greenville, accused of participating in the robbery, surrendered him to the authorities at Hillsboro, Ill. Wilson also resigned his official position.

SCENES FROM "BACK PAY," CREATED BY COSMOP OLITAN PRODUCTIONS. A PARAMOUNT PICTURE

Washington State

Seattle police and private detectives tracing the theft of eleven reels of "The Four Horsemen" and seven reels of "The Conquering Power" from the local Metro vaults two weeks ago believe that the thieves are members of the band of international film robbers recently exposed through the arrest of a Japanese in this city last November.

When found, T. Shima, a San Francisco Japanese, was in hiding in a small hotel in the lower downtown section. Police of the California city wired his description when they began to uncover proof of the existence of a band of Orientals organized for the purpose of stealing American films. Shima was returned to San Francisco and there, according to the police, confessed that the organization of such a band had been planned with the idea of shipping the stolen films to San Francisco as electrical supplies, smuggling them from there to Shanghai and taking them from Shanghai to Japan, where many copies were to be made and distributed throughout the Orient.

Shima was freed under heavy bond. At the time of his arrest the San Francisco police cabled to Honolulu to have another member of the band apprehended as he landed with a stolen picture.

* * *

Mrs. Myra H. Pielow, mother of Ralph Pielow, manager of the Seattle Hodkinson office, died on January 17.

* * *

W. E. (Doc) Banford, Seattle manager for Goldwyn, is in Chicago attending a convention of branch managers.

* * *

Carl Stearn, Seattle Metro manager, instead of going to New York to attend a general meeting of Metro branch managers, as was recently reported in the *World*, went to Los Angeles to attend a meeting of West Coast managers.

* * *

J. A. Conant, Seattle Select manager, has returned from a trip through Montana. He reports conditions as rather bad in that state. The mines are to open soon, but he thinks that it will be some time before exhibitors begin to feel any benefit.

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G. H. Christoffers, Select salesman, has been quite ill for two weeks, but is beginning to convalesce now.

* * *

Phil Brady of the Graphoscope Company is in Spokane and is "doing" the intervening territory on his way to and from the Eastern Washington city.

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Donald B. Smith, formerly of the San Francisco office of Hodkinson, is now the Oregon representative.

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Ralph Pielow, manager of the Seattle Hodkinson office, was in Portland last week. He reports that business conditions are much better there than in most other cities of the Pacific Northwest.

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Archie La Fernier, operator at Ye College Playhouse, is rapidly gaining fame as a modeler in plastique. His latest hits are transparencies in plastique for window displays.

Doctor Clemmer of the Clemmer Theatre, Spokane, and J. W. Allender, owner of a string of houses in and around that city, both paid Seattle a visit this week.

* * *

Leon Bories, old-time exchange manager of the Pacific Northwest, is back in Seattle after several months spent in traveling through Canada.

Cincinnati

The Empress Theatre formerly showing burlesque attractions and which recently was purchased by I. Frankel, owner of a chain of moving picture theatres in Cincinnati, following alterations and renovations, is to be opened as a first run motion picture theatre, with a variety of vaudeville acts and miniature musical comedies shown from time to time, according to an announcement made last week by Mr. Frankel.

An up-to-date projection room, renovation and complete alteration of the lobby and the new stage scenery are among the changes being made in the theatre preparatory to its reopening under the new policy.

* * *

Announcement has been made of the appointment of Mrs. Charles A. Dittmar, Cincinnati, as a member of the Ohio Board of Film Censorship and an assistant to Mrs. Evelyn Snow, of Columbus. Mrs. Dittmar is a member of the Hamilton County Executive and Advisory Committee at Cincinnati and long has been actively interested in playground and community center work in the city.

* * *

Morris Lee, 28 years old, manager of the Strand Theatre a first run moving picture house in Covington, Ky., was shot and almost instantly killed, when he and other members of his family were attacked by bandits when in front of his home, recently. When the bandits who had followed Morris and others of his family from the theatre to their home, made an unsuccessful effort to obtain a satchel containing $300, the receipts of a Sunday showing at the theatre, from Morris' mother, one of the bandits fired one shot, the bullet striking Morris in the head, killing him almost immediately. No clue has been obtained by Covington police as to the identity of the bandits.

Pittsburgh

A new corporation known as the Linn Realty Corporation, headed by Russell Linn and H. B. Clark, has been formed at Fairmont, W. Va., and will shortly commence construction work on a new 900-seat theatre in that town.

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Second National Pictures Exchange has announced that T. A. Bronstetter, one of the best known film men in this section, has been secured for the local office as general sales manager.

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Mayor M. E. Hymes, of Buckhannon, W. Va., has added the Grand Theatre and Hippodrome at Elkins, W. Va., to his circuit of theatres, which will be owned by M. E. Hymes and R. H. Talbot. There will be a number of other houses added to this circuit within the next few months. The entire booking will be under the supervision of Mr. Hymes, with headquarters at Buckhannon. The amount of money involved in the deal at present approximates $200,000.

* * *

George Collins, city salesman for Pittsburgh Metro, received a nice surprise the other day when he was sent a check from the home office as his prize for leading all of the Metro salesmen in the Lake District in the matter of getting business for Metro Week.

* * *

C. O. Campbell, proprietor of the Royal Theatre at Conifer, Pa., was killed in an accident at a coal mine a few days ago. Mr. Campbell has been conducting this house for three years.

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C. A. Donahue no longer manages the Truart Theatre, Spamgler, Pa. J. C. Gray, owner of the house, has taken charge.

* * *

The Happy Hour Theatre at Cresson, Pa., has opened again after having been closed for three months. Paul Azzara is the owner.

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Members of the Motion Picture Salesmens' Association held a banquet at the Hotel Chatham here one evening recently, and had one grand and glorious time.

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Dale Hanshaw, secretary of National Exchange, Inc., of New York, spent a few days recently in Pittsburgh with Manager Megowan, of the Apex exchange, local distributors for the National.

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James Redmond, a newcomer in the business, has leased the New Midway Theatre at Conneautville from Charles Thompson.

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Here's some class. Joseph Kaliski and William Shapiro, managers of the Educational and Fox exchanges, respectively, have secured a five-room apartment in the East Liberty section, where they are making their home together. An old colored mammy keeps the place in order and cooks the boys what they like to eat.

Baltimore

George A. McDermit, who has acted as resident manager of Loew's Hippodrome Theatre, Baltimore, for a number of years and who has been in the show business a long time, has resigned that position to become associated with Charles E. Whitehurst as advisory manager of the Garden and New Theatres, working with William Whitehurst and William E. Stumpf, managers, respectively, of those two theatres. Mr. McDermit has been succeeded at the Hippodrome by Robert Wayne, of New York, who until recently managed the Colonial Theatre in that city.

* * *

Simon Frahm and Meyer Blum have exchanged the Rainbow Theatre (colored), 2115-7 Pennsylvania avenue, with Isador L. Blaustein, who gave six pieces of property to them, the total amount coming to about $45,000, it is reported. The transaction was made through the Maryland Title Guarantee Company. The amount of ground rent to which the property is subject is $120.

* * *

Charles G. and Mollie B. Chausman have taken over the Novelty Theatre, 510 South Broadway, from Benjamin Berkowitz in exchange for a farm near the Reistertown Road of ten acres. Transaction took place through the office of H. J. Skrentny & Son.

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Herman Berkowitz has given a store, with stock and fixtures and a dwelling to Benjamin Rabinowitz in exchange for the Frederick Theatre, 3436 Frederick avenue, and two adjoining dwellings in fee simple. H. J. Skrentny & Son acted as the agents.

Mayo to Begin "Altar Stairs"

Tying up with the title of his recently completed Special Attraction, "The Way Back," Frank Mayo managed to persuade Universal officials to grant him a short vacation and returned to New York City after an absence of more than five years.

Upon his return to the coast, Mayo will commence production on "The Altar Stairs," a South Seas romance by G. B. Lancaster, British novelist. Following that, he will film a narrative of the timber country, "Out of the Silent North," by Harry Drago and Joseph Noel. The latter novel is soon to be published in book form.

"Peterman" to Be Universal Film

"Peterman," the first screen story from the pen of the prisoner-author, Louis Victor Eytinge, is on its way to the public as a Universal special attraction. It has just been completed at Universal City, with Herbert Rawlinson as the star of the story under the direction of Tod Browning.

"Peterman" means safe-blower in the patois of the underworld. The writer,. Eytinge, has passed about fifteen years of his life in penitentiaries on various charges. He is the leading honor prisoner of the Arizona State institution, going about freely and running a prosperous advertising business, which has given him a standing with every ad. club in the world, it is said.

Heerman Directs Next Moore Film

With the recently completed Owen Moore feature being edited at the Selznick studios in New York City, Vice-President Myron Selznick announces that Mr. Moore will soon begin the production of another photoplay.

The next Selznick-Owen Moore release will be a Victor Heerman production. The story is by Mr. Heerman, the script having been prepared by Sarah Y. Mason, who is Mrs. Heerman in private life.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Breaks Records With Repeat Pictures Through His Intensive Exploitation

MANAGERS seem to feel that something happens to a picture about two months after its release which spoils its quality an makes it unplayable. They fail to agree with the slogan that a picture is new until it has been played.

John W. Creamer, of the Port Theatre,

THE TAYLOR DISPLAY

Gillespie, Ill., holds to the contrary and he feels that he knows because he proved the point to his own satisfaction in two instances recently.

For his New Year attraction he decided upon "Humoresque." By all existing standards "Humoresque" was through in Gillespie. It was not only an old release, but the opposition house had played it some time previously.

That seemed to be the advantage, to Mr. Creamer. He felt that it would help results to work with something known to be good, so he started in with his exploitation.

Two weeks in advance he began with teaser slides and ran four of these, following with the production slide. At the same time he put out posters for the attraction. When the slides were shown the orchestra played the musical composition.

All over the lobby he placed neat cards, lettered with the title and so disposed that no patron could avoid seeing one or more—generally more.

Followed Taylor

A week before the opening he placed in the lobby a display based on O. T. Taylor's design for "Midsummer Madness," which was shown in this department.

The Lobby Design

This were alternate rings of white and black, with a one sheet pasted in the opening. The one sheet was lighted by white flasher lamps. The other circles were lighted by fixed colored lights.

At the same time he lettered the mirrors on his entrance and exit doors so that no one could possibly overlook the title.

And this old picture, which had been played by the opposition house, broke all records, doubling the usual Sunday receipts and smashing even the record of the opening night of the house.

That was pretty good for a repeat, but that is not all.

Pleased with his success, Mr. Creamer booked back "The Old Oaken Bucket." It had played to standing room through the engagement, and Mr. Creamer figured that he had not played to all the money he could get on it. He figured he could bring it back, exploit it and make more money.

He made his own posters to get a different appeal, made cutouts from the backs of old 11x14s, painting them to suggest buckets, and used these for lobby and window cards.

He also used a set of six teaser slides and the production slide, the orchestra again played the music from which the film took its title.

And with a high school play in opposition, he played to more standing room than he did the first time.

Then he went ahead and broke even the "Humoresque" record with "What Do Men Want?" And he did it with exploitation.

Don't tell about hard times. Read this department and act, and you won't know that times are hard.

Don't tell your ushers to be polite and suppose that by merely telling them you will assure your patrons courteous treatment. See to it that the ushers carry out your instructions. Some of the very men who talk most about courtesy are the most careless about the conduct of their employes.

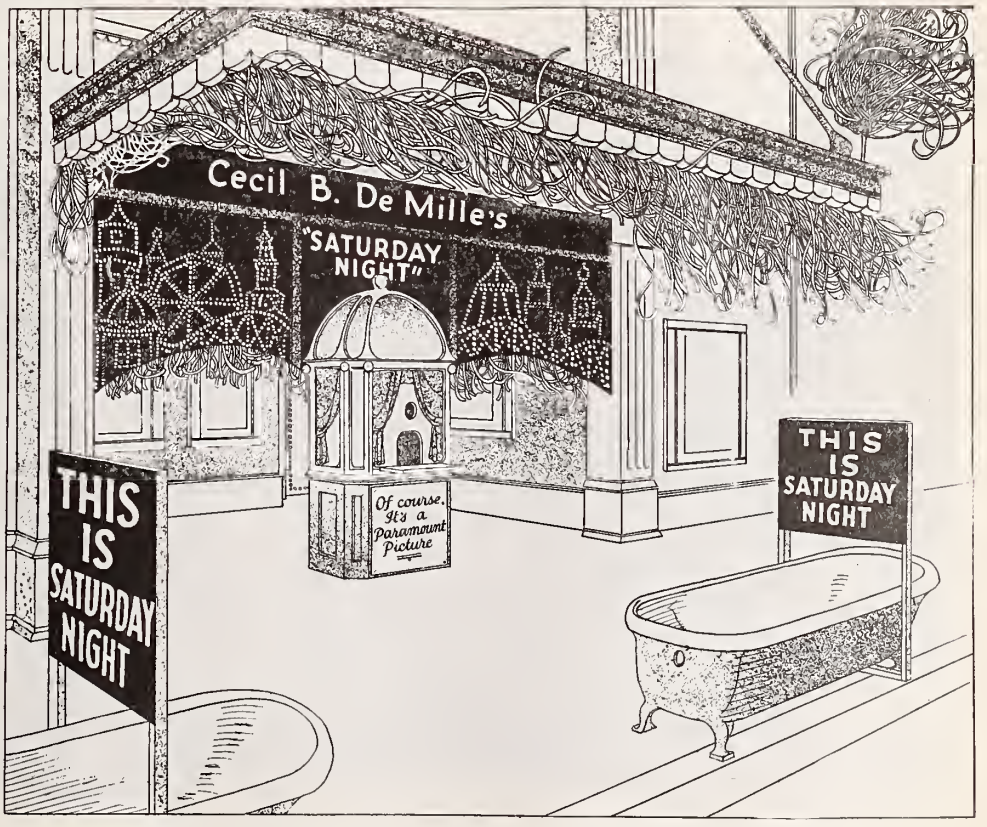
Lindlar's New Lobby Gives Cheap Display

Walter Lindlar's idea for the "Saturday night" lobby is to reproduce, by tracing, the top of the 24-sheet on this De Mille production, making the outline on stout paper and perforating to let the light through. Then outline in white, keep most of the light in the lobby, and the illuminated outline will show to advantage at night. The 24-sheet can then be postered elsewhere and will help to hook-up to the lobby design.

If desired, the 24-sheet can be put in place, where it will fit. If the arch is too wide, the design can be duplicated to fill the space. Colored gelatine back of the holes will help to make a display. A small drive punch can be used to make the holes, making a clean-cut opening with a single blow of the hammer. These punches may be had at any hardware store in a variety of sizes from $\frac{3}{16}$ to one inch.

It might help to mask in the box office with shower bath curtains and put towels and a soap rack on the guard rail, if you have one, pinning the towels so that they will not be pushed off by the crowds.

The bath tubs in front are optional, but can probably be borrowed from a plumber, particularly if you let him paint his sign on the sides. It will be better to put them on casters, so they can be taken inside at night in these days when they are even stealing red hot stoves in Chicago.



WANT TO TAKE A BATH RIGHT OUT ON THE SIDEWALK?

We don't believe many will, even on Saturday night, but Walter Lindlar thinks it may help the Paramount-De Mille Production. The big idea is the tracing from the 24-sheets, perforated and illuminated from behind. It's simple and effective

Selling the Picture to the Public

"Connecticut Yankee" Must "Roll His Own"

After plastering the front of the house with stills and posters for "A Connecticut Yankee in King Arthur's Court," the Washington Theatre, Detroit, put out a street advertiser for the Fox production.

THE FOX PERAMBULATOR

He was dressed and made up to look as much as possible like Harry Myers in the play with high-water knickers and low-tide socks and on his back he wore a banner for the house and production. Practically everyone turned to see what he was advertising. The few who did not knew who he was anyway. For a change he did as well as the motorcycle knights, and that is saying a lot, for they form a capital ballyhoo.

Hyman's Novelties at the Mark Strand

For the week of February 5 at the Mark Strand, Brooklyn, Edward L. Hyman will tie up with the opera season at the Academy of Music. Galli Curci and Ruffo will sing in "The Barber of Seville" one evening, in the limited Brooklyn season, and this overture will be used to open the Strand performance. A tie-up to grand opera is something new, even for Hyman.

EDW. L. HYMAN

The first specialty is a dancing number for two, "Scene Dansant," by Boccherini and Gossec. This has been used by Pavloa. The dancers will be dressed Pierot and Pierette. The Pierette is discovered at her dressing table and at the approach of Pierot she rises to meet him and they fall into an interpretive dance. The setting will be a blue sateen drop, lighted white, the orchestra in light blue and the windows of the orchestra setting in amber.

The Topical Review will be followed by Bishop's "Lo, Hear the Gentle Lark," sung by a clorature as a concert number and from this they pass to the prologue to the feature, "The Bride's Play."

This setting will be an Irish drop with a characteristic hut at one side, the two singers will be dressed as in the picture, and the lighting will be mixed light blue and green, for the twilight, the orchestra being in a stronger green. The numbers are "Eileen Alannie" and "Thine Alone," both from Victor Herbert's "Eileen." The first is a soprano solo and the latter for soprano and tenor.

This will be followed by a condensed version of the Farrar-Reid "Carmen" cut down to three reels and provided with a musical interpretation from the Bizet score worked out by Dr. Hugo Reisenfield.

The organ postlude will be Federlein's Legend.

Cutout Old Litho to Sell a New Production

Spending $10 to get $250 would be regarded as profitable by most managers, and W. E. Drumbar, of the Riviera Theatre, Chattanooga, has no kick coming. He got a wonderful display, but as he had much of the material on hand, the cost was cut down. It would cost more than $10 to duplicate the stunt unless you happen to have some old house draperies on hand. The suggestion is more useful applied to store windows where the store will supply the uncut fabric it wishes to advertise and be glad to get something to attract attention to its wares.

Mr. Drumbar had some old velvet on hand, and he had an old lithograph. He cut out the figure, set it against the velvet, lighted it with a spot which shows just above the sidewalk sign, and then sold tickets hard.

He split the lobby frames with Buster Keaton in "The Play House" and added one for Ray in "R. S. V. P., which was the underline, but most of the selling was done on the lobby display.

As Mr. Drumbar worked the scheme, the figure was draped with real fabric and displayed against a backing of purple velvet. The lower edge was cut into points and these were splashed with bronze paint, which greatly added to the richness of the effect.

THIS DISPLAY BROUGHT TWENTY-FIVE TIMES ITS COST

It set W. E. Drumbar, of the Riviera, Chattanooga, back only $10 *and it brought in* $250 *to see Anita Stewart in "Her Mad Bargain." It was made up from an old lithograph set against a velvet backing and it put over the First National*

Money Bag Idea Works for Wallingford Play

Ray Beall, of the Imperial Theatre, Charlotte, N. C., worked the money bag idea for "Get-Rich-Quick Wallingford," but he used painted bags instead of borrowing from the bank. He made one large bag from beaverboard which he placed in the centre of the lobby and surrounded this with innumerable smaller bags, cut from odd scraps of beaverboard lying around the workshop. He did the work himself in odd moments and his card writer painted and lettered them.

The display was supported by a wooded structure and was in effect a built-in lobby with a double entrance.

The painted bags were effective, but where they can be borrowed, the regular coin bags used by the banks are more convincing and will attract more attention.

Sold the City

Most managers feel that they have done something real when they can persuade the telephone or the electric light company to send out their envelope stuffers, but T. W. Young, Jr., of the Frances Theatre, Dyersburg, Tenn., aimed higher and made a bullseye.

The City Recorder sent out a stuffer for "Little Lord Fauntleroy" with every water bill mailed for December. You can't do much better than that. Mr. Young also worked ahead to persuade the public school teachers to read the book in class, and practically every child in town saw the picture.

Selling the Picture to the Public

THE SEARCHLIGHT ON THE ROOF PLAYED BOTH SIDES

The beams attracted attention to the theatre, and it was also useful in that it illuminated a 24-sheet stand for "The Sheik" mounted upon a roof across the street. People looked to the source of light and then looked to see what it was lighting

Made Searchlight Serve Both Sides of a Street

Something akin to eating your cake and having it, too, was accomplished by L. E. Barger, manager of the Avondale Theatre, North Tonawanda, N. Y., when he used a searchlight to illuminate a 24-sheet stand for "The Sheik" on the roof of a building across the way.

Coming down the street, the beam of light first attracted attention from the pedestrians. They wanted to see where the light was coming from. Naturally they traced it to the theatre. Then the second impulse was to see where it was pointing, and that naturally attracted attention to the spirited Sheik poster. They were right at the theatre. They went in.

It did not cost much to rent the light and supply the current, and it brought in a lot of extra tickets, and the more people they got in, the more advertising they sent out, for "The Sheik" is one of the plays drawing better the second day than it does the first."

Made a Novel Herald from Press Book Mat

Emory Rylander, of the Rylander Theatre, Americus, Ga., made a clean-up on "My Boy" with a special herald designed with a First National press book mat for its foundation. He selected the one in which Jackie Coogan is seen leaning against the ash can, printing this with "It Took New York by Storm," and adding the prices.

The reverse was headed "$5,000 Reward for My Boy," and added that his name was Jackie Coogan, ten years old, blue eyes and dark hair and was last seen with Charlie Chaplin. There was a gap of white space and below in much smaller type was "For further description and full particulars, call at the Rylander Theatre, Monday or Tuesday."

In brown ink on white paper, the poster made a striking appeal, and was cheap enough to be broadcasted. This sort of thing not only takes hold, but often a home-made throwaway can be worked where the accessories heralds will not pull for some reason. All that is needed is a three or four column cut or mat and a little good text.

Lionized "Theodora" on New Orleans Run

W. R. Ferguson, the Goldwyn exploitation man, went down to New Orleans to help put over "Theodora" at the Tulane, and he worked hard and fast. He borrowed a lion from the Rhoda Royal circus and sent it through the streets in a cage with the suggestion that people "see this wild beast in 'Theodora.'" He borrowed a den and a changing box and used the latter for a production. Just before the lions entered the arena the film was stopped and the light thrown upon the lion doing a shimmy in his cage. As no one could see he was trying to get at a piece of meat, the effect was terrific. Then the picture ran on with the lions entering the colliseum, and the lion got his sandwich and shut up until next time.

Plenty of Paper

In addition to the lion Mr. Ferguson circused the town with paper, using every variety Goldwyn had, used special throwaways in Italian to reach that numerous population, got window displays and hook-ups and backed it all with a strong newspaper campaign.

To borrow a lion reads like the old-fashioned press books, but remember S. A. Arnold's stunt. Make your own den of rods from the planing mill, put in a cutout from some jungle serial, and hide a small boy with a lion roar. You can make almost as much excitement as you can with a real beast.

A lion roar is a piece of catgut knotted and slipped through a hole punched in the bottom of a tin pail. The boy puts the handle of the pail beneath his foot and pulls on the catgut with a rosined glove.

This stunt is almost ten years old, but it has never failed to work, and you'll be surprised to find what a presentable den you can make with some turned rods and a little black paint.

YOU CAN'T GET A LION, BUT YOU CAN GET A CAN

If you can get the can you can make a lion roar, and with a cutout beast you can advertise this Goldwyn almost as well as was done by the Tulane Theatre, New Orleans, with a real lion borrowed from the Rhoda Royal circus

Selling the Picture to the Public

Paramount Interview Was Good Press Work

Small town newspapers like interviews with distinguished visitors, and the supply of D. V.'s is limited. Sheirly and Neagley, of the Opera House, Columbia, Pa., took advantage of the presence of Eli M. Orowitz, the Philadelphia Paramounteer, to make copy of him.

They led him over to the local paper office and suggested that he could give the editor some good sidelights on the pictures, so Growitz crossed his legs, lighted a cigar and began to talk.

What he said was that the day of just going to see a picture as a picture was over. He contended that the public was growing more careful in its amusements and demanded value received.

They no longer went to the picture house to see "a" picture, but they read the papers and decided to see "The Shiek," or "The Affairs of Anatol," or whatever the big attraction might be.

As both of these pictures were booked for an early appearance at the Opera House, the reading public is waiting to see these releases in particular, just to prove that Orowitz had them right when he said they knew good pictures when they read the titles. It pleased local pride to be called critical, and local pride responded.

Evidently a good Paramounteer has to be able to double in brass, play small parts and take tickets.

Borrowed a Nursery

Before the showing of "The Child Thou Gavest Me," F. J. Miller, manager of theatres for Southern Enterprises in Augusta, Ga., borrowed a complete nursery outfit from a local store and set it up in the inner lobby with cards for the attraction and a credit card for the store. During the showing he took the display into the outer lobby. It attracted great attention from the women and this helped business at the store as well as the theatre. The cost was limited to the material for the cards, for the store was glad to loan the material in return for the advertisement.

Gets Double Duty from Howard Lobby Displays

Recently we showed one of the inner lobby displays from the Howard Theatre, Atlanta, enough of the surroundings being given to show that this was a sort of friese to the foyer. This faces the departing patron as he comes down the auditorium and on big pictures an elaborate display is made.

This for "The Queen of Sheba" is on several planes, though in the picture it all seems flat. The steps of the dais, for instance, are built up and not merely painted, and there are three planes back of the throne upon which the cut-out queen is seated, the pillars, the silhouette of the town, beyond, and the back cloth on which sunset effects are worked with automatic dimmers. All of the figures are cut from the paper and stills, the queen being taken from the large colored cards.

This display was used the week before the showing, and on Sunday was taken down and transferred to the exterior lobby, where a similar space was provided. There the display was built up with spears and shields on the pillars, five foot hanging lamps and elaborate stiil backgrounds for the sides to supplement the usual frames.

It was an intensive display and helped to build business for the big show house of the Southern Enterprises, and to start it over the circuit properly.

Changed Circuits

A thoroughbred ridden through the streets by a jockey was the ballyho for "Thunderclap" at Fox's Terminal Theatre, Newark. It did not seem to make any difference in the effect that the horse was a trotter and not a runner. Over in Newark they don't seem to know much about the races. According to the press agent "the stunt drew large throngs wherever it was shown and helped swell the coffers of the theatre." Isn't that elegant language? It means the gag caught on.

TWO SHOTS OF THE HOWARD THEATRE DISPLAY FOR "THE QUEEN OF SHEBA" IN ATLANTA

The long picture shows the display in use a week before the showing, set in the foyer of the house, facing the crowd as it leaves the auditorium. In the upper picture you can barely discern the same display, set in the rear of the outer lobby, with further decorations. The latter picture lacks depth of definition, but you can see how the same display was made to work for the Fox picture for two weeks

Selling the Picture to the Public

THIS BUILT-UP LOBBY HAS A WONDERFUL DEPTH EFFECT
Designed by A. B. Hill, of the Arcade Theatre, this shallow lobby suggests miles of corridors; yet the effect is simply gained through the use of angles and lights. The box office is just under the sign and the entrance on the right

Gets a Depth Effect for Babylon Picture

One of the best effects in built-up lobbies comes up from the Arcade Theatre, Jacksonville, where A. B. Hill is now the manager of the house.

For Griffith's "The Fall of Babylon" Mr. Hill used a built-in lobby, but instead of merely placing the structure across the front, he worked for an effect.

Back of the front line there is a bay on either side, and on the left this is supplemented by a jog, which gives the effect of a winding corridor in a very few feet.

The back plane is the box office, which directly faces the entrance, but the opening is so small that it hardly shows in the cut, and showed but little more in actuality. Most of the illusion comes from the lightning, which all falls from the right, giving a perspective we have never seen equaled in a lobby display. Just to the right of the corridor is the entrance door and the exit is just off to the left. Both passages are kept open, yet the effect of the set-up is mysterious and intriguing.

Real Service

Really helping the exhibitor, the Ray-San Film Company, handlers of the Tarzan serial, "The Adventures of Tarzan," in Texas, Oklahoma and Arkansas, supplies real exhibitor helps on this release. A two-man elephant and a one-man lion outfit are loaned the exhibitor, together with a collapsible cage which can be mounted on any local float. These supply the elements of a street ballyho and the cage can also be used for lobby display. With a number of leopard and lion skins and prop spears and shields, a very striking display can be made for the launching of the first episode.

This Sheik Was Small But He Got the Girl

William Benton, of the Congress Theatre, Saratoga, N. Y., used the desert window for "The Sheik." It is similar to another recently shown, but the photographer was more successful in cutting through the glass, and it gives a better idea of how the stunt is worked, so it is good for a repeat.

The window was filled with fine sand to the depth of about an inch, save whese it was built into a dune to conceal the base of the flower pot containing the only palm in the oasis.

At the rear was a tent made of colored tissue paper and small sticks, and in the foreground a cut-out from the stills showed Valentino taking his daily exercises with Agnes Ayres. In the background a bunch of horsemen, also cut from the stills, watched their chief at his simple love-making.

A one-sheet and several copies of the book supplied the background.

The idea is capable of indefinite elaboration, and can be worked up to a decidedly pretentious display with a little more cutting. Even in the simple form it has proven to be a big money maker, and a scene can be built which will bring half the town to see. If you have some old paper on hand for jungle plays you can get all sorts of foliage and animals can be obtained from those stills. Mount the pictures on fairly stiff card with an extension long enough to be turned at right angles. Then you can put these in the window first and pile sand in to hold the cut-outs in place.

Prizma Press Books

Most press books are just the same thing over again, but the Prizma book on Bali the Unknown offers a suite of stories the average paper will be glad to have for their informative value and literary style. The theme, of course, lends itself to this material, but the press department should be credited with having realized the oportunity and worked it to the full. The work has been put into the idea and not into the printing, and the result is a really valuable aid to the exhibitor who plays the picture. It will help him to make money with it if he uses the ideas.

HERE IS ANOTHER DESERT WINDOW FOR "THE SHEIK"
We have shown a similar one, but this is a much better photograph, and will convey more clearly the idea of how to use cutout stills to give life to the desert setting. It is the best window stunt for "The Sheik" yet to be reported

Selling the Picture to the Public

Painted City Pavements for Automobile Patrons

Manager Roy S. Smart, of the Noble Theatre, Anniston, Ala., had permission to paint the sidewalks and pavements for "The Three Musketeers," and Mr. Smart worked a wrinkle on this others should note.

He figured that the automobile going at the usual rate of speed was going too fast to permit the riders to absorb "All for one and one for all," so he spaced the words thirty feet apart, painting in six foot letters, with this layout:

All
for
One
One
for
All

with the result that the driver received "All for one one for all" while running 186 feet. On the next stretch the letters were reversed so as to reach the cars coming from an opposite direction. The sidewalks were also painted at the street intersections, "One for all" being on one corner and "All for one" on the next.

Through Title Postcards

Out-of-town postcards were used to a large mailing list with a later form letter carrying this United Artists and two other titles, and castle fronts were built for two houses, the Noble and the Savoy. At the former the castle extended to the curb line, the pedestrian traffic passing through the structure.

One other point was special advertising to hook-up to a prior presentation in the nearest larger city to show that it was coming to Anniston.

HERE IS THE LATEST ADDITION TO THE TENT FOR "THE SHEIK"

It comes from the Alamo Theatre, Griffin, Ga., and shows orange and purple strips draped from the inside of the arch to the back wall of the lobby, the color scheme being carried inside. The work was done by A. H. Cobb, Jr.

Offered Three Prizes for "Molly O" Displays

Because of the large number of merchandise hook-ups made by the Mack Sennett publicity department for Mable Normand in "Molly O," Herbert Johnson, of the Luna Theatre, Lafayette, Ind., offered three prizes to the local stores making the best exhibits of "Molly O" products in connection with the showing of the picture, the only condition being that the display must be in place the Saturday before the opening and must hook to the showing.

Numerous displays were made and the resultant publicity was well worth the cost of the prizes.

In addition the merchants handling the "Molly O" products were hooked to a special page display, the page being restricted to those who carried these lines. It all made for exceptional business at a small cost.

ONE OF THE WINDOW DISPLAYS A PRIZE OFFER WON

Capitalizing the "Molly O" products was one of the ways Herbert Johnson put over the Mack Sennett-First National production. He offered three prizes for the best window dressings for "Molly O" products in a local store

St. Louis Theatre Gets Help from New Yorker

Fred V. Greene, Jr., the New York Paramounteeer, gave the last finishing touches to the out-of-town postcard stunt the other day.

The Missouri Theatre, St. Louis, wanted something new to put over "The Lane That Had No Turning," and asked Greene to suggest something. Greene went to several of the hotels and asked for a supply of the postcards such as all large hotels supply their guests. They all hugged the idea and the McAlpin even had a special set printed up. All told, he got 12,000 cards from six hotels, all of them under allied management. These were shipped to St. Louis, where a staff of girls wrote on them:

"Staying at this hotel and strongly recommend it to you when you come to New York. Saw 'The Lane That Had No Turning' last night. It's a Paramount picture, which means it's the best show in town. Don't miss it when it comes to St. Louis."

These were signed and addressed from the mailing list, then expressed back to New York, where Greene caused them to be mailed to reach St. Louis just ahead of the playing date of the attraction.

Until the idea becomes too common it's a fine scheme to get your cards free, and it can be worked by any theatre from the nearest city. Most hotels are only too glad to get their cards distributed Start it early enough to permit the shipping to be done, and do it before the other fellow beats you to it. It's a whizzer of an idea.

Makes Them Repeat

George Rea, of the Forum Theatre, Hillsboro, Ohio, bought a set of Clive pictures for "The Affairs of Anatol," and now he uses them as cut-outs whenever he has one of those stars. He has used the Swanson picture three times now, with Reid and Dexter each showing twice. After a while he will feel that he has gotten his money back on his investment, and meanwhile they help to dress the lobby.

Selling the Picture to the Public

SEMI-CUTOUT POSTERS PLEASED OMAHA PATRONS

The Moon Theatre had a dozen Fox posters for "A Virgin Paradise" scattered about the lobby, and all of them were trimmed up to suggest that they were not posters but parts of a decorative scheme, with the result that they attracted more attention

Press Book Made Good

Goldwyn press books contain a lot of real suggestions. Harry J. Gould, of the Hippodrome, Forth Worth, Texas, took one and made good with it.

He had booked the Lon Chaney play, "The Night Rose," and a local florist made a special window, the centre of which was a miniature stage five feet high and six feet wide, with a depth of two feet. This was supplied with a black plush cyclorama and against the black was a single perfect rose, presumably the night rose of the play. A strong spotlight played upon this, the only heavy illumination in the window. For the rest the stage was banked in with a mass of ferns and flowers, the latter being kept well away from the proscenium opening.

It made a striking display and sank the title in. The house got the benefit of the title and the florits drew credit for the display, so both got something for their pains.

Semi-Cutout Posters Made Lobby Display

Cutout posters are far from being new and it has been pointed out before that trimming a poster will permit it to be employed for lobby display without making the house suggest a dime museum, but the Moon Theatre, Omaha, carried the idea to its ultimate extension when it filled the lobby with posters for Fox's "A Virgin Paradise."

There was a large variety of paper supplied with this attraction and it was possible to fill the space with twelve posters without undue repetition. All of them were trimmed up to present at least a ragged edge, as in the case of the lion head, shown in the cut, and this slight ornamentation lifted the curse from the crude appearance of the straight paper.

The idea is not new as applied to cutout figures, but both of the posters seen in the cut suggest a style of trimming which permit a portion of the background to be retained. It will be noted that each poster is supplied with a new card in place of the straight announcement.

Australian Exploitation Sure Going to the Dogs

When the Lyceum Theatre, Sydney, played Paramount's "White and Unmarried," the management hooked in with Paul Cheyne for an exploitation idea. Cheyne built a doll bedroom in an old packing box, painted a label "Paramount's Pommeranian Pup is White and Unmarried" and established the display in the Lyceum lobby.

It scored such a hit that the Lyceum was not content with a lobby display and obtained permission to pitch the display in the square in front of the General Post Office, where it attracted so much attention that it was not possible to get a shot at the display. A gaily striped marquee was raised over the display to keep his dogship comfortable, for it is summer down there now, and this added to the attractiveness of the outfit.

This comes too late for first run houses here, but even the small towns have white dogs and sign writers.

Cheyne also hung the idea on a window display of white kid shoes with several signs and a portrait. White kid shoes are just the thing in New South Wales in Decemher, however unseasonable they may be up here, but we never heard of unmarried shoes. Generally they are mated—what!

A Real Novelty

Exceptional Pictures has issued a de luxe edition of the pressbooks for Chic Sale and the Martin Johnson pictures. The edition is merely the regular press books supplied with an ornamental cover and with the recipient's name printed under the title. It is safe to say that the idea has attracted more attention in trade circles than any other press book scheme sprung for a long time, and it calls attention to the books themselves, which are a decided advance over the average in information and real exhibitor help.

Made a Donation

When "A Connecticut Yankee" was booked for the Mozart Theatre, Elmira, Manager Gibson donated a set of Mark Twain's works to the new free library which is to be completed in April. It was the first donation of books to the library and as such it won more free reading space in the papers than Mr. Gibson could have bought with several times the money, and the effect was better. Reading the papers with care is often the best form of exploitation.

NOT CALLING ANY ONE NAMES. THE BACHELOR WAS A PUP

This is an Australian ballyhoo. A doll house bedroom was rigged up for a pommerian puppy, which lived up to the title of the Paramount production, "White and Unmarried." It made such a hit they took it to the public square

Selling the Picture to the Public

Home Made Cutouts Brought the Records

Everything is relative. In some houses the simple pair of home-made cutouts for "Ashamed of Parents" might not have attracted more than a glance, but they were used to feature the Warner Brothers' production in the Stadium Theatre, Brooklyn, where little exploitation is done, and it brought them in for a record.

The drawing is rather crude, but the contrast between the flashy young people and their sedate elders gives in a nutshell the suggestion of this Warner production. Between them stands an ornamental sign which gains considerable display value from the inverted triangle in which the sign is lettered, and which attracts more attention than the conventional square signs. Quite apart from the fact that this sign occupies the central position in the display, you will find it the most conspicuous piece of advertising in the lobby because of its shape. Compare it with the display frames in the rear and you may be able to get the idea—and adapt it.

THESE SIMPLE CUTOUTS MADE FOR BIG BUSINESS

They were used in the Stadium lobby, Brooklyn; and because few lobby displays are made at the New York houses the simple stunt got over the idea of a big production just as strongly as a complete display would have done in some houses

Nickum Believes in Telling All About It

Nick Nickum, of the Gem Theatre, Olean, N. Y., nestles right in the lap of his opposition, as you can see from the picture, and he has to hustle to keep the thing going. But hustling is one of the best things he does. He has an "A" board float large enough to take a 24-sheet with some extra talk, and whenever he gets a specially good show he hires a team or two and goes around town telling that part of the world living in Olean. For Betty Compson in "The Little Minister" he took a team, and then blanketed a pony to help up the hills, but for "The Sheik" he figured that nothing less than four horses would give the proper effect, so he played black and white instead of red and black. That offset the fact that he had a man dressed as a minister leading the pony for the Compson production while it was too cold to send out a Sheik.

The two men standing beside "The Sheik" display are Nickum and S. G. Sladdin, the Paramounteer. Sladdin is the one with the fur collar to his coat.

Exploiting "Theodora" Broke Every Record

"Theodora" broke all records and two glass doors down in Wilmington, Del., when it played the Majestic Theatre. The doors were the inner doors to the lobby and were pushed in before police protection could be obtained. All frames and other displays had to be pulled out of the lobby and four policemen had to stand inside the manager the standout while others worked on the sidewalk.

And it was chiefly due to an intensive campaign planned by Alvin R. Plough, of the Goldwyn Philadelphia office, and worked in conjunction with Manager Ginns and Exploitation Man Elias Wetstein.

Most of the drive was in the newspapers, though strips of film were displayed in some store windows and others carried "samples" of the original scenario.

The advertising campaign started two weeks ahead with one inch single and the day before the show they were run up to ten inches, with thirty for the opening day. The labor paper and the Italian language publication were included in the list and the large Italian population turned out to the smallest bambino. The newspaper work was done so thoroughly that three girls were required to reply to telephone inquiries, and they used wastebaskets in the box office instead of the cash drawer. It was an unusual result for a campaign largely held to the newspapers, but it goes to show that it still can be done, and without a great investment in space, at that, if the copy is right.

HOW NICKUM NICKS NICKELS FROM THE PLAYGOERS OF OLEAN, N. Y., WITH HIS "A" PERAMBULATOR

Ned Nickum is right alongside his opposition in the up-state town, and he has to talk wide and far to get them to decide that he has a better show than the opposition, even if he does show Paramounts. He makes frequent use of an "A" perambulator, and when he thinks it will help he puts on two teams. He had two horses and a pony for Betty Compson in "The Little Minister," and four horses for "The Sheik." He has no one-horse shows—not Nickum!

Selling the Picture to the Public

WALLINGFORD MADE THIS MONEY FROM CARPET TACKS

The Rialto Theatre, Columbus, Ga., borrowed a lot of money bags from the bank, stuffed them and used them to decorate a large beaver bard cutout of a bank vault with open doors. "Get Rich Quick Wallingford" was lettered on the front

Made Two Displays from One Structure

Managers who keep their eyes open can save a lot of money by using up old material. The two pictures on this page give an excellent idea as to how it can be done.

The Rialto Theatre, Columbus, Ga., ran "Get Rich Quick Wallingford," and for this Paramount production used a beaverboard moneybag painted to represent the open doors of a bank vault. Fairly bulging from the doors were money bags borrowed from the First National Bank and printed up with the bank name and "$500". Smaller bags were hung from each of the light sockets which decorated the outer rim and in the pucker of the bag was pasted a picture of Wallingford himself, surveying his wealth.

This made a very effective display and the real coin bags helped a lot to carry out the suggestion of untold wealth.

As soon as the Paramount picture had gone on to the next town, C. M. Watson, of the Grand, borrowed the design, cut off the top, repainted it to show the arch of a tunnel, put in a locomotive just emerging, and used it to sell "The Iron Trail" to equal advantage.

For a headlight he used the bottom of a fruit jar, inside of which was a 75 watt lamp, and smaller sidelights in green and red fitted out the engine as a seagoing craft with proper port lights. The border lights were retained. It gave a very good effect and the cost of changing over was only $3.50.

You can do a lot of things if only you use the good old thinker.

Half the Town Saw "The Sheik" in Ohio

Some years ago we commented on the fact that most of the persons in a small town had seen a certain picture, and the reports came in until the winner offered an attendance of several hundred in excess of the town's actual population.

Now the Paramount exploitation is trying the stunt. The first entry was the Pinney Theatre, Boise, where one-third of the town saw "The Affairs of Anatol," and now G. A. Rea of the Form Theatre, Hillsboro, O., claims the championship for having played "The Sheik" to 1,200 out of a possible 4,300. We think that this record can be beaten, for there are some places where the neighboring towns contribute to the attendance. The winner in the old contest was located in a small town down south and got more than half his patrons from the outlying territory. Surely half the town is not the record now'

Mr. Rea got them in with exploitation. His cashier, doorman and a lobby ballyhoo were all in Arabian dress and his lobby dressing included the tent idea, four one-sheets, two cut-out quarter cards and banners. He also tied up the music and book stores.

Used the Title

"For Just Around the Corner," Oscar White, of the Rex Theatre, Sumter A. S. C., hid the box office behind a flat painted to suggest a blank wall on which posters were pasted.

Fists mounted on imitation lamp posts pointed to the fact that the box office was "just around the corner," and a lot of people took the hint. Some of them did not catch the allusion, but it made a good advertising display, even if you did not see the point of the joke.

Chartered Newsboys

Working from a new angle, the Plaza Theatre, Sious City, Ia., made a deal with one of the local papers to banner its newsboys for Fox's "Over the Hill." Each boy was given fifty cents and a pair of seats for the show, but the stunt was worked through the circulation manager, and not with the boys direct.

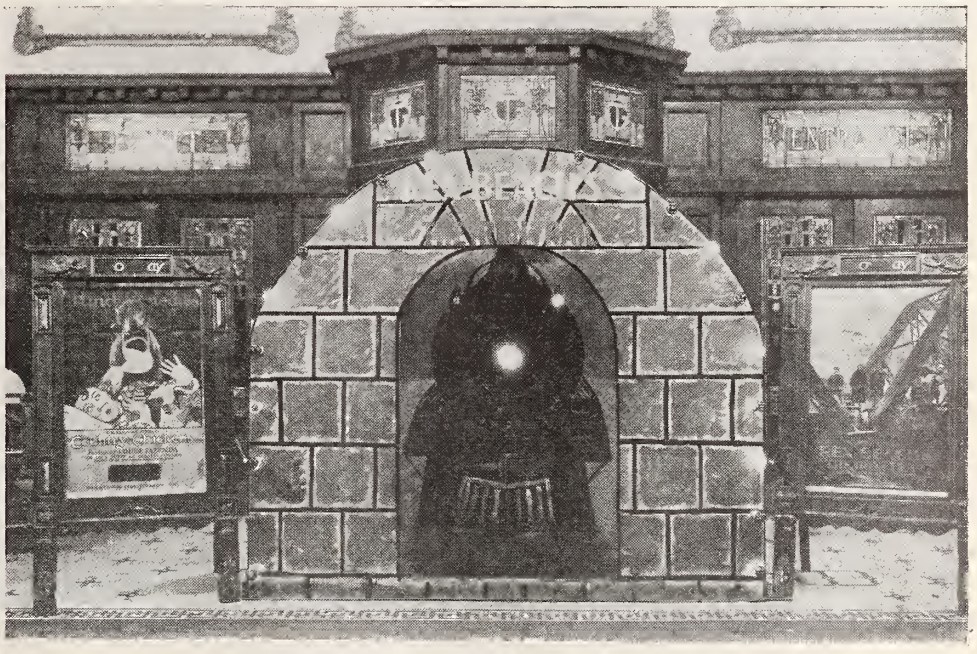
The big clean-up was the special advance showing to an audience of two thousand.

Make Wesley Barry Original Candy Kid

Warner Brothers, in their exploitation for "School Days" have found something to replace the ice cream cone idea in the exploitation of a juvenile picture.

They have contracted for a supply of Wesley Barry lollypops which can be furnished exhibitors at a cost which will make them available for souvenirs for special matinees and even for distributive advertising if the distrbution method is carefully handled.

The lollypops are of the standard small size, each is encased in a glassine envelope and printed up in two colors with a picture of the star and some text for the production.



DOES THIS DISPLAY LOOK FAMILIAR TO YOU?

Probably it does not, but look at the cut above and see how the Grand Theatre, Columbus, cut down the Wallingford display, enlarged the opening and used the structure to advertise United Artists' "The Iron Trail" at a cost of only $3.50

Selling the Picture to the Public

Made Speedy Moon Part of a Scenie Prologue

H. B. Clark, manager of the Capitol Theatre, Macon, made the pumpkin the trade mark of "Way Down East" when it played that house, three large examples carrying the three word title on the marquise while the box office was masked in with a New England cottage.

But one of his best selling stunts was a scenic prologue in which a New England village was shown through the varying phases of the night with illuminated cottages, an electric train with lighted coaches and a real whistle and a snow storm, not to mention a moon which went from the first quarter to the full moon while you looked on. It was not exact astronomy, but it helped the lighting effects, and no one called Mr. Clark a nature fakir. To the contrary, it seemed to help the sale of tickets, for the house played to good business for a full week.

Other aids were 275 inches of advertising, one hundred one-sheets, fifteen each threes and twenty-fours and ten sixes. He did everything he could do and had little trouble getting a 99 cent top.

Hooked the Shamrock to "Molly O" Business

Down in Waco, Texas, Abe Levy, of the Strand, made the shamrock the emblem of "Molly O" and wherever he advertised this Mack Sennett First National he used the design. The result was that in the minds of the Waco amusement seekers the shamrock stood for "Molly O" and when the trefoil went up above the lobby of the Strand they all had their money ready and Levy writes that it cleaned up above two of the largest money-makers of the year.

It Cost No More

It cost no more than the average advertising done by the Strand, but it worked better because it held everything to the one idea. The chief advertising factor was the automobile shown in the illustration. This was sent all over town and out into the country, and Levy even had the underside painted so the chaffeur could see it when he crawled under to fix the engine. The only thing he did not do was to have the front tires made into rubber stamps to print the sidewalk.

Apart from this he used the plugger song and tied up all the "Molly O" products. It was a consistently good campaign with invention taking the place of money expenditure.

Copied a Still

Bettering the stunt of putting any old dress in a window and labeling it as a gown worn in some production, Charles R. Mitchell, of the Queen Theatre, Dallas, persuaded a prominent store to make an actual copy of a dress worn by Marion Davies in "Enchantment."

Then the gown and the still from which it was copied were placed in a window with a suitable card, and the comparison between the photograph and the actual dress resulted in a longer scrutiny of the display and therefore greatly increased the force of the message.

The gown was sold very shortly after it was put into the window, to be delivered after the showing at the Queen was over, so it brought the house a profit and tickled one girl half to death to have a gown "just like Marion Davies wears." If you are careful to pick a gown or hat not too daring, this stunt will work for both store and house.

Add Two More

Add two more papers to the list of those who realize that photoplay news is demanded by readers.

The Troy Times writes Paramount that it uses two full pages every Saturday in response to popular demand, and Capital-News, Boise, Idaho, writes Paramounteer Rick Ricketson that "the motion picture has become news, and the Capital-News handles it from that standpoint." The latter letter is also a hearty endorsement of the theatre-newspaper contest and reports the success of a "Shiek" tie-up.

It is pleasant to find the newspapers awakening at last, and we believe that the Paramount exploitation department has contributed more importantly to this result than any other two factors.

Got a Big Display on Six Dollar Investment

B. B. Garner, of the Casino Theatre, Lakeland, Fla., never used a log cabin lobby until he had "The Mysterious Rider," so he figured that was a good time to break into line, and he built this display between 11 and 4 one evening. He had only to go to a mill just outside the town for the bark covered slabs, and the moss was everywhere.

To give life to the set, he used the figures from the 24-sheet, cutting them apart and setting them in a grove of small pine trees, using other trees at the sides to carry out the idea.

A war-time musket was hung over the box office window and a couple of old saddles were hung upon the walls, though they do not show up in the rather poor photograph. The display was new and it jazzed business about thirty percent above normal.

Trick Ad Worked for Room and Board Run

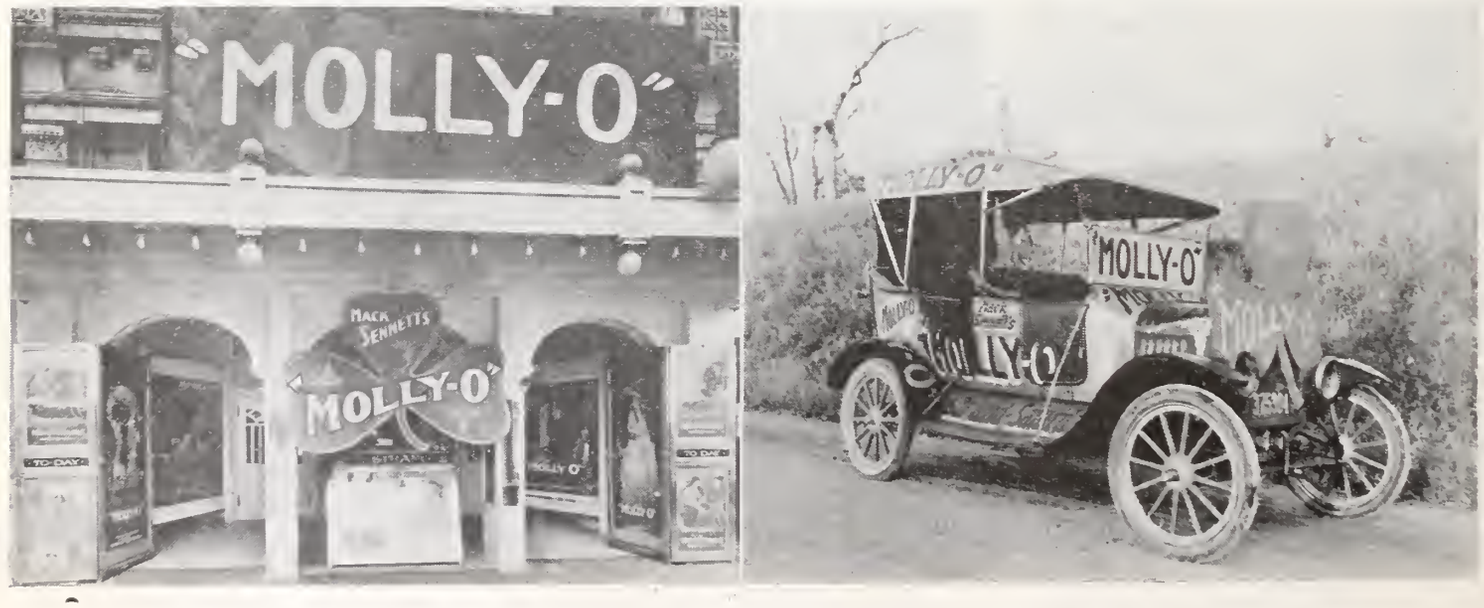
Every little while someone uses the classified columns of the daily paper and gets away with it. The latest is Thomas G. Coleman, of the Strand Theatre, Memphis. He inserted an advertisement reading:

Wanted: "Room and Board." Light eater, heavy sleeper. Call Main 538.

Took It in Earnest

The number was that of the theatre and for two days the telephone girl was kept busy explaining that Constance Binney had inserted the advertisement and that she had found "Room and Board" at the Strand for the playing dates. Most of the inquirers went out and told their friends, and it created a lot of verbal advertisement.

One peculiar feature was the fact that many regular patrons, who knew the house phone number, called up supposing that Mr. Coleman was advertising accommodations for himself. Probably they figured that it would be handy to have a pass writer in the house, for many of them did not rent rooms, but were willing to take him in.



HOW COL. LEVY HOOKED HIS "MOLLY O" ADVERTISING TO THE SHAMROCK FOR LUCK

Using the same design on the front and the perambulator for the Strand Theatre, Waco, Texas, drew better than separate ideas. It set the shamrock idea as the emblem of the story, and when they saw it over the theatre the connection with the perambulator was instantaneous and intimate. It is just another exemplification of the trade-mark idea, but it worked to make a record on this Mack Sennett-First National

Selling the Picture to the Public

Hobart Bosworth in "The Sea Lion."
DROP YOUR ANCHOR RIGHT HERE!
HOBART BOSWORTH IN THE SEA LION
BETTER than Jack London's "SEA WOLF"
HOBART BOSWORTH IN THE SEA LION
SALVATORE SANTAELLA SPECIAL MUSIC FOR XMAS WEEK
SALVATORE SANTAELLA SPECIAL MUSIC FOR XMAS WEEK
TODAY THE SEA LION
TODAY THE SEA LION

A STRIKING LOBBY DISPLAY FOR INTENSIVE SELLING

The Rivoli Theatre, Portland, has to pull them in and does it with a lobby display that would be too pronounced for many theatres, but here it reaches out and gets the crowd. The cumulative effect more than any one poster puts it over

The Eggs for Tom Mix Were Guaranteed Fresh

Bad eggs for bad actors are no novelty, but fresh eggs for—well, good eggs for good actors is more of a novelty.

H. R. Kistler, of the Strand Theatre, Gaffney, S. C., worked the egg matinee, announcing that any child under twelve would be admitted to see Tom Mix in "Prairie Trails" without other charge. He added the slogan "Come and bring the children," and the entire family came, as a rule.

Got All the Kids

He played to more juvenile business than is usual on a Thursday and he sold the eggs at forty cents a dozen, disposing of sixteen dozen. He writes that the next time he will probably double the receipts, for many of the children seemed to fear some catch. He is going to take a repeat, probably for a serial launching, for it made more talk in the small town than anything he has ever done.

Lollypop Matinees Boom "School Days"

Stressing the educational value of the Warner Brothers feature, "School Days," resulted in a very successful morning matinee at the Third Street Theatre, Easton, Pa.

The management persuaded the Board of Education that the lesson young Barry learns in this farcial play carries all the more moral becuse the latter is so skilfully hidden. Working on this angle permission was obtained to circulize the school pupils on a lollypop matinee on Saturday morning.

Each teacher was sent a packet of heralds with the request that she have a monitor distribute them to the class. It was added that the letter was good for seats for the teacher and one friend when presented at the box office. This ensured practically a one hundred per cent. distribution.

The house was packed to the fire limit shortly after the doors were opened, and the kids howled their delight at the show and then streamed out munching the lollypops given them as they left the theatre, and the string of candy-consuming kiddies was not the least of the advertisements for the show.

It might be added that the lollypops are the real goods. The entire M. P. W. staff has sampled them and approved.

A Torchlight Parade

Herb Johnson, of the Luna Theatre, Lafayette, Ind., who spends a lot of his time thinking up things to do, decided he would hold a torchlight parade for Constance Talmadge in "Woman's Place." He had in mind the good old days when the patriot voter would don an oilcloth cape, put a torch over his shoulder and march miles through the mud to convince the other party that his candidate was the best. And the last parade of the campaign all the kids used to hang around and try and get a torch—them was the happy days!

The oilcloth cape and the torch have become lost in the march of progress, but they still have brass bands and red fire, and Johnson startled the town the opening night with a thirty-man parade and a band, with small boys to distribute "sample ballots" for Connie to all who were not already inside the Luna. It didn't cost as much as it looked, and it made it unanimous for First National during the run.

This is a good stunt to hook to the unemployment stunt for any political play.

Now They're Certified

Checks for small sums were not altogether new when the picture business really was in its infancy, but just the other day John Bockius, of the Valentine Theatre, Canton, Ohio, found a new crease to put in the old wrinkle. He sent out checks for one cent signed "Valentine Theatre, Home of Paramount Pictures." And every last check was certified. It had more than a penny's worth of rubber stamp alone, but the bank figured out that it was an advertisement and went to the trouble of endorsing 1,500 checks.

Many of the checks were turned in for part payment on admissions, more to see if they were good than for any other reason. These will be returned to the bank and destroyed. The others will be covered by the remainder of a special deposit of $15. There is nothing new under the sun, but there is a new sunrise every morning.

HOW THE WESLEY BARRY "SCHOOL DAYS" PICTURES SHOW UP

The strong figures, sharply silhouetted against white grounds, show up better than many window displays and cannot be lost through competition with other displays in the window. This is from Easton, Pa., done by the Third Street Theatre

Selling the Picture to the Public

Bell's "Tol'able David" an Artistic Layout

One of the best displays to come up from Washington since they first started to talk about disarmament was planned by Nelson B. Bell for the First National production of "Tol'able David." It is rather deep for its width for good proportion, but this permits the use of three selling banks, any one of which should drag in the dimes. It is 200 lines on

CRANDALL'S
METROPOLITAN
F Street at Tenth
THIS WEEK OFFERS
A NEW STAR IN A WONDERFUL PICTURE
A REAL EVENT:
Richard Barthelmess in
Tol'able David
A Marvelously Protective Supporting Cast, Led by Gladys Hulette, Forest Taylor, Forrest Robinson, Edmund Gurney, Warner Richmond, Lawrence Eddinger, Marion Abbott and Many Others of Notable Attainment
No Picture of Recent Release Has Possessed the Dramatic Suspense or Vivid Reality of the Climax in "Tol'able David"—the True, Lovable Humanness of This Story of a Boy Who Wanted to Be a Man and Finally Got an Unexpected Opportunity to Prove Himself—the Sweetness of Appeal That Is in the Love of a Mountain Mother for This Boy—the Remarkable Characterizations, the Grip, the Magnetic Force That Radiates From Every Magnificent Scene of This Splendid Photodrama
EMBROIDERY
PATHE PICTURIZED NEWS—CAMERA GEMS—TOPICS OF THE DAY
OVERTURE—"SOUTHERN RHAPSODY" (HOSMER)
HIRSKEY, Conducting
WASHINGTON'S FINEST ORCHESTRA

A SELLING LAYOUT

three, a rather large space, but it is so well set that it will probably all be read, though this is not necessary to a sale. The bank to the left of the portrait sells the star, telling of his rise to stardom and some of the accomplishments. The second paragraph in this space sells the author and his story. Just below the title is an italic bank with the cast discussed, and below that are eight lines of strong, convincing selling talk. There is only one; "magnificent," one "Splendid" and no "greatest" and yet somehow the sobriety of adjective helps to give you the impression of a really great play far better than a hailstorm of superlatives. It will pay you to get your magnifying glass and read the lines, for they are a fine example of restraint in praise that is more convincing than the wildest flights of rhetoric. The panel below covers the other features and is simply titled "embroidery," which is a new line for the small features. This panel carries the only all capitals used in the reading lines, and this helps not a little to support the effect of the text. It is all readable. As much cannot be said of some not very remote Bell samples.

—*P. T. A.*—

Used Neighborhood Sheet

F. A. Petrich, of Loew's Warwick Theatre, Broklyn, sends in a three elevens, evidently taken from some locality sheet for "The Sheik" and adds that this and a liberal use of paper brought wonderful results. The average locality paper gives small variety in composition. Most of these neighborhood sheets turn out a page or two of theatrical and picture advertising that is without contrast because the lot are set in the same general display so that there really is no display, but Mr. Petrich fooled them. He used a cut, and it had to be different. There is always a way if you go about it right.

—*P. T. A.*—

Reverse Panel Defeats Copy Writer's Efforts

What might have been a good advertisement for the California Theatre, Los Angeles, was spoiled by a reverse panel for Goldwyn's The

ANOTHER REVERSE CATASTROPHE

Poverty of Riches, for the best selling line is lost in a weak reverse. It looks a lot better in this space, even in the reduction, than it did in the paper, where the black went too grey to bring up the lettering, and the effect of the top line "Husbands! Wives! Do you want babies or success?" is lost. That line is the entire lot of the picture and could put the story over to those most likely to buy it, but poor ink spoils both the question and the four cuts at the corners of the panel. It's the same old story, probably. The design looked fine in the original, so it was sent to the engraver. *Only the manager, the artist and the engraver saw the fine original. The buying public saw only the poor reproduction.* In spite of the thousands of failures recorded against the reverse plate with small lettering, the managers continue to use it because the original looks good, and they waste money each time they do. It does not require the services of a clairvoyant to tell that the reverse will fail about 999 times out of every thousand, but they keep on doing it because they look at the original instead of looking ahead and thinking what the paper will give up. The artist did have the forethought to label the portraits so that you could tell who they were without being able to see them, but he might have said something about using a 60 screen for the cuts in the hope that they would come out. The general layout of this display is good, but using about as much black inside the white border line as is found outside it and then mortising the rest for type who would have given a much better display and a more striking one. With so many examples of good panel work reproduced, it seems odd that artists should cling so tenaciously to their antiquated ideas abouf display work. To turn out an advertisement such as this is equivalent to pasting a full set of paper and then going around and pasting white paper over the lithos to keep people from seeing what it is. One would be no more foolish than the other. When Will Hays starts in to land this industry, we hope that one of his first requirements will be that no film can be rented to any manager who will not promise to stop using reverse cuts.

—*P. T. A.*—

Gets Artistic Front From the Stock Paper

Most of the factors in this display by Charles F. McManus, of the Colonial Theatre, Tacoma, for Pola Negri in One Arabian Night are from the First National posters. The general design is also based upon the suggestions in the press book, though the painting of the oriental city (which is only vaguely suggested in the cut), was from a plan book suggestion.

A STRIKING FRONT FOR POLA NEGRI IN ONE ARABIAN NIGHT

Selling the Picture to the Public

The portrait in the centre and all of the heads on the panel cards in the doors are cut out from the posters and harmonize nicely with the general character of the handsome front. It was comparatively simple to make a big flash on this picture at a small expense and Mr. McManus has made an unusually intelligent use of his opportunities. It is to be regretted that the photograph does not give the details more sharply, but a general idea is conveyed by the illustration. Each of the twelve door panels carries one or two colored cutouts worked into a hand written art card with somewhat similar insert cards in the four poster frames. There are three easel frames of similar treatment, and above the marquise the entire width is given over to the skyline of an Arabian town, while large cutouts adorn preparing these First National accessories to fit them for such uses, for it was realized that lavish decoration would be one of the largest selling ideas on this picture, which is sold chiefly upon its sumptuous production, plus the star.

—P. T. A.—

Gives Too Much Space to the Cut Attractor

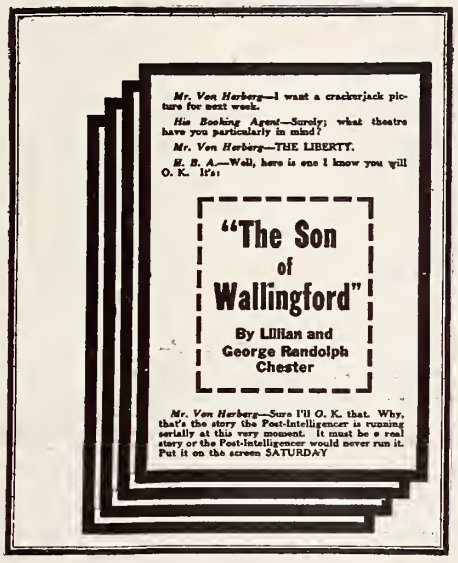
Loew's Palace Theatre, Washington, turns out a lot of very sightly advertisements, and this is an excellent example except for the fact that we think a little too much of the space has been given to a cut attractor of no particular selling value. The same space given to a selling cut would have been worth while, but there is no ticket buying urge in the spectacle of a man with his arm about the waist of a girl, even though they be Wallace Reid and Lila Lee. It is to formal a pose to attract attention. Probably it was the best still the management could obtain, for they have a nice

A LOEW WASHINGTON DISPLAY

taste in selection, as a rule, but it is given too much prominence for its real value. At the same time it is a good study in how to set a cut into a space. The rule line at the right gives the cut a finish that it probably did not possess in the original, and it works nicely into the black space. Give this a good look, for it is something worth remembering when you have a somewhat similar cut and you feel that it looks a bit unfinished. To have framed the cut in one point, or a hair line all the way around would have been stiff and formal. It would have reduced the value of the cut as an attractor to about ten percent of the present value, but placed as it has been, the rule gives the cut a distinction because it gives a finished appearance to the pose. The type is a combination of gothic faces and a six point italic which looks well and which the Post uses very largely. It is a formal arrangement, but it is sightly and readable, and the display stood out well on the page, which is always the first essential of any good advertisement.

Sayre's Just Once Idea Shows Up Fairly Well

J. W. Sayre, of the Jensen and Von Herberg houses in Seattle, does the publicity work for the string when he is not editing the smartest house magazine now being published. He sends in a recent attempt in which he seeks to get away from the conventional. He knows what it is for he writes "this is all right to use once and then never again." Once it will work, but not more often, and it is partly because it is so inane that it gets over. It is


Mr. Von Herberg—I want a crackerjack picture for next week.
His Booking Agent—Surely; what theatre have you particularly in mind?
Mr. Von Herberg—THE LIBERTY.
H. B. A.—Well, here is one I know you will O. K. It's!
"The Son of Wallingford"
By Lillian and George Randolph Chester
Mr. Von Herberg—Sure I'll O. K. that. Why, that's the story the Post-Intelligencer is running serially at this very moment. It must be a real story or the Post-Intelligencer would never run it. Put it on the screen SATURDAY

A LAYOUT SUGGESTION

all as stupid as a pointless joke, and that is what makes it good. Had the conversation been smarter the point would have not sunk in as well. It would have been laughed at and passed over without more thought. Had it been much worse it would have been impossible. But it hits the happy medium. It is dull and flat, but so dull and flat that it makes an impression on you. The advertisement may even be irritating, but still it sinks in the fact that the management thinks this is a pretty good offering. Between the time it came in and was pasted up for comment and reproduction, we have thought more about it than any advertisement in this batch. It sticks in the mind like a fish hook in a boy's thumb and it will not be dislodged. Use it once, when you can think of nothing to say about a picture, and then put it in the discard, but it will pay you to use it once. It belongs in the same class as the girl who is so ugly that she is fascinating, but you have known, and remember, just that sort of girl. The typographical layout, on the other hand, gives a good suggestion for something that will be as prominent as a 48-point

PICTURE THEATRE ADVERTISING

is a book every exhibitor needs. Packed with ad-stunts, tested advertising wrinkles, information on every phase of advertising for the picture house.

$2 postpaid.

ORDER QUICK! YOU NEED IT!

Chalmers Publishing Co.
516 Fifth Avenue New York

border without suggesting the undertaker. This is more generaly useful and can stand a repeat.

—P. T. A.—

Bell Retains Handouts to Prove Independence

We think that Nelson B. Mell, of the Crandall Theatres, retains the black fists in his displays for the Knickerbocker and Crandall's just to show how little he is moved by criticisms. We didn't like them and said so, and Bell keeps them in to show who's boss around the Crandall press department. We think that mut be it, for we can see no other reason for

CRANDALL'S 18th St. at Columbia Road
KNICKERBOCKER
MATINEES TODAY, MONDAY AND SATURDAY
TODAY—MONDAY
First National Presents Its Newest Star in His Best Role
RICHARD BARTHELMESS
With Gladys Hulette and Superb Support in a Remarkable Film Version of Joseph Hergesheimer's Splendid Saturday Evening Post Story
"TOL'ABLE DAVID"
SUPPLEMENTED BY
HARRY POLLARD in "THE CORNER POCKET"
Concert Number—Overture, "Zampa" (Herold)
The Knickerbocker Symphony Ernesto Natiello, Conductor
TUES.—WED.
Douglas Fairbanks in "The Three Musketeers"
Concert Number—Suite Espagnole, "La Feria" (Lacome)
Performances 4, 6:20 and 8 p. m.
THURS.—FRI.
Eugene O'Brien in "Chivalrous Charley"
Comedy, Johnny Hines in "Torchy's Frame-up"
Concert Number—Ballet Music From "Faust" (Gounod)
SATURDAY
Betty Compson in "For Those We Love"
Added Comedy, Bobby Vernon in "Pure and Simple"
Concert Number—Ballet Music From "Faust" (Gounod)
ALWAYS A GOOD SHOW Ninth at F Street
CRANDALL'S THEATER
TODAY—MON.—TUES.
HAROLD LLOYD in 'NEVER WEAKEN'
Added Attraction, Irving Cummings in "Tricked"
WED.—THURS.
LOIS WEBER'S "THE BLOT"
Added Comedy Hit, "Say Uncle"
FRI.—SAT.
SESSUE HAYAKAWA in 'THE SWAMP'
At St. John a Riot in "Fast and Furious"

BELL'S MAILED FISTS

retaining these archaic devices which were invented by Guttenberg himself, but which passed out of use except in country offices and on the Washington Post the year of the Philadelphia Centennial. Mr. Bell has lightened the display for the Knickerbocker, making it more sightly, but you could not blast out those hands with dynamite. Lighter rule work; (we can remember when he used almost a two point), and lighter boldface gives more the suggestion of the house where Mrs. Harding looks at the pictures, but the fists are fixtures, though they certainly do not help the appearance of the display nor do they give emphasis to the days. They are playing up the music here and the second of the two light lines gives the chief musical number and sometimes both lines are given the musical selections. This is a good move for good music helps good pictures and makes poor ones better.

—P. T. A.—

Getting Peeved

Evidently Charles H. Ryan is getting tired of his talkative patrons at the Garfield Theatre, Chicago, and he takes space on a recent program to remark that "this class of pests will not be tolerated at the Garfield." That presum-

Selling the Picture to the Public

ably means that some people are going to lose a chance to see the show if they do not keep silent. This is a last resort, but often the only effective one. It is better to lose a few noisy patrons than the large business of those who wish to see the pictures in peace as well as comfort, and more than one neighborhood house has lost out through not enforcing a silence rule. But before you start the bouncer on the job, print up your tickets with the statement that the ticket is a personal license to the holder, revocable at will, or you are liable to get into legal trouble. It would be well to have some good lawyer draw up a form in accordance with the statutes of your state, for in some states it is held that a sale of a ticket is a contract, and a contract is not revocable.

—P. T. A.—

A Better Than Usual Newark Advertisement

They do some funny things over in Newark and label them advertisements, but their only resemblance to real advertisements is that they have a space bill attached. But now and then someone gets a good one, and this from William Fox's Terminal Theatre is the best of recent efforts. The money bag idea is good, and it gets attention. Moreover it belong to the

TERMINAL
BIG DOUBLE FEATURE BILL
"THE SON OF WALLINGFORD"
Written and Directed by MR. AND MRS. GEORGE RANDOLPH CHESTER
"GET RICH QUICK WALLINGFORD"
Money! How to make it. How to keep it. Beware of the Wallingfords!
Darwin says "One Born Minute You Lose Sixty Every Minute"
1000% GUARANTEE — NOT STOCK — BUT IN SYREEN LAUGHTER, THRILLS and LOVE.
Shirley Mason
"JACKIE"
THE ROMANCE OF A WAIF WHO ROSE TO FAME
Sunshine Comedy "A DEVILISH ROMEO"
TERMINAL SYMPHONY ORCHESTRA

A CHARACTERISTIC SKETCH

idea of the story. The centre cut carries out the idea of the money sticking out of the bags and the title is put just below where it can capitalize the interest the sketch and cut have served to create. The four small cuts above would have shown up better had they been routed, for they are faded into the background, but perhaps it is expecting too much to get everything all at once. Not only is the title put where it will do the most good, but the fact that this is by the Chesters, who wrote the Get-Rich-Quick Wallingford stories, comes so close to the title that you have to read the three lines as one. In general practice it would be better to hold the secondary lines back a little to give the main title the advantage which comes from white space, but here the idea is to hold the three together, and it is better practice to run them as they are. It's an exception to the rule, but there are exceptions to all rules, and the best man is he who knows best when to ignore and when to follow the regular prcatice. The smaller lines are smartly done, and the secondary feature is not permitted to come up and kill the sale of the money getter, as is too often the case. Even with a double bill of practicaly equal merit it is better practice to sell one well than to sell two and yet sell neither fully. Newark can do well at times, but it does not seem to be a habit.

—P. T. A.—

Twisting It Again

Thomas P. Ronan, of the Fischer Theatre, Danville, Ill., adapted the missing word idea to a hook-up page contest. There were eleven advertisements, including that of the theatre. In each one word had been omitted, and these eleven words had to be spotted and assembled into a slogan for "Don't Tell Everything." The contest was so simple that the neatness of the list was made one of the determining factors to simplify the judging. There were 35 prizes ranging from $10 in cash to tickets. A two em space was used where the missing word should have shown, but even at that it ensured a close reading of each advertisement. A novel feature was the announcement that awards would be made by telephone if the contestant's telephone number was given. "Don't Tell Everything" is not a title to work well on a hook-up, but the contest put it over.

—P. T. A.—

Detroit Double Ads Are Kept Well Apart

It is some time since we have shown a Howard O. Pierce ad for the Kunsky houses, but he keeps to the even tenor of his way and produces results which are generally above the average. He made a poor selection of cuts in the present example, for both of them have black backgrounds, and the Nazimova should have been cut down to the actual outline. That for Arliss can stand more black for the pose comes out well enough, but both of them are in too fine a screen for the best results. The Nazimova would have given a strkiing attractor had the background been cut away, and would have been even better in a coarser screen. Mr. Pierce depends more largely upon his copy to make his sales, but he should use both factors when he has them at hand. The chief point in the Pierce ads is the skill with which he keeps two titles from becoming confused in his spaces. This is a 110 lines across six which gives each house the advantage of double the space for which it has to pay.

—P. T. A.—

Snappy Scatters

This one inch, single column is reproduced in its exact size to show one of the cleverest scatter ads to turn up recently. It is from the Shea theatres, Buffalo, and was used just

THE SHEA SCATTERS

before Christmas to sell Over the Hill. It does not look quite as well in the paper as it does here in the solid black, but there was enough left of the cut to make it conspicuous and a sufficient number was used to get the idea over. There are only two ways to use a scatter, and that is to fill the dramatic page with them or to put them all through the paper. It is better to stuff one page than to have just one on every page, but the best seller is to have three or four on every page which carries advertising. If this cannot be afforded, stick to the single page and fill that.

—P. T. A.—

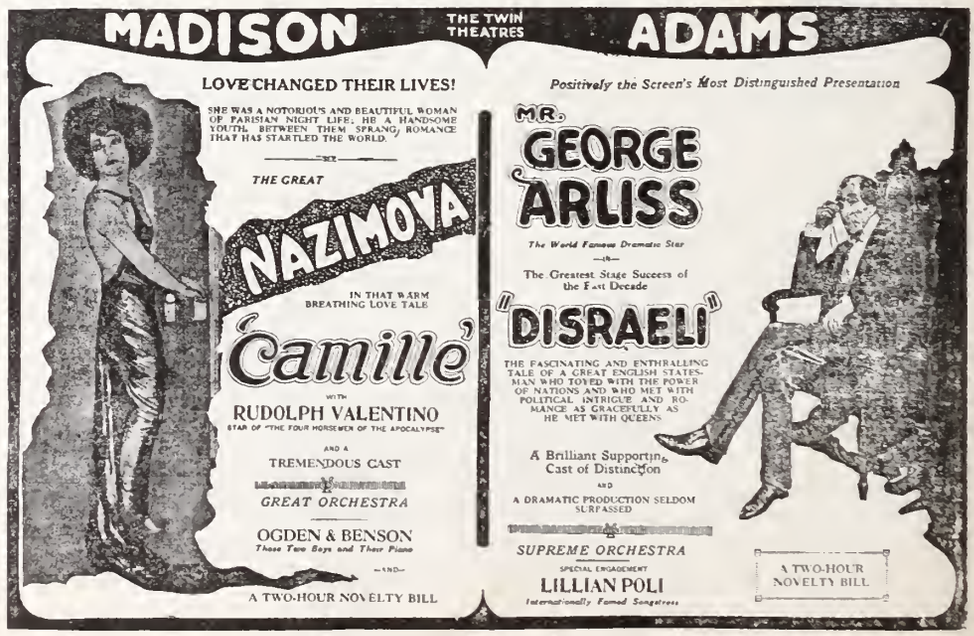
Erratic Doorknobs

What is really a form of the doorknob was worked by the Rialto Theatre, Chicasha, Okla.

Walter Morrell, the manager, got out a hundred 11x14 cards printed up "To Let" in very large black type. In a smaller letter was the addition, "You know The Sheik is in town."

These were tacked to thin lath and in the early morning hours one was stuck into the earth of every third residence on the three principal streets of the town.

The prevalence of the cards led every one to inspect them closely with the result that the stunt had several times the value of the old "Closed to go to——" It's the same idea, but it worked in a new and better way.


MADISON
THE TWIN THEATRES
ADAMS
LOVE CHANGED THEIR LIVES!
SHE WAS A NOTORIOUS AND BEAUTIFUL WOMAN OF PARISIAN NIGHT LIFE; HE A HANDSOME YOUTH. BETWEEN THEM SPRANG ROMANCE THAT HAS STARTLED THE WORLD.
THE GREAT
NAZIMOVA
IN THAT WARM BREATHING LOVE TALE
'Camille'
WITH
RUDOLPH VALENTINO
STAR OF "THE FOUR HORSEMEN OF THE APOCALYPSE"
AND A
TREMENDOUS CAST
GREAT ORCHESTRA
OGDEN & BENSON
Those Two Boys and Their Piano
—AND—
A TWO-HOUR NOVELTY BILL
Positively the Screen's Most Distinguished Presentation
MR.
GEORGE ARLISS
The World Famous Dramatic Star
—IN—
The Greatest Stage Success of the East Decade
"DISRAELI"
THE FASCINATING AND ENTHRALLING TALE OF A GREAT ENGLISH STATESMAN WHO TOYED WITH THE POWER OF NATIONS AND WHO MET WITH POLITICAL INTRIGUE AND ROMANCE AS GRACEFULLY AS HE MET WITH QUEENS
A Brilliant Supporting Cast of Distinction
AND
A DRAMATIC PRODUCTION SELDOM SURPASSED
SUPREME ORCHESTRA
SPECIAL ENGAGEMENT
LILLIAN POLI
Internationally Famed Songstress
A TWO-HOUR NOVELTY BILL

A DISPLAY FROM HOWARD O. PIERCE, OF DETROIT

News of the West Coast

By A.H.GIEBLER

The old Griffith studios on Sunset boulevard, Hollywood, birthplace of many film masterpieces, and famous because of the number of present stars who appeared in their first film productions there, has been sold by the Triangle Film Corporation, of New York, to the Fine Arts Studios, Inc., of California. The new company is incorporated for $100,000, and according to the officials, will operate as a leasing concern.

The officers are: Nat Deverich, president; Andrew D. W. Reid, vice president, and John Rikkleman, secretary and treasurer. Work has been started on improvements under the direction of Ralph De Lacy, technical and art director. The studio includes a large and complete wardrobe, which has been renovated under the direction of Margaret Whistler.

* * *

Another studio that has changed hands this week is the J. D. Hampton plant, which has just been purchased by Douglas Fairbanks and Mary Pickford. The Hampton studio, on Santa Monica boulevard, will be occupied by Mr. Fairbanks and Miss Pickford as soon as their properties and personal belongings can be removed from the United studios, formerly Brunton's.

While the Hampton studio will be owned by the two film stars, the title may be placed in the hands of a holding company in which Fairbanks and Miss Pickford will be the principal stockholders. This arrangement would be made in order that other companies may come in on a rental basis. The studio occupies ten acres of ground, with buildings and facilities for the operation of ten large companies, and includes the second largest motion picture stage in the world.

Fairbanks is making preparations to film "The Spirit of Chivalry," a story dealing with the Crusade period, at the new studio quarters, and Jack Pickford will probably make "The Tailor-Made Man" there. Miss Pickford will not start on a production until she returns from New York, where she will go to attend the re-trial of the Wilkenning case.

Two new theatres are being planned for the down town district of Los Angeles, according to announcements this week. One of these theatres will be located at Seventh and Hope streets, and will cost approximately $1,000,000. This house will belong to the Oliver Morosco enterprises.

The other house is to be built by Joe Howard and Mose Cohen on Hill street between Seventh and Eighth, at a cost of $275,000. According to Howard, who is an actor now appearing at the Orpheum, the deal went through last Wednesday for the new amusement house, which will be known as "The Music Box," and ground will be broken for the building within the next thirty days. Moving pictures will form the major part of the entertainment at both these proposed new theatres.

Frank E. Garbutt, former manager of the Realart studios, has been appointed special technical adviser of the production department of Famous Players-Lasky, and will be in charge of the laboratory work in both Los Angeles and New York.

* * *

Edward K. Tanaka, one of the best known film producers of Japan, who recently arrived from the Orient, is making a tour of the Los Angeles studios. Tanaka left the United States two years ago for Japan, after having studied motion picture production here for several years, having been identified with the Fairbanks and other studios. In Tokio he built a film studio costing $250,000 for the Shochiku Kinema Corporation, with plans furnished by John Jasper, who designed the Chaplin studio, and later the Hollywood studios.

Tanaka, since the Japanese studio has been completed, has produced twelve pictures. After a brief visit to New York, he will return to Los Angeles, and will then sail for Japan, where he will start on a series of independent productions of his own.

* * *

Victor Shertzinger, L. A. director, has obtained $125,000 financial backing in Santa Barbara to re-open the American Film Company's studio in that city to film four productions, for which he has the stories already in scenario form. Work will start within two weeks.

* * *

Vivian Rich, former American star, and later with Fox and other Los Angeles companies, has formed a company of her own, and is producing at the American studios. The plant has been closed for nearly two years.

* * *

The Western Feature Productions' Company has brought suit to recover $30,000, against William Fairbanks, actor, for alleged breach of contract.

* * *

Willard Mack, well-known playwright and actor, was married in Los Angeles last week to Mrs. Beatrice B. Stone, an actress of Salt Lake City. Mack was at one time the husband of Pauline Frederick, Marjorie Rambeau and Maude Leone.

* * *

Oliver Morosco arrived in town last Monday, on business connected with both stage and film productions soon to be launched under his auspices. Mr. Morosco's visit will be very short because of the demands on his time by his interests in the East.

* * *

Victor L. Clarke, formerly manager of the Long Island Famous Players-Lasky studio, arrived this week to take charge of the Wilshire-Paramount studio on Occidental boulevard, recently known as the Realart.

* * *

A regular circus dinner, under the "Big Top" of the Barnes Circus winter headquarters, near Culver City, was given by Warner Brothers, who are using the circus animals in a serial thriller, to press representatives and personal friends of the producers last Sunday at noon.

* * *

Mary O'Connor, one of the leading scenarists of the West Coast film colony, is recovering from an attack of bronchitis.

* * *

Mrs. Maria Hampton, wife of Benjamin B. Hampton, motion picture producer and formerly editor of Hampton's Magazine in New York City, died at her home in Los Angeles on January 25. Mrs. Hampton's death came as a shock and surprise to the family and to her friends, because she was apparently recovering from an operation performed two weeks ago. Besides her husband, she is survived by five children, all of Los Angeles.

* * *

Andrew J. Callaghan, former L. A. film producer, returned this week from an extended stay in the East, and is throwing out mysterious hints about a new star that he has lined up to appear in a number of special productions which he is planning to make in the near future.

* * *

June Mathis' first work for Famous Players-Lasky, with whom she has just signed up as scenario writer, will be the Ibanez story, "Blood and Sand," in which Rodolph Valentino will star.

* * *

Rumors are circulating around the colony that Pauline Starke is soon to become the bride of Jack White, producer of the Hamilton-White Comedies.

Myron Selznick Completes Cast

At the Selznick New York studios work on Elaine Hammerstein's presentation of a Cosmo Hamilton story began January 30 under the direction of Ralph Ince. Myron Selznick, vice president in charge of production, completed the cast by selecting Constance Bennett for a supporting role.

Niles Welch will again appear as leading man. The others are Huntley Gordon, Frank Currier, Louise Preussing and Myrtle Steadman.

Books First National

Negotiations have been completed by the Philadelphia exchange of Associated First National Pictures, Inc., and Felt Bros., owners and operators of the Aldine Theatre in that city, whereby that house will have the first run option on all Sennett and Turpin comedies. The deal puts these comedies into the finest theatre in Philadelphia, catering to the highest class devotees of the cinima art.

Loew Books C. B. C. Film

"The Heart of the North," the George H. Davis-Joe Brandt feature, distributed in the New York territory by Commonwealth Pictures Corporation, has been booked over the entire Loew circuit of theatres.

"Heavy Doings"

The "heavy doings" connected with the forthcoming Selznick picture starring Owen Moore continue actively at the Selznick studios in East Forty-eighth street. A tentative release date is announced as April 10.

SPECIAL RATES TO PROFESSIONALS

REASONABLE RATES TO ALL

SAMUEL LUMIERE

Artist Photographer

NEW 574 FIFTH AVENUE YORK

IN MEMORY OF

JOSEPH KAUFMAN

Died February 1, 1918

ETHEL CLAYTON KAUFMAN

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.).

Saturday Night

(*Featured Cast—Paramount*—8,443 *Feet*)

M. P. W.—Many strong points of box-office advantage should make any night a banner night for exhibitors.

N.—Mismated marriages theme given original treatment.

T. R.—It isn't a partcularly strong story, but affords good entertainment.

F. D.—"Saturday Night" will probably satisfy those who have been pleased with former Cecil DeMille's productions.

E. H.—Exquisitely staged, and a smooth unfolding of story culminating in a dramatic climax.

The Grim Comedian

(*Featured Cast—Goldwyn*—5 *Reels*)

M. P. W.—Lloyd has seen to it that all the possible elements of drama and some of melodrama are used.

T. R.—In "The Grim Comedian" an extremely delicate subject has been handled with the utmost delicacy and admirable stagecraft, resulting in a picture of compelling human interest.

E. H.—Effective direction and a fine performance by Mr. Holt make this an acceptable offering.

F. D.—A good heart interest smudged by unpleasant theatrical twist.

N.—Theatrical story is fair entertainment even with faulty situations.

Morals

(*May McAvoy—Paramount*—5 *Reels*)

M. P. W.—"Morals" is an especially fine picture from any angle that interests you most.

E. H.—Ranks as the best work of May McAvoy, whose performances in "Sentimental Tommy," "A Private Scandal" and "Everything for Sale" bred the high expectations satisfied in the new production.

N.—Appealing picture—well adapted, staged and acted.

T. R.—Heart interest predominates in this picture, which is beautifully photographed, well directed and ably presented by an excellent cast of players.

Clay Dollars

(*Eugene O'Brien—Selznick*—5,000 *Feet*)

M. P. W.—Fine entertainment embodied in O'Brien's latest.

T. R.—There is good entertainment in this cheerful comedy drama.

N.—Star has interesting rural comedy-drama here.

E. H.—A picture that will please all classes.

W.—Star and good production put it over in interesting fashion.

A Virginia Courtship

(*May McAvoy—Realart*—5 *Reels*)

M. P. W.—Certainly it has an appealing, though not highly dramatic story, an excellent supporting cast and beautiful settings.

E. H.—Pleasing but not very substantial entertainment.

N.—Heart interest drama, fairly entertaining.

F. D.—Old Southern romance poor selection for May McAvoy.

The Flower of the North

(*Featured Cast—Vitagraph*—7,130 *Feet*)

M. P. W.—Good results with old material is the effect created by "The Flower of the North."

N.—Replete with thrills.

F. D.—Old fashioned melodrama probably still popular in some places.

E. H.—Is a special feature telling an interesting story of the land north of 53.

T. R.—Plenty of thrills, beautiful scenic effects and fast action are the distinguishing characteristics of this melodrama.

Man From Lost River

(*Featured Cast—Goldwyn*—5,694 *Feet*)

M. P. W.—Highly entertaining.

N.—Fine backgrounds, atmosphere and clever acting make this an agreeable offering.

F. D.—Not the virile out door picture that you would expect.

T. R.—"The Man from Lost River" should give intense satisfaction to all admirers of pictures dealing with virile life in the open.

E. H.—Here is a strong photodrama.

Shadows of the Sea

(*Conway Tearle—Selznick*—4,675 *Feet*)

M. P. W.—Adventuresome story of the sea has many thrills.

W.—Sea story offers pleasing entertainment. Adventure and star will please the average audience.

E. H.—It abounds in action. The story, although inclined to be weak in parts, is entertaining and the surroundings in which it is set adds to its attractiveness.

N.—Adventure story replete with action.

The Love Charm

(*Wanda Hawley—Realart*—4,540 *Feet*)

M. P. W.—Wanda Hawley perfectly suited to her role in lively comedy-drama.

W.—Weak story material in Wanda Hawley's latest.

N.—"Peg O' My Heart" story carries interesting qualities.

E. H.—It should serve program purposes in the majority of theatres.

Little Miss Smiles

(*Shirley Mason—Fox*—4,884 *Feet*)

M. P. W.—Shirley Mason, a captivating heroine in Fox picture of family life in the Ghetto district.

F. D.—Shirley Mason a safe bet in consistently good entertainment.

N.—Human interest drama is Shirley Mason's best bet.

E. H.—Another story of the Ghetto, with the mother love theme stressed for appeal.

First Love

(*Constance Binney—Realart*—4,862 *Feet*)

M. P. W.—Youthful love affair treated with a laugh and a tear in feature starring Constance Binney.

W.—Weak story makes for mild entertainment. Realistic touches fail to make "First Love" a convincing production.

N.—Entertaining love story—novel angle.

E. H.—Is easily Constance Binney's best picture.

The Sea Lion

(*Hobart Bosworth—First National*—4,367 *Feet*)

M. P. W.—Admirers of the Jack London style of characters will be enthusiastic over "The Sea Lion."

F. D.—Well done sea production makes fine entertainment.

E. H.—Is a virile, convincing and thoroughly enjoyable story of the sea.

N.—Interesting story of heart-hardened seamen—artistically picturized.

The Last Payment

(*Pola Negri—Paramount*—5 *Reels*)

M. P. W.—A morbid tragedy which is crudely acted and directed.

T. R.—On the strength of the star's name this picture will probably draw well throughout the country.

F. D.—Pola Negri does good work, but production values are ordinary.

N.—Pola Negri not so successful in modern story.

Making the Grade

(*David Butler—Western Exploitation*—5 *Reels*)

M. P. W.—The sort of entertainment that seems to secure a lasting grip on American theatregoers.

E. H.—The story is an odd mixture of comedy and drama, with Siberia and its atrocities playing a big part. Story, direction and playing, below the average.

N.—Fairly entertaining.

F. D.—An average entertainment.

At the Sign of the Jack O'Lantern

(*Featured Cast—Hodkinson*—5,193 *Feet*)

M. P. W.—An entertaining production.

N.—Very good entertainment.

F. D.—Types and situations make amusing comedy. Should satisfy because it is novel and entertaining.

E. H.—There are many amusing moments in "Jack O'Lantern."

French Heels

(*Irene Castle—Hodkinson*—6,700 *Feet*)

M. P. W.—Both the serious and the frivolous will find entertainment in this picture.

T. R.—We believe it will appeal to most audiences.

N.—Dancing scenes best asset of Irene Castle picture.

F. D.—Dancer-star given appropriate surroundings.

Headin' West

(*Hoot Gibson—Universal*—4,548 *Feet*)

M. P. W.—Two or three good fist fights, plenty of fine horsemanship and hard riding, help to make "Headin' West" a satisfactory offering, particularly for audiences that like Western pictures.

N.—Much physical action in this Western.

F. D.—Regulation Western full of action.

T. R.—Hoot Gibson has put over a few good ones lately, but this one is the best yet.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Use the blank printed in this department or better still write us that you'd like a free supply of report cards.

First National

BITS OF LIFE. Poor picture for me; poor business. Can't understand why Mr. Neilan will turn out such a picture as this; pleases no one. Advertising; billboards, heralds. Patronage; mixed. Attendance; poor. L. O. Davis, Perry Theatre, Hazard, Kentucky.

BOB HAMPTON OF PLACER. This went over 100 per cent. and everbody liked it. Westerns go big in the West. I could book anything of Neilan's and not figure I was gambling much Advertising; special slides, trailer, lobby and handbill. Patronage; mixed. Attendance; good. W. H. Pike, Majestic Theatre, Las Vegas, Nevada.

CUP OF LIFE. Excellent feature; underwater photography very good. Patrons pleased. Advertising; extra newspaper display. Patronage; general. Attendance; light. H. J. Longaker, Howard Theatre, Alexandria, Minn.

GIRL IN THE TAXI. Splendid for me; in fact, far better than "Twin Beds." Advertising; usual posters. Patronage; neighborhood. Attendance; good. Temple Theatre, Aberdeen, Miss.

INVISIBLE FEAR. Program picture. Not as good as other Anita Stewart pictures. Plot not pleasant. Advertising; newspaper and lobby. Patronage; general. Attendance; fair. Smith & Correll, Portland Theatre, Casselton, North Dakota.

MOLLY O.' A very pleasing picture and one for the whole family. Story not impossible but improbable. A clean comedy-drama. Advertising; billboards, mailing list. Patronage; better class. Attendance; good. L. O. Davis, Perry Theatre, Hazard, Kentucky.

PASSION FLOWER. It was a very good picture and good acting, but it was not the kind of a picture our patrons like. Advertising; 12x14 and three sheet. Patronage; usual. Attendance; good. D. D. Purcell, Amuse-U Theatre, Cortez, Colorado.

PECK'S BAD BOY. Ran this Christmas Eve, and of course I had a big business. This picture pleased everybody. Jackie Coogan is a wonder. Advertising; usual. Patronage; small town. Attendance; good. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

PLAYTHINGS OF DESTINY. Good story, good cast, good direction; the result, a most pleasing and popular picture with big percentage of patrons. Play it and advertise. Advertising; newspapers and lobby. Patronage; high class. Attendance; good. C. A. Pratt, Fox Theatre, Washington, Iowa.

R. S. V. P. Good Ray picture; our patrons liked it. Many favorable comments. Advertising; newspaper, heralds, lobby. Patronage; general. Attendance; fair (poor weather). Smith & Correll, Portland Theatre, Casselton, North Dakota.

SCRAMBLED WIVES. Extra good comedy-drama. Miss Clark filled part to perfection. Many good comments. Advertising; thorough. Patronage; general. Attendance; fair. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

SIGN ON THE DOOR. Have played all of Norma Talmadge's releases up to this and all flopped for me. This is first one to go over here. Last two reels draggy, otherwise picture held interest; great story. Hoeffler-McConnell Co., Orpheum Theatre, Quincy, Illinois.

SOWING THE WIND. Don't pass this one up. Absolutely wonderful in every respect. Anita Stewart's best. Advertising; six, three, four ones, 1,500 heralds. Patronage; first class. Attendance; satisfactory. H. Odom, Dixie Theatre, Durant, Miss.

TRUTH ABOUT HUSBANDS. A fine picture; my patrons praised this one. Poor business, due to depression. Advertising; lobby and program. Patronage; family. Attendance; poor. Jas. J. Christie, Third Avenue Theatre, Watervliet, New York.

WEDDING BELLS. Constance Talmadge is good in this one. It will draw, on account of name and star. Advertising; heralds, one sheet, three sheet, poster. Patronage; very best. Attendance; fair, account of another attraction at school house. H. Odom, Dixie Theatre, Durant, Miss.

WOMAN IN HIS HOUSE. I cannot say enough for this great picture. Pleased a greater number of my patrons than "Miracle Man." Advertising; one sheet, heralds, newspaper. Patronage; small town. Attendance; poor. E. E. Corr, Princess Theatre, Thompson, Iowa.

Fox

CHILDREN OF THE NIGHT. Have never been able to make them like Russell, but this picture was fair. Advertising; Saturday, strong. Patronage; mixed. Attendance; fair. Geo. B. Hendrickson, Liberty Theatre, Darlington, South Carolina.

CINDERELLA OF THE HILLS. A good program picture; nothing to rave over but drew good business. Patronage; family. Attendance; good. James J. Christie, Third Avenue Theatre, Watervliet, New York.

QUEEN OF SHEBA. Although this is a picture with good acting, the story didn't seem to take well, but everyone satisfied. Advertising; heavy in newspaper. Patronage; general. Attendance; great. Harold S. Clouse, Hollywood Theatre, Highwood, Minnesota.

RIDING WITH DEATH. A good average Western, but not on a par with some of Buck's (excuse me, Charles') former releases. If they want to make another whip for the organization they will have to give him better material than this. Advertising; newspaper and lobby. Patronage; mixed. Attendance; fair. C. A. Pratt, Fox Theatre, Washington, Iowa.

ROUGH DIAMOND. One of the best Tom Mix pictures ever made. Pleased my patrons 100 per cent. and we hope he will make more pictures with the circus show again. Advertising; three, one sheet, posters. Patronage; first class. Attendance; poor (account bad weather). H. Odom, Dixie Theatre, Durant, Miss.

THUNDERCLAP. An exceptionally pleasing picture. Inconsistent and improbable, but audience enthused over it. Advertising; rather heavy, all avenues. Patronage; very poor. E. W. Collins, Empire Theatre, Jonesboro, Arkansas.

Goldwyn

DANGEROUS CURVE AHEAD. Picture not really big but it will get the business. Played this right after "Old Nest" and think it suffered from comparison. Advertising; heavy; advertised in conjunction with "Old Nest." Patronage; small town. Attendance; good. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

NIGHT ROSE. We did very well on this. More than expected. Played it big and it proved good picture; everyone satisfied. Advertising; ran extra big ad. in newspaper. Patronage; small city. Attendance; good. Harold S. Clouse, Hollywood Theatre, Highwood, Minnesota.

NIGHT ROSE. Good. Advertising; very good. Patronage; general. Attendance; fine. Charles O. Paul, Dreamland Theatre, Sault Ste. Marie, Michigan.

OLD NEST. One of the best pictures of the year. Played it Christmas Day, and although it was a little sad it developed itself by patrons sending others to see it. Advertising; four 24 sheets, heralds, full page newspaper window display and throwaways. Patronage; mixed. Attendance, exceptional. C. D. McGregor, Princess Theatre, Chatham, Ontario, Canada.

OLD NEST. Very good; in fact, some patrons said it was better than "Over the Hill." Business very satisfactory with last day twice as big as the first. Advertising; splash. Patronage; small town. Attendance; very good. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

OLD NEST. Helped my house's reputation by showing this. A wonderful picture for any class of patronage. Doubled my prices and showed in the rain. Advertising; intended to use every possible method for a small town, but rain ruined most of my plans. Patronage; small manufacturing town. Attendance; fair, but could have broken all records if it had not been for

Straight from the Shoulder Reports

weather. W. V. Cousins, Peoples' Theatre, Pineland, Texas.

Wid Gunning, Inc.

OLD OAKEN BUCKET. (Return date). Smashed first dates' engagement record all to pieces. People are raving over the picture. Don't fail to book the picture. Advertising; slide, posters, newspaper. Patronage; high class. Attendance; S. R. O. J. W. Creamer, Pert Theatre, Gillespie, Illinois.

WHAT DO MEN WANT? Picture satisfied. Best Sunday attendance. Equally as good a production as "The Blot." Nothing spectacular, but true to life, everyday picture. A cleanup! Advertising; set of eight teaser slides two weeks in advance; lobby display one week in advance. Newspapers, posters. window cards, painted mirrors on lobby doors. Patronage; high class. Attendance; packed houses. J. W. Creamer, Pert Theatre, Gillespie, Illinois.

Hodkinson

CERTAIN RICH MAN. This is a splendid production in every way. Pleased nearly all of them. Robert McKim does the best work of his entire career in this; did not think it was in him. You can't go wrong on this one; boost it. It will make good. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

EAST LYNNE. Very disconnected story, titles missing, and badly botched by Canadian censors. Film itself practically first run. Canadian exhibitors, especially in Ontario, lay off this. (A press comment sent in indicates that the censors' scissors alone are responsible for this criticism. Ed.) C. D. McGregor, Princess Theatre, Chatham, Ontario, Canada.

JOURNEY'S END. A picture without subtitles. Nothing more marvellous than its oddity. Did not take at all. Advertising; posters. Patronage; best rural. Attendance; good. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

LONE WOLF'S DAUGHTER. Personally liked it for a change; I wouldn't like many of this kind, and I don't think many were pleased. Patronage; small town. Attendance; poor. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

MAN OF THE FOREST. Splendid Western type. A fine thriller. Advertising; posters. Patronage; rural. Attendance; good. B. A. Aughinbaugh, Community Theatre, Lewiston, Ohio.

RIP VAN WINKLE. Well made picture from old classic. Drew well in schools. Ran two days with falling off on second day. Advertising; newspaper and in schools. Patronage; small town. Attendance; fair. N. R. Carskaden, Music Hall Theatre, Keyser, West Virginia.

Metro

FOURTEENTH LOVER. Made to order for Viola (Dana) and a mighty pleasing job. If you don't like her in this one there is something wrong and it isn't Viola or the picture. Lots of pleasing comment from our patrons. Advertising; regular. Patronage; mixed. Attendance; fair. W. H. Pike, Majestic Theatre, Las Vegas, Nevada.

THE LAST CARD. A good program picture. A clever child saves it, although the work of May Allison is, as always, good. Advertising; usual. Patronage; high class. Attendance; fair. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

UNCHARTED SEAS. This is a very good program picture and should satisfy the majority of people. Advertising; two one-sheets and throwaways. Patronage; working class. Attendance; poor. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

Paramount

AFTER THE SHOW. A great picture; pleased 100 per cent. Bad weather kept people home. Advertising; billboard, newspaper, lobby. Patronage; mixed. Attendance; fair. G. E. Shilkeet, St. Denis Theatre, Sapulpa, Okla.

BRONZE BELL. Personally I did not see this one, but comments ran rotten. Advertising; usual. Patronage; small town. Attendance; very poor. J. A. Emery, Star Theatre, Bar Harbor, Maine.

BURIED TREASURE. Fine picture but won't get much money. Patronage; mixed. Attendance; poor. T. M. Hervey, Unique Theatre, El Paso, Texas.

CALL OF THE NORTH. Very good picture. More pictures of this kind would strengthen the F. P. program. Advertising; regular. Patronage; mixed. Attendance; good. Fred S. Widenor, Opera House, Belvidere, New Jersey.

CALL OF THE NORTH. Played this on our worst three days—December 22 to 24. Advertised "Strictly Canadian" and packed them in and sent them away well pleased. Advertising; nothing but ten-inch display in papers. Patronage; mixed. Attendance; very good. C. D. McGregor, Princess Theatre, Chatham, Ontario, Canada.

CAPPY RICKS. Star not popular here but this was truly a fine production. Meighan is sure to come. Advertising; weekly programs, etc. Patronage; best residential. Attendance; poor. George Hendrickson, Liberty Theatre, Darlington, South Carolina.

DANGEROUS LIES. Fair picture. Advertising; big. Patronage; mixed. Attendance; fair. E. H. McCarthy, Orpheum Theatre, Fargo, North Dakota.

DON'T TELL EVERYTHING. One of the very best comedy-dramas we have ever shown in this theatre. If this fails to please, put out the For Rent sign and quit trying. Wallace Reid, Gloria Swanson, Elliot Dexter, certainly did themselves credit in this extraordinary picture. Play it. Boost it. Your fans will eat it up. Attendance; big. Ned Pedigo, Pollard Theatre, Guthrie, Okla.

END OF THE WORLD. Excellent picture. Advertising; big. Patronage; mixed. Attendance; good. E. H. McCarthy, Orpheum Theatre, Fargo, North Dakota.

GREAT MOMENT. The settings are great, and Swanson handles it well. It will stand a small advance in prices in small towns. Advertising; good. Patronage; best. Attendance; good. George Hendrickson, Liberty Theatre, Darlington, S. C.

HUMORESQUE. Booked in alone, other house has Paramount. Broke all records, double any previous Sunday receipts. Even broke opening night of theatre record. Pleased everyone. Advertising; special set teaser slides, lobby display framed posters two weeks in advance; display mats, newspapers. Patronage; family. Attendance; great. J. W. Creamer, Pert Theatre, Gillespie, Illinois.

IDOL OF THE NORTH... Great picture, pleased patrons. Dorothy Dalton at her best. Sure a fine box office attraction for me. Advertising; newspaper and heralds. Patronage; small town. Attendance; very good. N. R. Carskaden, Music Hall Theatre, Keyser, West Virginia.

IDOL OF THE NORTH. Rotten—terrible. Why the h—— they didn't leave this one on the shelf and give it a chance to improve with age is more than I can understand. Exhibitors will do well to pay for it, if they have to, and put it on the shelf. I'd like to see the "guy" that originated that slogan, "If it's a Paramount Picture, etc" and force him to the torture of having to pay to see this one. Advertising; newspaper and lobby. Patronage; mixed. Attendance; Good—that's what makes it hurt. C. A. Pratt, Fox Theatre, Washington, Iowa.

LIFE. Title a little bit misleading, but it's a great picture; will please the majority of any audience. Advertising; newspapers, sixteen one-sheets. Patronage the best. Attendance; fair. H. B. Barr, Rialto Theatre, Enid Oklahoma.

LOST ROMANCE. A fine little picture, well put over, nothing elaborate but it pleased most of patrons. Advertising; regular billing, programs, etc. Patronage; best residential. Attendance; but fair. George Hendrickson, Liberty Theatre, Darlington, South Carolina.

THE LOVE SPECIAL. Wallace Reid never made a bad picture, but "The Love Special" is a winner sure enough. Lots of action. Advertising; poster and lobby. Patronage; small town. Attendance; good. W. F. Harding, Princess Theatre, Mount Doro, Florida.

PASSING THRU. We have seen better MacLean pictures. The end of the picture bordered too much on slapstick. Pleases some patrons. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

PROXIES. A mighty good picture. Well acted and of a pleasing theme. Not big but sure to please. Norman Kerry, also Raye Dean splendid. Advertising; usual. Patronage; high class. Attendance; fair. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

SACRED AND PROFANE LOVE. Elsie Ferguson's best. Advertising; newspaper. Patronage; smalltown. Attendance; good. N. R. Carskadan, Music Hall Theatre, Keyser, West Virginia.

THE SHEIK. One of the best Paramount has produced. Both stars are good, wonderful photography. If you can buy right my advice is play it. A big improvement on the book, absolutely clean. Advertising; newspaper, litho, lobby display, trailer, slide and heralds. Patronage; very best. Attendance; good. F. M. Holeman, Garrick Theatre, Madisonville, Kentucky.

THE SHEIK. Very good picture, pleased well, good business, company wants too much for feature however. Advertising; billboards. Patronage; better class. Attendance; fair. L. O. Davis, New Theatre, Hazard, Kentucky.

THE RIGHT TO LOVE. Not a good story for a small town, my patrons did not like it. Patronage; smalltown. Attendance; fair. L. Hables, Reel Joy Theatre, King City, Cal.

THREE WORD BRAND. A novel Western story, a business builder. Everyone here likes Wm. S. Hart and this one pleased them more than former pictures. Advertising; one-half sheet, cards and newspaper 5 inch daily display. Patronage; mixed. Attendance; good. C. D. MacGregor, Princess Theatre, Chatham, Ontario, Canada.

Straight from the Shoulder Reports

Pathe

THE KILLER. Best western yet. Drew fine on Monday which is usually worst night. Advertising; hand bills. Patronage; small-town. Attendance; good. N. R. Carskadan, Music Hall Theatre, Keyser, West Virginia.

Realart

FIRST LOVE. Just an ordinary program picture. Star only can bring the patrons in. Lower admission on this one. Advertising; two newspapers, lobby. Patronage; the best. Attendance; fair. H. B. Barr, Rialto Theatre, Enid, Oklahoma.

R. C.

FIVE DAYS TO LIVE. This picture is good and took very well. Made money on this one. We want more like this from Sessue Hayakawa. Advertising; general, newspaper cuts. Patronage; general. Attendance; great. Harold E. Clouse, Hollywood Theatre, Highwood, Minnesota.

STING OF THE LASH. Good picture. Pauline Frederick gaining in popularity. Pleased almost 100%. Advertising; usual. Patronage; high class. Attendance; fair. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

United Artists

DISRAELI. Good picture but the film was so dry, due to little use, that it could not hold focus. Advertising; mail, posters, etc. Patronage; best. Attendance; fair. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

THRU THE BACK DOOR. While Mary always draws, this picture has nothing remarkable about it but the cost price. Advertising; posters, mail, newspapers. Patronage; best rural. Attendance good. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

Universal

ACTION. A good drawing feature, lots of action and pleased everybody. Hoot Gibson is coming up O.K. Advertising; regular newspaper and lobby. Patronage; family. Attendance; good. J. A. McNear, Jr. Mystic Theatre, Petaluma, California.

ALL DOLLED UP. This one ought to go over good in most small towns. About all the scrapping is done by Gladys and she is not slow. A good little picture. Patronage; small town. Attendance; good. E. E. Carr, Princess Theatre, Thompson, Iowa.

DANGER AHEAD. A nice human picture, no special but a good program. Gave satisfaction to my audience. Advertising; regular lobby, etc. Attendance; fair. J. C. Cramer, Majestic Theatre, Willits, California.

DESPERATE TRAILS. This one is fine. Carey is well liked here. Patronage; small town. Attendance; good. L. Hables, Reel Joy Theatre, King City, California.

THE FOX. Best Western ever played, bar none; big outdoor scenes are great, photography fine, pleased 100%. Advertising; billboards, lobby displays, heralds. Patronage; all classes. Attendance very good. P. H. Adams, Lyric Theatre, Greenwood, South Carolina.

THE MILLIONAIRE. Haven't played Universal for several years, but am glad I took a shot as the only difference I can see in them and some costing twice as much is that Universals are the better product. Take a shot like I did and play this one, it will please a big percentage of your patrons. Advertising; newspapers and lobby. Patronage; high class. Attendance; good. C. A. Pratt, Fox Theatre, Washington, Iowa.

MOONLIGHT FOLLIES. Several remarked "nice little picture," which just fits. Advertising; regular. Patronage; family. Attendance; fair. A. J. Relf, Star Theatre, Decorah, Iowa.

SHORT SKIRTS. Gladys Walton improves with each picture. Subject was above the average, and everyone raved about for Gladys. She is the best card I have, and I predict a great future for her. Advertising; usual. Patronage; small town. Attendance; good. J. F. Pruett, Liberty Theatre, Roanoke, Ala.

Vitagraph

COUSIN KATE. Our people here are very tired of love making pictures. A few more like this and it will be goodby Alice Joyce. Advertising; in the regular way. Patronage; neighborhood. Attendance; fair. Ernest Cawles, Orpheum Theatre, Pelican Rapids, Minnesota.

THE SILVER CAR. Very good program picture. Pleased patrons. Patronage; usual. Attendance; newspaper, lobby. Patronage; small town. Attendance; fair. H. R. Walker, Classic Theatre, Dartmouth, Canada.

Comedies

THE BELL HOP (Vitagraph). Not as good as Semon usually produces, although a good comedy. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

THE BOAT (First National). Great comedy, funnier than "The Playhouse," and that was very good. Patronage; family. Attendance; good. R. J. Relf, Star Theatre, Decorah, Iowa.

THE CHAUFFEUR (Fox). I have used complete series (8) of Cook comedies and not one of them disappointed the people. Advertising; extra, billboards. Patronage; general. Attendance; light. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

IDLE CLASS (First National). Clever, but not enough hokum to please average theatre goer. Not as good as "Shoulder Arms," also cost too much. Advertising; billboards and mailing list. Patronage; all classes. Attendance; good. L. O. Davis, Perry Theatre, Hazard, Kentucky.

SMALL TOWN STUFF (Fox). A two reel comedy with Al St. John, that can't be beat for action. It kept them in an uproar. Advertising; ones and threes. Patronage; neighborhood. Attendance, good. Temple Theatre, Aberdeen, Miss.

TOONERVILLE TANGLE (First National). Last of this series and I wish there was more of them. The entire dozen are good and clean as a hound's tooth. Advertising; regular. Patronage. small town. Attendance; fair. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

Serials

WHITE HORSEMAN (Universal). Started good. Everybody likes action and Universal short stuff has more of it to the foot than any other service I know of. Advertising; regular. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

Short Subjects

ONE HUNDRED THOUSAND DOLLARS KISS (Phoenix). Good, fine all of these Nick Carter two reel series all good. Haven't had a bad one yet. They are good fillers, and in good shape. Everybody likes them, they talk about them. Wm. Thacher, Royal Theatre, Salina, Kansas.

AESOP'S FABLES (Pathe). The best one reel subject ever played in my theatre. Will please 100%. Hope they don't run out. Advertising; just a mention in two newspapers. Patronage; the best. H. B. Carr, Rialto Theatre, Enid, Oklahoma.

Special Subjects

DEMPSEY-CARPENTIER FIGHT (Tex Rickard). The pictures are wonderful, and please 100%, but they do not draw as you would expect them to, so if you buy them do not pay a big price or you will come out loser as I did. Women will not come to see them and not as many men as you would expect. Play the pictures but do not pay the high rental asked for them, for they do not draw. Advertising; special, every way down. Patronage; mixed. Attendance; very poor. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

EXHIBITOR'S REPORT

Title of Picture .....Producer .....

Your Own Report .....

.....

.....

How Advertised .....

Type of Patronage .....Attendance .....
Good, Fair, Poor.

Theatre .....City .....State.....

Date ..... Signed .....

FILL THIS OUT, MR. EXHIBITOR, SEND IT IN, AND WE WILL MAIL YOU POSTAL CARDS FOR FUTURE REPORTS

Newest Reviews and Comments

FRITZ TIDDEN, *Editor of Reviews*

"The Night Rose"

Vitally Interesting Picture, with the Underworld as Background. Released by Goldwyn

Reviewed by Fritz Tidden

Several months ago the writer, along with everyone else, heard that the New York State Motion Picture Commission,—less dignifiedly known as the censors—had forbidden Goldwyn the release in New York State of a picture. Later it was learned that the picture was "The Night Rose." The absurd reasons for throwing it out are now history and do not have to be recounted here.

Recently "The Night Rose" has been shown in theaters outside New York State, and for the purpose of supplying exhibitors who are not forbidden to present it with a review of the picture and also an insatiable curiosity to see what sort of stuff was being forbidden exhibition in New York the writer took a considerable journey into far parts and saw the picture. His first reaction was the high entertainment value of "The Night Rose" and its vitally interesting content, which undeniably will affect general audiences the same way. Then came a sensation of utter surprise. For what reason, in heaven's name, had the unwanted arbitors of New York State's morals forbidden exhibition of "The Night Rose." That was a week ago and the answer cannot be thought of yet, even with being fair enough to give the censors the breaks in the argument.

A prominent educator witnessed the picture with the reviewer. This man's surprise was even greater than the writer's

The picture has the underworld as a vivid background and complementary with it is a view of politics, showing the latter in no pleasant light. Whether this part is true or not is left to each individual to decide for himself. It has often been described as much worse in some sections.

But the political appointees will not let the people of New York see politics as some say it has frequently been performed. The censors evidently assume all responsibility if unkind conclusions are drawn. A careful reading of the law, especially the clauses denoting the reasons for banning a picture, does not make it any clearer to the writer for what "The Night Rose" was shelved in New York State. Nor will it to anyone else, except a "censor board" Certainly there is nothing whatsoever objectionable in the underworld stuff.

Any exhibitor that is allowed to present "The Night Rose" may rest assured that his clientele will see nothing offensive. Quite the contrary. The picture is vividly interesting and tells a gripping story in the best moving picture manner, from all angles. It is especially well directed and the actors give excellent performances, notably Lou Chaney, as might be expected. It is a fine entertainment, with a distinct socialogical angle. It is the kind of picture everyone likes. And the most rabid reformer will have to do some digging to exhume any reasons for calling "The Night Rose" in any way objectionable. But if the politicians in your city do not dare let the public witness a story founded, in a small measure, on dirty politics they will be the only ones to object to the film.

Mr. Leroy Scott, the author, states that all the incidents in the story are founded on facts that actually happened.

(*Continued on page 663*)

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"The Night Rose" (*Goldwyn*).
"David and Jonathan" (*Second National*).
"The Prodigal Judge" (*Vitagraph*).
"One Glorious Day" (*Paramount*).
"Crossing Trails" (*Associated Photoplayers*).
"Nancy From Nowhere" (*Realart*).
"Should a Wife Work" (*J. W. Film*).
"White Hands" (*Gunning*).
"The Beautiful Liar" (*First National*).
"Billy Jim" (*R-C*).
"Man to Man" (*Universal*).

Sidelights

A GREAT to do is made by Universal over its cutting "Foolish Wives" from fourteen to ten reels. In effect the firm says that, now, here is a lily, gilded—a great picture has been improved. Second sight of "Foolish Wives" convinces us that such is not the case, except that it is just four reels less tiresome. The only way in which the picture could be improved by surgery would be to cut out all the evidences of extremely bad taste, which would leave about three thousand feet of natural scenery and practically no scenes in which von Stroheim appears.

The month of January was marked by a number of outstanding pictures, preeminent among them being, of course, "Orphans of the Storm." Others included "The Ruling Passion" and "The Silent Call," with a distinct novelty presented in "One Glorious Day."

And one of the finest pictures ever made for general release was shown for review, "The Sin Flood," made for Goldwyn by Frank Lloyd from the play "The Deluge," now running at the Plymouth Theatre, New York.

Also during the month there was introduced to picturegoers a new star that promises to become one of the most popular in the film firmament. The newcomer is Strongheart, a police dog. F. T.

"Two Kinds of Women"

Pauline Frederick Featured in a Role of Sportsmanship and Daring by Robertson-Cole

Reviewed by Mary Kelly.

"The kind of a woman who can," contrasted to the kind who can't, is rather sternly characterized by Pauline Frederick in this picture of California ranch life which shows woman in a comparatively new office, that of ranch owner and manager. There may be a divided opinion as to the popularity of this type of heroine depending upon whether the clinging vine or the woman of initiative is the preference of your patrons, for Miss Frederick's "Judith Sanford" is far removed from the languid lady who has enjoyed so long a reign in fiction and drama. While this will probably result in the criticism of her being unwomanly, it is more likely that her performance will bring admiration.

Splendid directing and the star's remarkably vital personality have an effect like a tonic on scenes and circumstances that would otherwise be like many of our heroic Westerns. The horse taming scenes, her descent along the rocks and the fight—particularly the "grandstand" effects during this—are especially effective. There is one shot, that for scenic and lighting splendor is one of the most strikingly beautiful even seen on the screen and that is the scene on the slope a minute before dawn, at the time of the abduction. The cast is especially competent, one of the best selections being Tom Santschi for the leading role.

The Cast

Judith Sanford.....Pauline Frederick
Bud Lee.....Tom Santschi
Bayne Trevor.....Charles Clary
Pollock Hampton.....Dave Winter
Old Carson.....Eugene Pallette
Mrs. Grimley.....Clarissa Selwynne
Major Langworthy.....Otis Harlan
Marcia Langworthy.....Jean Calhoun
Jose ..... Tom Bates
Mrs. Simpson.....Lydia Yeamans Titus
Dr. Tripp.....Frank Clark
Farris ..... Stanhope Wheatcroft

Adapted from the Story, "Judith of Blue Lake Ranch," by Jackson Gregory.
Scenario by Winifred Dunn.
Direction by Colin Campbell.
Length, 6,000 Feet.

The Story

Judith Sanford, the heroine, conquers an outlaw horse, a drunken scoundrel, who holds her for days a prisoner in a log cabin, a bunch of bandits in a rifle battle, an arch villain in a revolver duel, a disease epidemic among her stock, an evil brute who attempts to attack her barehanded, a wealthy band of scoundrels who seek to rob her of her birthright—a million dollar cattle ranch—and the prejudice of her lover, who thinks her too competent to make a good life-mate for a real man.

Program and Exploitation Catchlines:

There Are Just Two Kinds He Told Her, Meaning the Clinging Vine and the Mannish Woman—He Worshipped the Former or Thought He Did—So She Showed Him an Example of the Woman Who Can Accomplish Things—And He Changed His Mind.

Exploitation Angles: After making all the use you can of the star, sell on the title idea of two kinds of women, the clinging vine and the too-competent. Work such headlines as "What kind of a woman are you?" and other pertinent inquiries. Give a knickerbocker matinee for all girls who wear sport knickers. Let them in free and you'll get a lot of men to pay for their tickets.

Newest Reviews and Comments

"Kindred of the Dust"

R. A. Walsh Makes Great Audience Picture From Peter B. Kyne Story.

Reviewed by Fritz Tidden.

Through the medium of a story that has unquestionable general appeal, R. A. Walsh has provided First National with a release that will without doubt prove to be an unusually strong "audience picture." He has taken the time honored and always popular plot ingredients of the young woman who returns to her sanctimonious home town with a baby born out of the accepted theory of wedlock, the rich youth who marries a poor girl and the stern father who is softened into love for his son's wife by the influence of a newly arrived grandson and has stirred them up into a concoction that will surely entertain the masses, in a manner of speaking.

In injecting what might be called little, artistic touches with well placed frequency, the introduction of several well staged "punches" and with the aid of a highly expert cameraman, Walsh has greatly relieved what might be the only objection raised against the picture, that of the familiarity of the theme, of which it should be stated again, constant use has not denuded it of its popularity. To interpret the widely divergent characters, Walsh has selected an excellent cast, headed by Miriam Cooper, who is starred, although Ralph Graves shares honors with her because of the importance of his role.

Miss Cooper is at all times appealing and gives an emotional performance that exactly fits the requirements of the role. Graves, who is best remembered for his fine work in "Dream Street," will meet with tremendous favor. The others act well and the careful selection as to types contribute greatly to the general excellence of the atmosphere which the director has at all times made exceptionally strong. At times the sentiment is laid on thickly, but there are many who like their pictures that way. J. T. O'Donohoe has made a workmanlike scenario from Peter B. Kyne's story. The original met with wide success when published in a popular magazine and the picture has the advertising advantage of Mr. Kyne's name.

The Cast

Nan of the Sawdust Pile.....Miriam Cooper
Donald McKaye.....Ralph Graves
The Laird.....Lionel Belmore
Mr. Daney.....W. J. Ferguson
Mrs. Daney.....Carolyn Rankin
Mrs. McKaye.....Eugenie Besserer
Jane ..... Maryland Morne
Elizabeth ..... Elizabeth Waters
Donald.....Master Bruce Guerin

Adapted from Peter B. Kyne's Story.
Scenario by J. T. O'Donohoe.
Directed by R. A. Walsh.
Length, 8,500 Feet.

The Story

Following a marriage that proved illegal, Nan returns to her home city, which is built up around a gigantic lumber mill, with her baby and immediately becomes the butt of the town gossips and is treated as an outcast by sanctimonious neighbors. Soon after her arrival she resumes a love affair with her childhood sweetheart, the son of the owner of the mill. The young man's family will have nothing to do with her and the father forbids his son's marriage with the girl. The young man goes into a delirious fever following a separation from Nan, and is dying when the latter saves his life with her constant presence at his bedside. But even this does not soften the heart of the boy's father, who is not won over until he meets the influence of a newly arrived grand son. The boy and the girl had been married after the former's illness irrespective of his family's wishes and the reconciliation came after a year in which the son worked his own way in a rival lumber camp.

Exploitation Angles: Play on the story angle first, because of the wide advertising this received through its magazine use, but don't overlook the value of the player names. The producer, too, should come in for some of the advertising for his name has a cash value to you.

"David and Jonathan"

A Second National Feature Based On Old Theme, With Good Acting.

Reviewed by Roger Ferri.

This is the first of a series of twelve productions the Second National will release annually to State rights franchise-holders. The story is based on an old theme—two men and a woman cast away on an island. It was produced by an English concern with English players, headed by the popular British star, Madge Titheradge.

It furnishes diversifying entertainment and a particularly spectacular ship fire and wreck, although the lighting in some instances mars the realism. The story is creditably worked out in a clean and wholesome manner with an African tree bear assuming a somewhat unimportant, though humorous role. There is romance and adventure aplenty and the picture will make its appeal most to women, although in one instance there is enacted an intensely interesting and realistic fight with a leopard.

Based on a popular novel, "David and Jonathan" can be described as a "villain-less romance," for both principal male characters are of the heroic, self sacrificing type, who will not permit even their unselfish love for a woman to step between them. Miss Titheradge as the girl is charming, while Godfrey Webb and Richard Ryan are satisfactory. The direction is good, but the lighting only fair.

The Cast

Joan ..... Madge Titheradge
David ..... Godfrey Webb
Jonathan ..... Richard Ryan
Adapted from E. Temple Thurston's Novel.
Directed by Dion Titheradge.
Length, 5 Reels.

The Story

David Mortlake and John Hawkesley, college chums, are dubbed David and Jonathan because they are inseperable companions. This friendship develops. Years later Jonathan hearing that David contemplates an African hunting trip, volunteers to accompany him. On shipboard they meet Joan Meredith. A fire ends the dawning romantic thoughts of the two for a time, but later to David falls the task of rescuing the girl. The three are swept onto the shores of a lonely West African island. There the three establish themselves, both loving the one girl. In a fight with a leopard, which attacked the camp, Jonathan is injured and nursed by Joan, who falls in love with him. The two men realize their position and it is decided that the girl shall decide for herself. David speaks to her first. Jonathan pleads his case and embraces the girl. Believing that she loves Jonathan, David accepts defeat. Despairing, miserable he turned to the beach and to his surprise, there in the offing, was a vessel. The rescuers arrive. Believing Jonathan and Joan will be happier alone, he informs the rescuers that he is the sole inhabitant of the island, but on shipboard he changes his view and discloses the truth to the mate. Back in civilization David learns the truth and is happily married to Joan.

A Thrilling Story of Adventure by Sea and Land—Civilized Beings Become as Wild as Beasts on a Burning Vessel at Sea—Three Castaways—Two Men and a Girl.

Exploitation Angles: Stress the novel origin of this or some may think it the biblical story. Cover this with such lines as "Like David and Jonathan of old." Then sell the situation of the trio on the desert island and seek to arouse interest in what probably happens.

"The Prodigal Judge"

Maclyn Arbuckle Gives An Unforgettable Performance of the Beloved Hero of Vaughn Kester's Novel—Vitagraph.

Reviewed by Mary Kelly.

Maclyn Arbuckle's characterization of the title role in "The Prodigal Judge," that beloved composite of vagabondage and geniality, is a feat that places this production among those destined to be remembered. Seldom, perhaps, has any screen hero gone the downward path with more charm and less disgrace than he has in this. Preserving a certain self-esteem even in his dilapidation and catching the spirit of true sportsmanship that dominates the judge of the fiction version, Mr. Arbuckle has put heart, soul and character not only into his part, but into the whole production.

The picture has the rare good fortune in fact of having any number of excellent characterizations. With an almost miraculous understanding of their tasks, those in the cast have responded to the mood of the scene in a way that only inspired directing could have accomplished. One of the best impersonations is given by Ernest Torrence as the cynical, but ever devoted Solomon Mahaffy. He has cleverly distinguished between the common, sentimental expression of friendship and the particular brand of grouchy loyalty which goes with his character. George Bancroft is another performer who rings true and the role of the boy Hannibal is played by Charles Eaton, who is winsome and possessed of a glowing imagination. Nominally, the star is Jean Paige, but neither her part nor her acting is especially significant when compared with that of Maclyn Arbuckle and some others.

The opportunities for drama are many and the last part of the picture, especially, excels in the way the big scenes are handled. The continuity during the first part is not smooth and the sub-titles throughout are a glaring fault of the production. Long, frequent and obtrusive, they are an obstacle instead of an aid to the dramatic action. At times when the action is entirely self-explanatory and these sub-titles are thrust upon the spectator, they cannot fail to be a bore.

Picturesque settings and costumes typical of the South are a pleasing feature.

The Cast

Betty Malroy.....Jean Paige
Judge Slocum Price.....Maclyn Arbuckle
Solomon Mahaffy.....Ernest Torrence
Bruce Carrington.....Earl Fox
Colonel Fentress.....Arthur Carew
Charles Norton.....Horace Braham
General Quintard.....Charles Kent
Hannibal ..... Charles Eaton
Bob Yancy.....Robert Millasch
Cavendish ..... George Bancroft
Bess Hicks.....Peggy Shanor
Mrs. Cavendish.....Lillian Van Arsdale
Mrs. Hicks.....Mrs. Mary Curren
Cavendish Children.....Curren Children

Adapted from Novel by Vaughn Kester.
Scenario by John Lynch.
Direction by Edward Jose.
Length, 7,803 Feet.

The Story

The decline of Judge Slocum Price, following the news of his wife's faithlessness, his wanderings over a period of ten years until he meets his small son, his fight for the child, who is the subject of much unscrupulous plotting because of his inheritance, and the love story of Betty Malroy serve as the dramatic basis for the action.

Program and Exploitation Catchlines:

Vaughn Kester's Beloved Character a Picturesque Vagabond in a Drama of Much Humor and Action.

Exploitation Angles: Play up Miss Paige in connection with Black Beauty and stress Arbuckle, giving point to the "Maclyn" and alluding to his fine stage record, then sell the idea of the story of the lovable old scamp for all you can put into it.

Newest Reviews and Comments

"Smiles Are Trump"

Fox Stars Maurice Flynn in Sensational Railroad Romance

Reviewed by Mary Kelly.

The popular method of titling a picture has been observed to a striking degree in this feature which is a drama of quick wits and action, without much time for smiles and consequently carrying out the significance of a title such as "Fists Are Trump," far better than the one it bears. Coming under the class of railroad thrillers, the picture has the exciting trend that gave the earlier features such a fascinating appeal, and wherever this type of subject is appreciated, it should be a success.

To Maurice Flynn, the star, much of the credit is due for making the action convincing. He is natural and earnest and moves with less regard for the camera than many of the big-hero types do. The heavy roles are not so well done, as the villainy is too obvious and the types so exaggerated in their evil make-up that they are almost funny. Herschel Mayall is a welcome contrast in these scenes because of his never-failing poise. The most sensational event is the race of the two engines and Flynn's leap from one to the other—a scene which should prove thrilling anywhere.

The Cast

Jimmy Carson.....Maurice Flynn
Marjorie Manning.....Ora Carew
John Selvin.....Myles McCarthy
James Manning.....Herschel Mayall
Enrico ..... Kirke Lucas
Martino.....C. Norman Hammond

Story by Frank L. Packard.
Scenario by Delbert Davenport.
Directed by George E. Marshall.
Length, 4,049 Feet.

The Story

Jimmy Carson is assitant paymaster on a railroad. Sleven, his superior, is jealous and tries to frame him. Carson defends a poor orphan boy against the dishonesties of Martino, the section engineer, and incurs his enmity, also. In fighting with Slevin, Carson gives him a deadly blow and believes that he has killed him. He leaves to offer up himself to the sheriff, is met on the train by the superintendent and his daughter and gets involved in a series of exciting events, including a mad race of locomotives and a thrilling rescue of the girl who had been captured by the Slevin gang.

Program and Exploitation Catchlines:

You've Never Seen a Race, You'll Say, After Watching One Locomotive Chase Another in One of the Busiest Railroad Romances Ever Screened—See Maurice Flynn in One of His Most Compelling Roles.

Exploitation Angles: Make the title do your selling. Go over your old paper and cut out all the smiles you can find, pasting just the mouths on a big board for a lobby display, lettered simply with the title and "today." Back this with the stills, and meanwhile hammer on smiles in your newspaper work or with throwaways.

Official Urban Chats No. 2

A picture of the Eiffel Tower, and a commanding view of Paris from its heights, is one of the interesting views of this number. There is also a long list of other subjects so varied that it is bound to catch the fancy of any audience. Among them are pictures of ice-harvesting, the "crop" to be conserved for summer use. How the ice of rivers and creeks is poled along and cut up by an electric saw into convenient blocks is one of the features of this picture.

These are also illustrated ways for raising children in a healthful manner, and for the edification of the housewife there is given in detail the way whole wheat bread is made by a noted baker.—T. S. daP.

"And Women Must Weep"

Robert C. Bruce's First "Wilderness Tale" a Thing of Beauty

Reviewed by Sumner Smith.

In filming Charles Kingsley's noted poem, "Three Fishers," which also is famous as a song, Robert C. Bruce has given evidence that he is done with short subjects of a strictly scenic sort and hereafter will base his views of nature upon a slight narrative. In accordance with this new plan, Bruce has selected the name of the "Robert C. Bruce Wilderness Tales." The film also is based on the Arthur Symon's poem "The Fisher's Widow."

This initial offering of his, a one-reel subject titled "And Women Must Weep," from a line in the poem, is without qualification a wonder. Bruce has caught the spirit of the poem and carried it out in every scene. The views of the sea and the shore, "shot" from many angles, are marvellously beautiful. Delicate tinting is used often and expertly. Though the locale is the northwestern coast of the United States, it fits the locale of the poem. The chaps who cry "See America First" will find in this picture ample proof of their claims that God has endowed nature as it exists in this country with charms equalled by no other place on earth.

The players are perfectly cast and, directed by Bruce, demonstrate the effectiveness of restrained acting. There are no broad gestures here, no suggestion of hysterical melodrama when the fishermen put out to sea and when their bodies are discovered after the storm, but the poignancy of Kingsley's poem is intensely conveyed. Special mention must be made of the work of the girl.

The impression must not be gained that "And Women Must Weep" departs too far from the style of a scenic to be run as one. Its story serves to enhance the charms of nature at her best, and to bring to the beholder a keener appreciation of them. That the story is slightly subordinated to the scenery may be disputed by Bruce or by Educational, the releasing agent, but that is the conviction of the reviewer. It will be interesting to see how Bruce balances these two elements in coming pictures.

This short subject will embellish any high-class program. With proper music—and that would be the song, "Three Fishers"—it will touch hearts attuned to the finer emotions of life. It is a tragedy, as all who have read the poem know. The sole exception taken to it is the scene in the graveyard at the close. This scene is not necessary from an emotional point of view, it does not measure up to the artistry of those preceding it and it can easily be eliminated without injuring the picture.

The Cast

The Girl.....Mayo Methot
The Old Couple.....
J. Broderick O'Farrell
Mae Norton

Adapted from Charles Kingley's Poem "And Women Must Weep."
Scenario and Direction by Robert C. Bruce.
Photographed by John M. La Mond.

"Please Be Careful"

Fox has utilized some well-known material to fair advantage in this comedy which features Charles Doherty. There is a burlesque on the mystery drama in which the hero is terrorized by the sight of deep-stained footprints which follow him, these proving to be his own the result of dipping his shoes in a pail of varnish. The rest is made up of more ordinary happenings of the "knock him down and crown him variety."—M. K.

"With Stanley in Africa"

Instructive Serial with High Entertainment Value. Released by Universal

Reviewed by Fritz Tidden.

Universal has commenced the distribution of an eighteen two reel episode serial that should prove popular from several different angles. The first is, of course, that judging from the first three episodes its power of entertainment is sufficient to make it a success and promote interest from one chapter to another. One of the other reasons is that it is based on an historical episode of the last generation that became so romantically interesting to the people of the United States that its interest is still alive—Stanley's hunt for the lost Livingston in the depths of darkest Africa in 1871.

In making the serial the producers have adhered to historical facts and have injected plenty of fiction to give the serial the necessary story to keep it from being merely a picturized chronicle. And what has been imaginatively written in the way of plot seems to be perfectly plausible, notwithstanding that it is typical serial stuff. An odd condition exists in that you can take the progress of the thing in two ways; either as fiction with a correct historical background or as a history lesson with enough trimmings to make the instruction interesting. Also it may be said most emphatically that "With Stanley in Africa" will be liked equally by either your adult or your juvenile patrons, which is a rare achievement.

The direction is capable and the titling and editing, which is of great importance in a thing of this sort, leaves nothing to be desired. The cast, which is headed by George Walsh, with principal support furnished by Louise Lorraine, are eminently proficient. The serial starts starts off with a wallop in the first episode and of the other two that were shown for review it was seen the punches and excitement would probably keep up throughout. It should be mentioned that views of Africa, jungle or habited spots, are interestingly larded in.

The Cast

Jack Cameron.....George Walsh
Nadia Elkins.....Louise Lorraine
Reynard Lake.....Charles Mason
Henry M. Stanley.....William Welsh
Henry Lake.....Gordon Sackville

Story and Scenario by George H. Plympton.
Directed by Edward Kull.
Photographed by Jackson J. Rose and Layton Moore.

"Monkey Shines"

Nothing much good can be said for this sixth in W. S. Campbell's series of thirteen two-reel comedies for Educational. It presents the same children and animals seen in preceding releases with one exception, and no fault can be found with them, but the story is not there. Such of a plot as there is, proves almost inane. A bootblack cannot earn enough money for his ill mother's breakfast until his two comrades, a dog and a monkey, originate a trap for muddying men's shoes. A cop who takes exception to this method of garnering the shekels, brings the mother a breakfast, and later, when she mysteriously recovers, evinces a fondness for hugging her. The "gags" are as old as Methusaleh and the film drags. It will be suitable entertainment for children in the eyes of some parents after its scenes of whiskey drinking are deleted.—S. S.

Sixteen unbiased Reviews in this issue. Again we Lead. That's Service.

Newest Reviews and Comments

"White Hands"

Hobart Bosworth Proves His Success in a More Human Role Than Usual—Released by Wid Gunning.

Reviewed by Mary Kelly.

Hobart Bosworth has a vehicle here that should offer a more advantageous selling angle than many of his previous ones. As the sea captain, sojourning for a few days on the desert, out of reach of law and order, he has the opportunity for another of the brutal portrayals which have been his peculiar forte, but the scenarist, director and the star, himself, have co-operated in an endeavor to moderate the characterization this time. The experiment instead of weakening the general effect, acts in quite the opposite manner and enables Mr. Bosworth to give a more rounded, more controlled and altogether more human performance than usual.

If this difference is sufficiently emphasized and exploited, "White Hands" can offer more of an inducement to women than have many Bosworth features. The keynote of the change is sounded by the introduction of the child and the captain's amenability to her influence at the crucial moment—here the significance of the title comes in. Whether such a reformation as this is overdrawn and over-sentimental may be a question that will bring criticism, but due to expert continuity and good directing, it appears as the only acceptible solution of the complications, and is by all means, an event that should be capitalized in selling the picture.

The beauty of the opening desert scenes gives the picture a favorable start, and the entire production has an atmosphere of romance that one has come to expect in Bosworth features. In addition to the star's compelling performance, Freeman Wood's interpretation of the boy who is fighting his own weakness is one that stands out. Robert McKim is also a skillful performer.

The Cast

"Hurricane" Hardy.....Hobart Bosworth
Leon Roche.....Robert McKim
Ralph Alden.....Freeman Wood
"Grouch" Murphy.....Al Kaufman
Peroxide.....Muriel Frances Dana
Helen Maitland.....Elinor Fair

Scenario by C. Gardner Sullivan.
Direction by Lambert Hillyer.
Length, 5,654 Feet.

The Story

Helen Maitland finds herself trapped in the desert at the mercy of a brutal sea captain and an unprincipled half-breed, proprietor of the only inn accessible. She makes her first friend in the person of a little waif and it is the influence of the child at the timely moment that saves Helen. Then she finds not only protection, but romance.

Program and Exploitation Catchlines:

Hobart Bosworth Gives Everyone a Surprise This Time and Proves That a Strong Man Can Have Moments of Human Kindness Without Really Weakening—the "White Hands" of a Child Work the Miracle.

Exploitation Angles: Take the suggestion of the reviewer and play on the fact that this story is stronger because it is less revolting than some of the recent plays by this star. Try to resell him to those who have objected to the somewhat overdrawn characterizations. Tell them they will see this fine actor in a new light.

"The Show Shop"

Larry Semon has a good vehicle here in the role of property man in a vaudeville house. The cast is rather elaborate and the contributors to the comedy value are many, as the performers on the stage, different ones among the audience and the star take turns in bringing laughs. More because it is constantly vivacious than because it is original, this subject wins, as the familiar thrills of the railroad track and the stunt of making almost everyone in the cast occupy much of the two reels. There is a large chorus of attractive girls that should count for a good selling angle. The comedy is a Vitagraph.—M. K.

"Billy Jim"

Fred Stone Star of Mediocre Western Production Distributed by R. C. Pictures.

Reviewed by C. S. Sewell.

Neither the presence of Fred Stone, the celebrated stage star, nor the direction of Frank Borzage have succeeded in making "Billy Jim," an R-C picture, more than a mediocre offering. For one thing, Mr. Stone plays a typical Western role, which aside from a little fancy rope work, does not afford him the same opportunities as his stage vehicles.

The story of the production is not convincing and is a variation of the oft-used theme of the uncouth Westerner who, through persistence and fortuitous circumstances which give him the opportunity for heroic work, finally wins the girl. The reason for certain of the action is not always clearly brought out, and in one scene, after being left at the hotel, the girl suddenly appears in the midst of the action at the mining claim apparently some distance away as the remainder of the party have journeyed by auto.

There is, however, a certain breeziness about Fred Stone's work and a rapidity of movement, which has been aided by some beautiful scenic shots of the mountain and lake country. Considerable of the sympathy necessary for the hero is alienated by his getting joyfully intoxicated early in the picture and immediately after, apparently thoroughly sober, holding up a poker game to obtain money to follow the girl, and this is not entirely atoned for after you have been led to believe that he is throwing a big bluff of wealth in a swell hotel, to find that despite his uncouth manners and dress, he is a rich ranch owner.

The Cast

Billy Jim.....Fred Stone
Martha Dunforth.....Millicent Fisher
Dudley Dunforth.....George Hernandez
Jimmy ..... William Bletcher
Mrs. Dunforth.....Marian Skinner
Roy Forsythe.....Frank Thorne

Story by Jackson Gregory.
Scenario by F. H. Clark.
Directed by Frank Borzage.
Length, 4,900 Feet.

The Story

Billy Jim, posing as a happy-go-lucky cow-puncher, gets into a dispute and ropes a man over the top of a railroad train. A girl aboard the train berates him for such actions, and he immediately loses his heart. That night he gets drunk and wanders into a cabin where he finds her bound to a chair. Releasing her, he learns she is going on to a swell resort with her father. As he is broke, he holds up a card game and with the money hires a car and beats her there. He begins to press his suit, but she does not care for his uncouth ways or manner and believes him guilty of the robbery as he is spending so much money. Trouble develops at her father's mining camp nearby and Billy Jim succeeds in routing the claim-jumpers and saving the property, thus downing the villain's plans. The arrival of the sheriff to arrest him for the robbery is instrumental in revealing the fact that Billy Jim is one of the richest men in the West. After this, he leaves, but the girl soon follows and all ends happily.

Program and Exploitation Catchlines:

One of the Stage's Foremost Actors in a Virile Story of the Great West.

As a Happy-Go-Lucky Cowboy He Won Her, Then She Learned That He Was a Rich Cattle Owner.

Exploitation Angles: Sell this all on Fred Stone, selling him on his stage career.

"Via Wireless"

Below the standard of the first two of the three-reel Pathe Playlets is this one. Not only is the story not as interesting, but the style of the gowns worn by Gail Kane show plainly that this picture, which has been cut down from a five-reel production, was made several years ago. This is also borne out by the presence of an auto with a 1915 license plate, and in addition, the technique of the picture is not up to modern standards. The plot is obvious and devoid of suspense, and one of the most interesting points in the picture are the scenes in a steel mill during the casting of a large cannon. Bruce McRae and Gail Kane appear in the leading roles, while Paul McAllister is cast as an eccentric inventor. Mr. McRae gives the best performance of the three and the other two are inclined to overact.—C. S. S.

"School Days"

A delightful travesty on the days when we were kids is released by Fox Film under the title of "School Days." To people with a suggestion of humor in their make-up, its absurdities will appeal wonderfully, thanks to Al St. John, Snooky, the chimpanzee, and the unnamed chap who plays the school teacher. The fun is of the slapstick variety but manages to reflect the viewpoints and high-lights of youth, so that it is very human stuff. The schoolroom scene is the principal one, though the comedy starts off with a bang by showing St. John's labor-obviating devices in the home. —S.S.

"The Night Rose"

(*Continued from page 660*)

The Cast

Georgia Rodman .....Leatrice Joy
O'Rourke .....Lon Chaney
Graham .....John Bowers
Jimmy .....Cullen Landis
Clancy .....Richard Tucker
Mary Rodman .....Mary Warren
Mrs. Rodman .....Edythe Chapman
Sally .....Betty Schade
Pierson.....M. B. ("Lefty") Flynn
Courey .....H. Milton Ross
Garrison .....John Cossar

Story by Leroy Scott.
Scenario by Arthur F. Statter.
Directed by Wallace Warsley.
Length, Six Reels.

The Story

The power of a leader of the underworld is seen to reach into the very halls of justice. Political heroes are the pawns of the mighty character who controls them through fear and through a secret organization of cut-throats and robbers. However, the leader of this gang is undone by a woman.

The climax of the picture takes place in a magnificent ballroom, where the underworld Czar is about to dance with his new "girl." But in order to get her fiance out of the way, he has had him shot. Though this turns out not to be fatal, it nerves the girl to the point of appearing at the ball with the intention of taking the gangster's life. How her aim is thwarted but her intention carried out by another, forms one of the most exciting moments in a picture replete with thrills.

Exploitation Angles: Play up Chaney and make it clear just what the picture is, since the title is so deceptive. Always link "underworld" with the title announcement. Don't figure that Leroy Scott's name stands for that type of story. Tell them. You might get some interest by referring to the New York ban and ask your patrons what they think.

A Sample of the Service Given by MOVING PICTURE WORLD. *Sixteen Reviews in This Issue.*

Newest Reviews and Comments

"Crossing Trails"

A Western "Thriller" Directed by Cliff Smith For Associated Photoplayers.

Reviewed by T. S. daPonte.

Though a word of explanation by the muchly villain-pursued heroine of "Crossing Trails" in the beginning of the picture would have made it unnecessary to go on with the rest of the story, she, however, kept her secret to herself and thereby gave endless opportunity for the villains to continue to pursue her, and the hero a no less number of chances to save her from their clutches.

Villains of the extreme melodramatic type beleagured her on every side throughout the length of the film. Every bush or boulder—it is a Western film—seemed to give them chances to hide themselves, only to spring out upon the unsespecting heroine. But you could rest assured that no sooner was she in their clutches, than the hero, in the person of Jim Warren, would appear upon the scene and with his trusty gun or no less trusty right fist regain the damsel from their nefarious clutches. Oh, yes, it is just that sort of play in which the villains can best be described as "nefarious," and the female lead as a "damsel."

However, though, the chief female actor kept her own counsel, said no word of explanation to anyone, for the purpose, it appeared of allowing the film to run its gamut of heroics, the picture will, probably, be a fair box-office attraction, especially appealing to the fans who like to see their heroes step in at the opportune moment to the entire discomfiture of the bad-man. The photography is excellent and the cast does its level best to put the story across.

The Cast

Jim Warren.....Pete Morrison
Helen Stratton.....Esther Ralston
Buster Stratton.....John McL. Hatton
"Red" Murphy.....Lew Meehan
Peter Marcus.....Floyd Taliaferro
"Bull" Devine.....J. B. Warner
Mrs. Warren.....Billie Bennett

Story by L. V. Jefferson.
Directed by Cliff Smith.
Photographed by John Thompson.
Length, 4,800 Feet.

The Story

The villain tries to force the heroine to marry him, and shoots the parson when he refuses to perform the ceremony. Thinking she'll be blamed for the murder the heroine flees and takes refuge on the ranch of Jim Warren. Here she is captured by the villain, and recaptured by Jim, this see-saw proceeding being enacted several times. There is a happy ending when the villain is finally thrown from a cliff, the heroine finds herself heiress to a fortune, and Jim after several declarations of love is finally accepted.

Exploitation Angles: Sell the melodrama in this and you'll please your patrons. Lay it on thick to get in those who like their dramas to be intense.

"Stage Struck"

This single-reel Pathe comedy, starring Snub Pollard, assisted by Marie Mosquini and Noah Young, is a travesty on small town melodrama, in which the laughs are obtained by the use of true and tried broad comedy material. In entertainment value it ranks just a little above the average of this series of comedies. Snub is a stage door Johnnie who gets a chance as an actor when the leading man quits in a huff. He has various amusing experiences until the ex-leading man breaks up the show by starting to set off fireworks in the gallery.—C. S. S.

"The Villain in Disguise"

Paul Terry, in this single-reel cartoon comedy, distributed by Pathe, has again cleverly modernized, with humorous touches, one of Aesop's fables teaching that "a villain may disguise himself, but he will never fool the wise." In this instance, the cartoonist has pointed the moral by means of a cat which after eluding a dog cop, adopts various disguises and seeks to overcome a family of mice at dinner. The father of the mouse family, however, is not fooled, and going to the roof pushes over a chimney, thereby stunning the cat who is then captured by the officer dog. —C. S. S.

"Man to Man"

Good Entertainment Provided in Breezy Universal-Jewel Starring Harry Carey.

Reviewed by C. S. Sewell.

Opening on one of the islands of the South Seas, the action of "Man to Man," a Universal-Jewel, starring Harry Carey, soon shifts to a Western ranch. Not only is this one of the most entertaining of this star's pictures, but it also gives him opportunities for some of the best acting of his career. The story is interesting, with considerable pathos supplied by an ex-foreman who has been blinded through the treachery of the inevitable rascally foreman who also seeks to get the best of the hero.

Another striking feature of this production is the excellent photography, there are some fine lighting effects, many good shots of large herds of cattle and good views of a cattle stampede which is checked by a brush fire.

The action of the picture is rapid, the work of the cast satisfactory and altogether it is a production which should please any audience that likes Western pictures.

Lillian Rich is excellently cast in the role opposite the star, while Charles LeMoyne is a typical Western villain. Willis Robard commands sympathy as the blind man and Harold Goodwin is well-suited to the role of Slim Barbee. While following the general lines of "Westerns," this production differs in several respects from the average productions of this type, which adds to its entertainment value.

The Cast

Steve Packard.....Harry Carey
Terry Temple.....Lillian Rich
Joe Blenham.....Charles LeMoyne
Slim Barbee.....Harold Goodwin
Bill Royce.....Willis Robard

Story by Jackson Gregory.
Scenario by George C. Hull.
Directed by Stuart Paton.
Photographed by William Thornley.
Length, 5,629 Feet.

The Story

Steve Packard, a derelict in the South Seas, who has served time for a crime he did not commit, rescues a woman from unwelcome attentions; she dies leaving her young daughter in his care. Soon after he receives a letter announcing that his father has died, leaving him a ranch and $10,000. Gradually recovering his self-respect he finally works his way back home, only to find that his possession of the property is beset with difficulties due to the enmity of his grandfather aided by the work of a rascally foreman. Steve, nothing daunted starts to overcome the difficulties and also to win the hand of a girl on the next ranch, who, however, does not seem to take kindly to his suit. The villain seeks to stampede Steve's cattle and being caught in the danger zone the girl declares her love. Steve succeeds in exposing the foreman's villainy and wins his grouchy grandfather over to his side, he of course wins the girl, and in a hand-to-hand encounter the villain is accidentally killed by a fall from a cliff.

Program and Exploitation Catchlines:

Story of the South Sea Islands and the Great West, With Plenty of Romance and Action.

Breezy Story Starring Harry Carey—a Charming Romance Amidst Wonderful Settings and Filled With Action, Pathos and Humor.

Exploitation Angles: Play this up on Carey and his past performances, telling them it is a Western story with some new angles, and starts down in the South Seas. Use plenty of the stills. They will help not a little to get the idea of novelty over.

"The Beautiful Liar"

Katherine MacDonald Assisted by An Excellent Cast in Entertaining Subject Offered by First National.

Reviewed by Clarence L. Linz.

"The Beautiful Liar," a First National production, offers sixty-two minutes of clean and amusing entertainment, and it gives to Katherine MacDonald an opportunity to show her ability to double in widely differing parts in the same photoplay. There is nothing particularly remarkable about this production, yet it made a good impression upon the audience which viewed its premiere appearance.

This feautre makes capital of the fact that it is a play without a villain to muss things up. Instead there are used two youthful characters representing villiany and happiness which appear among the titles. These seem to detract from, rather than add to the value of the picture for they break the thread of the story.

The story deals with the substitution of a young stenographer for a famous stage star to participate in private theatricals at a fashionable summer hotel. Both parts are played by Miss MacDonald. In return for her services she is given a vacation, free of expense, at the hotel. She is led into doing this by a fellow-employee—MacGregor—a canny Scotchman, who makes possible also a vacation for himself under the same conditions. This part is well played by Joseph J. Dowling. He shared in the favorable comment of the audience with Miss MacDonald. Wilfred Lucas, as Gaston Allegretti, the excitable hotel manager, was very funny and got into many laughable difficulties. Bobby Bates, as a young millionaire, who becomes infatuated with "The Beautiful Liar," and Kate Lester, as Mrs. Van Courtlandt-Van Allstyn, a society leader, help complete an excellent cast.

The Cast

Helen Haynes.....
Elsie Parmelee.....
Katherine MacDonald
Bobby Bates.....Charles Meredith
MacGregor.....Joseph J. Dowling
Mrs. Van Courtlandt-Van Allstyn.....
..... Kate Lester
Gaston Allegretti.....Wilfred Lucas

Adapted from George Marion's Story, "Peachie."
Scenario by Ruth Wightman.
Directed by Wallace Worsely.
Length, 5,236 Feet.

The Story

The story deals with an office girl, who, in order to save a summer resort hotel manager from losing his job and to give herself a vacation among the Four Hundred at the same time, consents to pose as the musical comedy queen while the latter is absent in Honoloulu. While masquerading as the footlight favorite at a society benefit she attracts the attention of a young Gotham millionaire who immediately falls in love with her. The romance starts at rehearsals and continues at a lightning-like pace to a satisfactory conclusion despite numerous complications en route.

Program and Exploitation Catchlines:

The Story of an Office Girl Who Found Herself a Gay Participator in the Frolics of the Four Hundred—She Decided It Was All Right to Lie, Provided She Did It Gracefully—It Proved a Romantic Experiment.

Exploitation Angles: Divide between Miss MacDonald and the story. The latter is not exactly new, but it always argues a good development, and will draw. Make all you can of the fact that this is a story without a villain.

Newest Reviews and Comments

"Should a Wife Work"

J. W. Film Corporation Presents Long Drawn-Out Photoplay Based On This Modern Problem.

Reviewed by C. S. Sewell.

Though the title is argumentative and has good exploitation possibilities, "Should a Wife Work?" distributed on the State right market by J. W. Film Corporation does not present any new angle or aid in the solution of this modern social problem, for in one instance in the story it means happiness and in the other just the reverse. Certainly in the case of the couple selected for the most prominent roles, the answer must be in the affirmative if the wife desires to keep the domestic establishment running.

The story is not uninteresting and considerable sympathy is established for the wife, but one of its most serious defects is that it is entirely too long drawn out, there is an anti-climax some distance from the end which gives the spectator the impression that the story is about over, and then the thread is taken up again at considerable length. There are also certain angles to the story, dealing with the other couple, which are not made sufficiently clear, and considerable theatric matter dealing with the young husband's unwarranted jealousy, which does not further the main theme and only serves to show him up as somewhat of a cad.

Edith Stockton is attractive as Betty, the wife who by working finds happiness, and brings to this role a charm of manner and ability which elicits your sympathy. Alice Lowe is somewhat negative in the subordinate role of the other wife while Stuart Robson is satisfactory as her husband, but has little to do. As Betty's husband, Louis Kimball is well cast, and has a pleasing personality.

Judicious cutting of several hundred feet, and re-editing, would materially strengthen the dramatic values of this production and increase its hold upon the average audience.

The Cast

Betty Evans.....Edith Stockton
Nina Starr.....Alice Lowe
Ed. Barnes.....Stuart Robson
David Locke.....Louis Kimball
Madame Theodora.....Elinor Curtis
Jim Paget.....Walter McEwen
Larry Grant.....Harry Mowbray

Directed by Horace G. Plymptom.
Length, 6,850 Feet.

The Story

Two girls, classmates as school, pursue different pathways, Betty teaches music in a modest way, while Nina marries a young lawyer, but tiring of "humdrum" life seeks a career on the stage. Chance later brings the two girls together and Paget, wealthy but unscrupulous, seeks to compromise Betty. Later she meets David and marries him only to find out that his income depends on royalties from an invention that Paget controls. Paget again seeks to force his attentions on Betty, cuts David's royalty, and Betty gets a position as a singer without letting David know she is paid for it. Circumstances get worse and end in a fight between Paget and David, in which the latter's new invention is destroyed. Starting again in an out-of-town job he is successful through the use of money supplied in a round-about way by his wife and everything ends happily, but only after David has, because of jealousy, nearly wrecked the home his wife has tried so hard to maintain. Nina, through Betty's efforts, is also reconciled to her husband.

Program and Exploitation Catchlines:

Two Sides of the Modern Social Problem, "Should a Wife Work?" Presented in an Entertaining and Interesting Photoplay.

"Should a Wife Work?"—See This Entertaining Photoplay Which Presents in an Interesting Way, Two Sides of This Modern Social Problem.

Exploitation Angles: All you need is this title and printer's ink. Organize a wive's strike. Make a special appeal to office and shop workers through a throwaway distributed to their places of employment.

"Nancy from Nowhere"

Bebe Daniels' Picture Mingles Good Comedy With Strong Melodrama.

Reviewed by Sumner Smith.

Rapid transitions mark Bebe Daniels' latest Realart picture, "Nancy from Nowhere," distributed by Paramount. First, the star is seen in rags and tatters, a wretched, mistreated little girl; then in the clothes of the rich; then once again in rags. The beginning is sheer melodrama, the middle is partly farce comedy and at the end there is more melodrama. Giving the chic actress the role of a wistful little drudge is apparently an experiment, to see if she is successful in roles other than the farce comedy sort, and yet they couldn't refuse her the chance to bring the laughs. Therefore, while essentially melodramatic, the picture has a curious sprinkling of light funmaking.

Miss Daniels proves she is versatile. As the butt of her stepmother's anger and the object of her stepfather's evil intentions she is a pathetic little person. As the girl who ran away wearing her stepmother's black bombazine dress she is uproariously funny. But because of the picture's peculiar make-up, as a whole it does not register realism. It is powerfully true when the star and James Gordon and Vera Lewis are together in a scene. The latter two, as the step-parents, are realistic to the ninth degree—seldom have more thoroughly despicable people been depicted on the screen.

Nevertheless it seems true that "Nancy from Nowhere" will appeal, especially to the women. The comedy is of the sort that will go straight to the feminine heart, and the different crises are of particular interest to women. The picture would have been greatly strengthened by a more virile delineation of the boy hero—Edward Sutherland has made him a petulant kid. No such weak boy could have knocked the villain unconscious, for Gordon is a very husky individual.

The Cast

Nancy ..... Bebe Daniels
Jack Halliday.....Edward Sutherland
Mrs. Kelly.....Vera Lewis
Mr. Kelly.....James Gordon
Mrs. Halliday.....Myrtle Stedman
Martha ..... Alberta Lee
Elizabeth Doane.....Helen Holly
Mrs. Doane.....Dorothy Hagen

Story by Grace Drew and Kathrene Pinkerton.
Adapted by Douglas Doty.
Directed by Chester M. Franklin.
Photographed by George Folsey.
Length, 5,167 Feet.

The Story

Nancy, an orphan, lives with the Kelly's, a disreputable pair, in a country shack. She meets Jack Halliday, a wealthy city boy, who advises her to run away. She accidentally turns up at his home and is taken in. Jack's erstwhile sweetheart wires his parents to return and evict her, and they do, as she is not of their class. Jack finds her back with the Kelly's and tells her he wants to marry her.

Program and Exploitation Catchlines:

Bebe Daniels, the Chic, Dashing Actress, Turns Shabby and Wistful—and How She Touches the Heart Strings!

A Wistful Little Nobody, Not a Mischievous Hoyden—That's Bebe Daniels in Her Latest Realart Picture.

Exploitation Angles: Bebe Daniels in a ragged dress is going to sell more tickets than just Bebe Daniels, so play this angle up. Tell them it is different from the average Daniels play and get interest for this. You might offer a prize for anyone who can name a more despicable pair of parents than the heroine has to own.

"One Glorious Day"

Paramount Picture With Will Rogers As Star a Well Presented Novelty Full of Imagination.

Reviewed by Fritz Tidden.

Exhibitors who supply entertainment to a clientele that has been heard to grumble mildly about the sameness of the fare it might have been getting will do well to counteract the criticism with "One Glorious Day." The film is a distinct novelty, written with imagination, which no one will contradict is an all too rare quality. It is staged with distinction and has the box-office advantage of equal program prominence of two stars and are popular in the extreme—Will Rogers and Lila Lee.

Because of its peculiar novelty and incorporated imagination, "One Glorious Day" resolves itself into an entertainment of high order. It has a hint of the psychological, presented in a simple fashion, which is greatly in its favor in interesting and spectator. The psychological significance is just strong enough to promote talk about the film, which will help in promotion, but it is not so prominent as to be classed as the dreaded so-called "high-brow." It has genuine love interest, pathos and enough thrills to satisfy those who demand excitement. And the whole thing is presented in a whimsically humorous vein.

Not only is the picture a novelty in itself, but it furnishes Will Rogers with a role that is decidedly different from anything he has ever attempted. With it he is eminently successful. Lila Lee has nothing out of the ordinary to do, but for what she is called upon she performs charmingly. John Fox as "Ek" does well. The rest of the cast is adequate. "One Glorious Day" is expertly directed, and the mechanics of handling the spirit stuff is especially well done. The spirit world scenes in the initial stages of the picture are unusually interesting and picturesquely queer.

If you want to give them something different, here it is.

The Cast

Ezra Botts.....Will Rogers
Molly McIntyre.....Lila Lee
Ben Wadley.....Alan Hale
"Ek" ..... John Fox
Pat Curran.....George Nichols
Mrs. McIntyre.....Emily Rait
Bert Snead.....Clarence Burton

Story by Walter Woods and A. B. Baringer.
Scenario by Walter Woods.
Directed by James Cruze.
Length, 5,100 Feet.

The Story

Professor Botts is a meek, shy man who loves Molly McIntyre but is too backward to tell her so. The professor tells the spiritualist society of which he is the chairman, that he will go into a trance, leave his body and appear in their midst in spirit form. When his spirit leaves his body, "Ek," a spirit with fighing propensities, enters the body of the professor. The changed professor then arises, shocks the entire town by his changed self, whips several scheming politicians who are trying to threaten him, gets slightly intoxicated, saves Molly by thrashing Ben Wadley, a scoundrel who had designs upon Molly, and then returns to the study, where the overtaxed body faints. The spirit "Ek" leaves the body and the distracted spirit of the professor in great delight, again enters its fleshly form. Ezra finds that Molly loves him and doesn't remember anything that has happened while "Ek" inhabited his body, not knowing of that change. He is nominated for mayor, finds perfect bliss in his romance and all ends happily when he takes Molly to his heart.

Exploitation Angles: If Rogers is new to your Paramount audiences, sell the general idea of the comedian along with the play. Otherwise just tell them that this is one of the best vehicles the comedian has ever had and that the line forms on the right.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus of reviews appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. Unless otherwise specified, all subjects are five-reel dramas. For pictures previously released refer to Index in last issues for February, April, June, August, October and December.

ARROW

Features

The Star Reporter.
The Stranger in Canyon Valley.
Dangerous Paths (Neva Gerber). R-948.
The Yankee Go-Getter (Neva Gerber).
God's Country and the Law (Curwood Productions).
Screenart Series.
The Broken Spur (Jack Hoxie). R-321.
Five Westerns starring Roy Stewart and Marjorie Daw.
Six Jack Hoxie Features.
Five Society Dramas starring Neva Gerber.
Nan of the North (Ann Little).
Fifty-two Two-Reel Comedies.
Love, Hate and a Woman (Grace Davison). R-587. Dec. 3.
The Girl from Porcupine (Six Reels). R-712. Dec. 10. (C-849. Dec. 17).
Dead or Alive (Jack Hoxie). (C-1120. Dec. 31).
Ten Nights in a Barroom (R-312. Jan. 21).

Serials

The Blue Fox (Anna Little). R-539.
Thunderbolt Jack (Jack Hoxie).

Comedies

Eighteen Single Reel Spotlights (Violet Joy and Billy Fletcher).
Fourteen Two-Reel Broadway (Eddie Barry, Harry Gribbon, Helen Darling).
Twelve Two-Reel Cruelywed (Lillie Leslie, Paul Wiegel).
Twelve Two-Reel Speed (Neely Edwards, Charlotte Merriam).
Fourteen Two-Reel Mirthquakes (Bobby Burns).

ASSO. EXHIBITORS

FEATURES

What Women Will Do (Anna Q. Nilsson).
The Rider of King Log (Special). C-495.
The Road to London (Bryant Washburn). R-642; C-47.
Handle With Care. R-553. Feb. 4.

HAROLD LLOYD COMEDIES
(Two Reels Each)

Now or Never.
Among Those Present.
Never Weaken. R-946.
A Sailor Made Man. R-590. Dec. 3. C-705. Dec. 10.

PLAYGOERS' PICTURES

The Family Closet.
Discontented Wives.
The Ruse of the Rattler (R-429. Jan. 28).
Anne of Little Smoky (R-427. Jan. 28).
Reckless Chances (R-429. Jan. 28).

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).
Battle of Jutland (Three Reels). R-586. Dec. 8.

Selig-Rork
(Two Reels Each)

The Ne'er to Return Road. R-808.
The White Mouse. R-96.

Christie Comedies
(Two Reels)

No Parking (R-853. Dec. 17).
One Stormy Knight (R-205. Jan. 14).

Torchy Comedies

Torchy's Frame-up. R-335.
Torchy Takes a Chance. (R-115. Jan. 7).
Battlin' Torchy (R-429. Jan. 28).

Mermaid Comedies

Free and Easy.
Rolling Stones. R-1126. Dec. 31).
Step This Way. (R-552. Feb. 4.

Vanity Comedies

Eat and Be Happy.
Paying Patients.

Robert C. Bruce Series

Unknown Switzerland (R-1129. Dec. 31).
Bonnets of Aunergne (R-112. Jan. 7).

Chester Outing Scenics

Save Your Carfare.
No More Gasoline.

Gayety Comedies

Oh! Brother.
Say Uncle.

Chester Screenics

From Dear to Dam.
Buzz-z-.
New Wine in Old Bottles.
Old Moose Trails.

Miscellaneous.

The Crater of Mt. Katmai.
Could Columbus Discover An American.

Punch

Country Chickens. (R-115. Jan. 7).
A Rural Cindarella. R-217.

Chester Comedies

Snooky's Fresh Heir.
The Last Hops.

Sketchografs

Seeing Greenwich Village.
What's the Limit? (One Reel).

Cinal (Slow Speed)

Annette Kellerman in High Diving.
The Manly Art of Self Defense.

Campbell Comedies

Stolen Glory.
Assorted Heroes (R-853. Dec. 17).
Schoolday Love (R-426. Jan. 28).

Toonerville Comedies

The Skipper's Last Resort (Two Reels).

World Wanderings

Let's Go—to the South Seas (One Reel).

FAMOUS PLAYERS-LASKY

October

Experience (George Fitzmaurice Production). 6,560 Ft. R-827; C-49.
After the Show (Wm. DeMille Production). 5,884 Ft. R-810; C-895.
Beyond (Ethel Clayton). 5,248 Ft. R-219; C-397.
Three Word Brand (W. S. Hart). 6,638 Ft. R-694; C-759.
Peter Ibbetson (Wallace Reid and Elsie Ferguson). R-1074; C-159.

November

Ladies Must Live (Tucker Production). 7,482 Ft. R-714. Dec. 10. C-849. Dec. 17).
The Bonnie Brier Bush (Crisp Production). 4,622 Ft.
The Sheik (Melford Production). 6,579 Ft. R-336. Vol. 53, P. 397.
The Call of the North (Jack Holt). 4,823 Ft. R-715. Dec. 10. (C-849. Dec. 17).
Enchantment (Marion Davies). 6,982 Ft. R-219; C-289.

December

Exit—the Vamp (Ethel Clayton). 4,545 Ft. R-428. Jan. 28.
Get-Rich-Quick Wallingford (Cosmopolitan Production. 7,381 Ft. (R-855. Dec. 17.) (C-108. Jan. 7).
Don't Tell Everything (Reid-Swanson-Dexter). 4,939 Ft. (R-981. Dec. 24). C-1120. Dec. 31).
Just Around the Corner (Cosmopolitan Production). R-206. Jan. 14. (C-312. Jan. 21).
White Oak (Wm. S. Hart). R-1,077; C-289. 6,208 Ft.
The Little Minister (Betty Compson). R-112. Jan. 7. C-202. Jan. 14.
Under the Lash (Gloria Swanson). R-218; C-289. 5,675 Ft.
The Bonnie Brier Bush (Donald Crisp Production). R-714. Dec. 10. (C-849. Dec. 17).
Fool's Paradise (DeMille Production). R-982. Dec. 24. (C-1120. Dec. 31).
Three Live Ghosts (Fitzmaurice Production). R-207. Jan. 14. (C-312. Jan. 21).
The Bride's Play (Marion Davies). R-330. Jan. 21.

January

Rent Free (Wallace Reid). R-116, Jan. 7. C-202, Jan. 14. 4661 feet.
Miss Lula Bett (Wm. De Mille, prod.). 5,904 feet. R-1126, Dec. 21. C-108, Jan. 7.
Back Pay (Cosmopolitan prod.). 6460 feet.
A Prince There Was (Thomas Meighan). 5,533 feet. R-587. C-705, Dec. 10.
The Lane That Had No Turning (Agnes Ayres). 4,892 feet. R-318. Jan. 21. C-546. Feb. 4
The Bride's Play (Cosmopolitan, Marion Davies. 6,476 feet. R-321, Jan. 21.
Three Live Ghosts (Fitzmaurice prod.). 5,784 feet. R-217, Jan. 14.
The Law and the Woman (Betty Compson). R-426. Jan. 28. C-546. Feb. 4.
The Last Payment (Pola Negri). R-431. Jan. 28.
Saturday Night. R-550. Feb. 4.

BURTON HOLMES
(One Reel Each)

Rural Java.
Santa Fe—the City Different.
Seeing San Marino.
Watching the Wayands. R-1128. Dec. 31).
In Old Granada (R-425. Jan. 28).
A Fairy Foreland. R-320. Jan. 21.
Stamboul (R-427. Jan. 28).
Along the Rio Grande.
At the Damascus Gate.
Lake Maggiori.
First Families of America.

PARAMOUNT MAGAZINE

Issued Weekly (One Reel Each—Contains Magazine Subjects and Cartoon).

REALART PICTURES

Moonlight and Honeysuckle (Mary Miles Minter). R-830; C-885.
Don't Call Me Little Girl (Mary Miles Minter). R-113; C-291.
A Private Scandal (May McAvoy). R-847; C-291.
The March Hare (Bebe Daniels). R-538; C-695.
A Heart to Let (Justine Johnston). R-636; C-695.
Little Italy (Alice Brady). R-539; C-695.
Her Sturdy Oak (Wanda Hawley). R-828; C-885.
One Wild Week (Bebe Daniels). R-451.
The Land of Hope (Alice Brady). R-114. C-695.

SEASON 1921-1922

Room and Board (Constance Binney). R-819; C-273.
Her Winning Way (Mary Miles Minter). R-576; C-649.
Everything for Sale (May McAvoy). R-945; C-1023.
Dawn of the East (Alice Brady). R-945; C-1023.
The Case of Becky (Constance Binney). R-947; C-1023.
The Speed Girl (Bebe Daniels). R-457. Nov. 26. C-581. Dec. 3.
Morals (May McAvoy). R-114. Jan. 7.
First Love (Constance Binney). R-204. Jan. 14.
The Love Charm (Wanda Hawley). R-205. Jan. 14.
Hush Money (Alice Brady). R-319. Jan. 21. C-546. Feb. 4.
Too Much Wife (Wanda Hawley). 4,227 feet. R-317, Jan. 21.
Nancy From Nowhere (Bebe Daniels).
Tillie (Mary Miles Minter).
A Virginia Courtship. R-551. Feb. 4.

FEDERATED EXCHANGES

Screen Snapshots.
Joe Rock Comedies (1 reel).

SPECIALS

Dangerous Toys. R; Vol. 49, P. 989.
Good-Bad Wife.
Heidi of the Alps. (Prizma).

MONTE BANKS COMEDIES

Squirrel Food. R-692.
Fresh Air. R-811.
Cleaned and Dry. R-219.

HALLROOM COMEDIES
(Two Reels)

Beach Nuts.
At Your Service.
Matinee Idols.

SERIAL

Miracles of the Jungle.

CHESTER COMEDIES

Snooky's Twin Troubles (Two Reels). R-330.
Snooky's Labor Lost. (Two Reels).

FIRST NATIONAL

Toonerville's Fire Brigade (Two Reels). R-880.
Wedding Bells (Constance Talmadge. R-930; C-397.
Serenade (R. A. Walsh Production). R-320; C-397.
Wife Against Wife (Whitman Bennett Production). R-552. Feb. 4.
One Arabian Night (Pola Negri). R-574; C-759.

Note—Refer to top of page for explanation of reference marks

CURRENT FILM RELEASE DATES

Bits of Life (Marshall Nellan Special). C-1076; C-47.
The Idle Class (Two Reels—Chaplin). R-574; C-895.
The Child Thou Gavest Me (Stahl Production). 6,091 Ft. R-943.
Woman's Place (Constance Talmadge). 5,645 Ft. R-1075; C-47.
Two Minutes to Go (Charles Ray). R-96; C-159.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P. 392; C-R, P. 668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P. 390; C-R, P. 668; Ex. Vol. 49, P. 55, 155, 158.
The Wonderful Thing (Norma Talmadge). R-458. Nov. 26. C-581. Dec. 3.
Tol'able David (Richard Barthelmess). R-589. Dec. 3. (C-849. Dec. 17).
Stranger Than Fiction (Katherine MacDonald). R-705. Dec. 10. C-976. Dec. 24.
The Lotus Eater (John Barrymore). R-715. Dec. 10. (C-849. Dec. 17).
All for a Woman (Foreign Film). R-855, Dec. 17. C-1120. Dec. 31. C-202. Jan. 14.
Love Never Dies. R-854. Dec. 17. C-976. Dec. 24.
R. S. V. P. (Charles Ray). R-982. Dec. 24. C-1120. Dec. 31.
Stardust (Hope Hampton). R-1126. Dec. 31. C-108. Jan. 7.
My Boy (Jackie Coogan). R-112. Jan. 7. C-202. Jan. 14.
Playthings of Destiny (Anita Stewart). C-202. Jan. 14.
The Invisible Fear (Anita Stewart). R-430. Jan. 28.
Her Social Value (Katherine MacDonald). R-426. Jan. 28.
My Lady Friends (Mr. and Mrs. Carter DeHaven).
Alf's Button (Special).
Polly of the Follies (Constance Talmadge).
Her Mad Bargain (Anita Stewart).
Woman's Side (Katherine MacDonald).
Love's Redemption (Norma Talmadge). R-321. Jan. 21.
The Beautiful Liar (Katherine MacDonald).
The Song of Life (Stahl Production).
Kindred of the Dust (Walsh Production).
The Rosary (Selig-Rork).
The Barnstormer (Charles Ray).

ASSOCIATED PRODUCERS
RELEASED THROUGH FIRST NATIONAL

Blind Hearts (Hobart Bosworth). R-1076; C-159.
The Silent Call. R-549. Nov. 26. C-531. Dec. 3.
The Sea Lion (Bosworth). R-317. Jan. 21.

THOMAS H. INCE PRODUCTIONS

Mother O' Mine. R-747; C-47.
Cup of Life. R-318; C-397.
Hail the Woman (R-203. Jan. 14), (C-312. Jan. 21).

J. PARKER READ, JR.

I Am Guilty (Louise Glaum). R-85; C-149.
Greater Than Love. R-829; C-885.

ALLAN DWAN PRODUCTIONS

A Broken Doll. R-751.
The Sin of Martha Queed (Six Reels). R-710. Dec. 10. (C-1120. Dec. 31).

MAURICE TOURNEUR PRODUCTIONS

The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons. R-114; C-189.

MACK SENNETT PRODUCTIONS

Molly O (Mabel Normand). R-587. Dec. 3. C-705. Dec. 10.
By Heck. R-322. Jan. 21.
Be Reasonable (R-426. Jan. 28).
Bright Eyes (R-427. Jan. 28).

J. L. FROTHINGHAM

The Ten Dollar Raise. R-323; C-387.
Pilgrims of the Night. R-831; C-385.
Shattered Idols.

FOX FILM CORP.

SPECIAL

Over the Hill. 10,700 Ft. R; Vol. 46, P-623.
A Connecticut Yankee in King Arthur's Court. 7,600 Ft. R; Vol. 48, P-805; C; Vol. 49, P-135.
Shame. 8,200 Ft. R-789; C-885.
Perjury. 7,400 Ft. R-932; C-273.
Footfalls (Tyrone Power). R-448; C-649.
The Last Trail. R-555. Feb. 4.
The Queen of Sheba. 9,559 Ft. Vol. 49. R-879; C-947.

WILLIAM FARNUM

His Greatest Sacrifice. R-205; C-267. 6,500 Ft.

PEARL WHITE

Beyond Price. R-326.

TOM MIX

Trailin'. (R-113. Jan. 7. C-202. Jan. 14).
The Rough Diamond. R-217; C-289.
Sky High (R-1126. Dec. 31. C-108. Jan. 7).

DUSTIN FARNUM

The Primal Law. R-575; C-759.
The Devil Within. 5,997 Ft. R-583. Dec. 3. C-705. Dec. 10.

BUCK JONES

Bar Nothing. 4,311 Ft. R-809.
Riding With Death. R-456. Nov. 26. C-581. Dec. 3.

WILLIAM RUSSELL

The Lady from Longacre.
The Roof Tree (R-113. Jan. 7. C-202. Jan. 14).
Desert Blossoms (R-116. Jan. 7. C-202. Jan. 14.
The Strength of the Pines. R-551. Feb. 4.

SHIRLEY MASON

Queenie. 5,174 Ft. R-693; C-759.
Jackie. (R-1128. Dec. 31. C-202. Jan. 14).
Little Miss Smiles (R-428. Jan. 28).

TWENTIETH CENTURY BRAND

Cinderella of the Hills (Barbara Bedford). R-95; C-159.
Bucking the Line (Maurice Flynn). R-336; C-397. Nov. 26.
The Jolt (Murphy-Walker). R-456. Nov. 26. (C-1120. Dec. 31).
Whatever She Wants (Eileen Percy). R-981. Dec. 24. (C-1120. Dec. 31).
Gleam O' Dawn (Barbara Bedford). R-206. Jan. 14. C-546. Feb. 4.
Winning With Wits (Barbara Bedford). R-318. Jan. 21.

SERIALS

Fantomas (Twenty Episodes). R; Vol. 48, P-215.

CLYDE COOK
(Two Reels Each)

The Sailor.
The Toreador. R-446.
The Chauffeur. (R-115. Jan. 7).

AL ST. JOHN SERIES
(Two Reels Each)

The Happy Pest.
The Indian.
Fool Days. (R-980. Dec. 24.)

MUTT AND JEFF CARTOONS
(One Reel Each)

Fast Freight.
The Stolen Snooze.
Getting Ahead.
Bony Parts.

SUNSHINE COMEDIES
(Two Reels Each)

Long Live the King.
Pardon Me. (R-116. Jan. 7).
Try and Get It. R-318. Jan. 21.
False Alarm (R-429. Jan. 28).
Hold the Line. R-553. Feb. 4.

GOLDWYN

Boys Will Be Boys (Will Rogers). R-208.
An Unwilling Hero (Will Rogers). C-739; R-440.
Beating the Game (Tom Moore). 5,053 Ft. R-448; C-529.
The Man from Lost River.

SEASON 1921-1922

Theodora (Italian Spectacle). 10,000 Ft. R-1073. R-47.
All's Fair in Love. 4,979 Ft. (C-397. Nov. 26.)
Ace of Hearts. 5,884 Ft. (R-94; C-705. Dec. 10).
For Those We Love. 5,752 Ft. (R-853. Dec. 17. C-976. Dec. 24).
Invisible Power (6,613 Ft.). R-694; C-759.
Dangerous Curve Ahead (5,551 Ft.). R-810; C-895.
The Old Nest (7,899 Ft.).
From the Ground Up (Tom Moore). R-948; C-47.
Doubling for Romeo (Will Rogers). R-95; C-159.
Pardon My French (Vivian Martin). 5,620 Ft. R-113. Jan. 7. C-202. Jan. 14.
The Grim Comedian (Rita Weiman). 5,509 Ft. R-553. Feb. 4.
Poverty of Riches (Leroy Scott). 5,641 Ft. (R-589. Dec. 3. C-849. Dec. 17).
The Man from Lost River (Katherine N. Burt). 5,693 Ft. R-429. Jan. 28.
A Poor Relation (Will Rogers). 4,609 Ft.
From the Ground Up (Tom Moore). 4,495 Ft.
The Night Rose (Leroy Scott). 5,630 Ft.
Be My Wife (Max Linder). 4,470 Ft. R-750; C-163.
The Sin Flood (Special). R-317. Jan. 21.
Grand Larceny. R-552. Feb. 4.
The Glorious Fool. 5,392 Ft.
Man With Two Mothers.
His Back Against the Wall. 4,680 Ft.
Watch Your Step.
The Wallflower. 5,228 Ft.

W·W·HODKINSON

French Heels (Irene Castle). R-554. Feb. 4.

WARD LASCELLE

Rip Van Winkle (Thomas Jefferson). R-1074. C-397. Nov. 26.

WINNIPEG PRODUCTIONS

God's Crucible (All Star). R-319; C-529.
Cameron of the Royal Mounted. R-321. Jan. 21. C-546. Feb. 4.

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.
A Certain Rich Man. R-809; C-895.

ZANE GREY PICTURES, INC.

The Man of the Forest. R-434; C-603.
The Mysterious Rider. R-1075; C-47.

ROBERT BRUNTON PRODUCTIONS

The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

IRVIN V. WILLAT PRODUCTIONS

The Face of the World. R-538; C-539.
Fifty Candles. (R-980. Dec. 24. C-202. Jan. 14).

J. L. FROTHINGHAM PRODUCTIONS

The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

ROCKETT FILM CORPORATION

The Truant Husband.
Keeping Up With Lizzie (Enid Bennett). R-324; C-387.

HUGO BALLIN

The Journey's End. R-113; C-589.
Jane Eyre. R-948; C-47.

RENCO FILM CORPORATION

Lavender and Old Lace. R-92; C-149.
At the Sign of the Jack O'Lantern (R-426. Jan. 28).

TRIART PRODUCTIONS

The Beggar Maid (Mary Astor—Two Reels).
The Bashful Suitor (R-1127. Dec. 31).

DIAL FILM CORPORATION

The Light in the Clearing. 7,000 Ft. (C-715. Dec. 10. C-849. Dec. 17).

METRO

The Man Who (Bert Lytell). R-438; C-589.
Life's Darn Funny (Viola Dana). R-634; C-695.
Big Game (May Allison—Six Reels). R-829; C-49.
A Trip to Paradise (Bert Lytell—Six Reels). R-92.
The Match Breaker (Viola Dana). R-92; C-163.
The Infamous Miss Revell (Alice Lake). R-209; C-529.
There Are No Villains (Viola Dana). R-94; C-163.
Alias Ladyfingers (Bert Lytell). R-944; C-1023.
The Hole in the Wall (Alice Lake). R-588. Dec. 3. C-849. Dec. 17.
The Idle Rich (Bert Lytell).
Fightin' Mad (Six Reels). R-588. Dec. 3. C-705. Dec. 10.
The Fourteenth Lover (Viola Dana). C-705. Dec. 10.
The Golden Gift (Alice Lake). R-711. Dec. 10. C-1120. Dec. 31).
Glass Houses (Viola Dana).
The Right That Failed (Bert Lytell). R-854. Dec. 17. C-976. Dec. 24.

NAZIMOVA PRODUCTIONS

Camille. R-446; C-589.

S-L PRODUCTIONS

Garments of Truth (Gareth Hughes—Six Reels). R-209; C-397.
The Hunch (Gareth Hughes—Six Reels). R-944; C-1023.
Little Eva Ascends (Gareth Hughes). R-718. Dec. 10. C-849. Dec. 17.
Stay Home (Gareth Hughes).
I Can Explain (Gareth Hughes).

REX INGRAM PRODUCTIONS

The Conquering Power. R-339; C-493.
Turn to the Right. R-322. Jan. 21.
The Prisoner of Zenda.

TIFFANY PRODUCTIONS

Peacock Alley (Mae Murray). R-714. Dec. 3. C-849. Dec. 17.

Note—Refer to page 666 for explanation of reference marks

CURRENT FILM RELEASE DATES

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Ruth Roland is star of "The White Eagle."

The Power Within (W. H. Tooker). R-322. Jan. 21.

Week of January 8

No. 2 of White Eagle (The Red Men's Menace).
The Dog and the Mosquito (2/3 Reel Cartoon Fable).
Lose No Time (Pollard—One-Reel Comedy). R-202. Jan. 14.
The Canadian Lynx (Bob and Bill Series—One Reel).
Take a Chance (Lloyd—One-Reel Reissue).

Week of January 15

No. 3 of The White Eagle (A Strange Message).
The Dog and the Flea (2/3 Reel Cartoon Fable). R-320. Jan. 21.
Loose Change (One-Reel Parrott Comedy). R-322. Jan. 21.
The Bashful Lover (Truex — Two-Reel Comedy). R-319. Jan. 21.
The Non-Stop Kid (One-Reel Lloyd Reissue).

Week of January 22

No. 4 of The White Eagle (The Lost Trail).
Call the Witness (Pollard — One-Reel Comedy). R-522. Feb. 4.
The Bear and the Bees (2/3 Reel Cartoon Fable). R-430. Jan. 28.
That's Him (Lloyd—One-Reel Re-issue).

Week of January 29

No. 5 of White Eagle (The Clash of the Clans).
Years to Come (Pollard—One-Reel Comedy). R-430. Jan. 28.
The Miller and the Donkey (2/3 reel Cartoon Fable).
The Midnight Stage (Reissue—3-reel drama). R-551. Feb. 4.
She Loves Me Not (Lloyd—1-reel, Reissue).

Week of February 5

No. 6 of White Eagle (The Trap).
Blow 'Em Up (Pollard—One-Reel Comedy). R-555. Feb. 4.
The Fox and the Grapes (2/3 Reel Cartoon Fable). R-554. Feb. 4.
Dangerous Trails (Adventures of Bob and Bill—One Reel).
Convict 993 (3 reel Reissue—Irene Castle). R-555. Feb. 4.

Week of February 12

No. 7 of White Eagle (The Mysterious Voyage).
Stage Struck (One-Reel Pollard Comedy).
The Villain in Disguise (2/3 Reel Cartoon Fable).
Via Wireless (Three-Reel Reissue—Gail Kane).
Look Out Below (Lloyd—One-Reel Reissue).

Week of February 19

Rich Man-Poor Man (One Reel Parrott Comedy).
The Dog and the Thief (Two-Third Reel Cartoon Fable).
Hunting the Hawk (Three Reel Playlet Reissue).
The Big Idea (Lloyd Reissue, One Reel).

PIONEER FILM CORP.

A Western Adventurer (William Fairbanks). R-540.
The Mystery Mind (Fifteen Episode Serial).
Oh, Mary, Be Careful! (Madge Kennedy). R-321; C-759.
The Forgotten Woman (Pauline Stark). R-552. Feb. 4.
A Millionaire for a Day (Arthur Guy Empey).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-Reelers).
His Brother's Keeper (Martha Mansfield).

R-C-PICTURES

The Greater Profit (Edith Storey). R-115; C-695.
When Lights Are Low (Six Parts—Sessue Hayakawa). R-236; C-789.
The Sting of the Lash (Pauline Frederick—Six Reels). R-931; C-397.
Shams of Society (Walsh-Fielding Production—Six Parts). R-115. Jan. 7. C-202. Jan. 14.
A Wife's Awakening (Gasiner Production—Six Parts). R-94; C-397.
The Swamp (Sessue Hayakawa—Six Reels). R-94; C-159.
The Barricade (Cabanne Production—Six Reels). R-807; C-159.
The Foolish Age (Doris May). R-1073; C-47.
Possession. R-218; C-397. Nov. 26.
The Lure of Jade (Pauline Frederick). R-335; C-397. Nov. 26. (Six Reels).
Silent Years (Six Reels.) R-586. Dec. 3. C-705. Dec. 10.
The Duke of Chimney Butte (Fred Stone—Six Reels).
At the Stage Door (Cabanne Production—Six Reels). R-981. Dec. 24. C-1120. Dec. 31.
Eden and Return (Doris May—Six Reels). R-1127. Dec. 31. C-202. Jan. 14.
Five Days to Live (Sessue Hayakawa). R-319. Jan. 21.
The Call of Home (R-428. Jan. 28).
Why Men Forget. R-553. Feb 4.

SELZNICK

ELAINE HAMMERSTEIN STAR SERIES

Handcuffs or Kisses. R-944; C-1023.
The Way of a Maid.
Why Announce Your Marriage? (R-430. Jan. 28).

EUGENE O'BRIEN STAR SERIES

Is Life Worth Living? R-541; C-49.
Clay Dollars. R-555. Feb. 4.
Chivalorus Charles (R-1127. Dec. 31).

OWEN MOORE STAR SERIES

The Chicken in the Case. L-5,261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience. R-639; C-163.

CONWAY TEARLE STAR SERIES

After Midnight. R-575; C-895.
The Man of Stone. (R-457. Nov. 26. C-849. Dec. 17).
Shadows of the Sea (R-205. Jan. 14).

SPECIAL PRODUCTIONS

Who Am I? R-440; C-49.
Conceit (All Star). R-856. Dec. 17. C-1120. Dec. 31.
A Man's Home (All Star). R-649; C-759.
The Greatest Love (Vera Gordon.

REPUBLIC

The Gift Supreme (Bernard Burning).
Children of Destiny (Edith Hallor.

SHORT SUBJECTS

Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

REVIVALS

Scandal (Constance Talmadge).
The Lone Wolf (Hazel Dawn and Bert Lytell).
The Iron Trail (Rex Beach Production). C-397. Nov. 26.

UNITED ARTISTS

Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.
Carnival (Harley Knoles Production). 6,000 Ft. R-113; C-395.
The Three Musketeers (Douglas Fairbanks). R-211; C-397.
Disraeli (George Arliss). R-96; C-161.
Little Lord Fauntleroy (Mary Pickford). 9,984 Ft. R-573; C-649.
The Ruling Passion. R-554. Feb. 4.

UNIVERSAL

JEWELS

Reputation (Eight Reels—Priscilla Dean). R-205; C-267.
No Woman Knows (Seven Reels). R-447; C-529.
Conflict (Priscilla Dean). R-95; C-159.
The Fox (Harry Carey). R-590. Dec. 3. C-705. Dec. 10. (Seven Reels).
The Leather Pushers (Series of Two-Reelers). R-425. Jan. 28. C-546. Feb. 4.
Foolish Wives (Erich Von Stroheim). R-316. Jan 21. C-546. Feb. 4.

JEWEL COMEDIES

A Monkey Movie Star (Joe Martin).
Robinson's Trouseau (Lee Moran).
P. D. Q. (Lee Moran).
The Monkey Schoolmaster (Joe Martin).

SPECIAL ATTRACTIONS

Cheated Hearts (Herbert Rawlinson). 4,415 Ft R-712. Dec. 10. C-849. Dec. 17.
Shattered Dreams (Miss Du Pont). R-853. Dec. 17. C-1120. Dec. 31.
Playing With Fire (R-982. Dec. 24. C-1120. Dec. 31.
The Fire Eater (Hoot Gibson). R-1129. Dec. 31. C-108. Jan. 7.
The Guttersnipe (Gladys Walton). R-116. Jan. 7. C-202. Jan. 14.
Across the Deadline (Frank Mayo). R-204. Jan. 14.
Don't Get Personal (Marie Prevost). R-206. Jan. 14. C-546. Feb. 4.
The Scrapper (Herbert Rawlinson). R-431. Jan. 28.
Headin' West (Hoot Gibson). R-554. Feb. 4.

SERIALS

The Terror Trail (Eileen Sedgwick).
Winners of the West (Art Acord). R-575; C-649.
The Secret Four (Eddie Polo).
With Stanley in Africa (George Walsh and Louise Lorraine).

WESTERN DRAMAS
(Two Reels Each)

The Night Attack (Eileen Sedgwick).
Captain's Kidd's Finish (Mack Wright).
The Phantom Terror (Jack Perrin).
The Ranger's Reward (Art Acord).
Fighting Back (Elmo Lincoln).
The Open Wire (Eileen Sedgwick).

CENTURY COMEDIES
(Two Reels Each)

Shipwrecked Among the Animals (Harry Sweet). R-206. Jan. 14.
The Straphanger (R-428. Jan. 28).
An Idle Roomer.
The Touchdown (Lee Moran). R-425. Jan. 28.
Circus Clowns (Brownie).
Horse Sense (Harry Sweet).
Little Miss Mischief (Baby Peggy).

STAR COMEDIES
(One Reel Each)

Almost a Rancher.
Penny Ante.
The News Maker.
The Fake Quake.
Rignt But Wrong.
Both Booths.

SERIES

The Return of Cyclone Smith (Two Reels Each).

VITAGRAPH

SPECIAL PRODUCTIONS

The Heart of Maryland. R; Vol. 49, P-639; C-R, 823.
The Son of Wallingford. R-943; C-47.
The Flower of the North (R-427. Jan. 28).
The Little Minister. (R-1129. Dec. 31. C-202. Jan. 14).

ALICE JOYCE

The Scarab Ring.
The Inner Chamber (Six Parts). R-94; C-273.

CORRINE GRIFFITH

Moral Fibre. R-945; C-159.
Received Payment. R-320. Jan. 21.
Single Track.
Island Wives .

EARLE WILLIAMS

Bring Him In. R-1074; C-289.
It Can Be Done.
Lucky Carson. R-318. Jan. 21.

ANTONIO MORENO PRODUCTIONS

Three Sevens. R; Vol. 49, P-991; C-49.
The Secret of the Hills.
A Guilty Conscience.

ALICE CALHOUN'S PRODUCTIONS

The Rainbow. R-555. Feb. 4.
The Matrimonial Web. R-220; C-289.

WILLIAM DUNCAN

Steelheart. R-450; C-539.
No Defense (R-425. Jan. 28)). C-546. Feb. 4.

Note—Refer to page 666 for explanation of reference marks

CURRENT FILM RELEASE DATES

LARRY SEMON COMEDIES
The Bell Hop.
The Sawmill.

JIMMY AUBREY COMEDIES
The Messenger (R-113. Jan. 7).
A Charmed Life. (R-552. Feb. 4).

SERIAL
Breaking Through (Carmel Myers and Wallace McDonald).

WID GUNNING, INC.

The Blot (Lois Weber Production). 7,121 Ft. R-930; C-163.
Quo Vadis (Reissue—Six Reels). 5,884 Ft. F-95; C-397.
Good and Evil (Lucy Doraine). 4,951 Ft. R-447; C-649.
Girl from God's Country (Neil Shipman). 6,957 Ft. R-448; C-529.
The Old Oaken Bucket. 5,098 Ft. (R-217; C-1120. Dec. 31).
Moongold (Will Bradley). 3,175 Ft.
Post Nature Pictures (Twenty-six Single Reels).
What Do Men Want? R-459. Nov. 26. (6,141 Ft.).
Our Mutual Friend (English Production—Six Reels). R-712. Dec. 10. C-976. Dec. 24. (7,698 Ft.).
White Hands (Hobart Bosworth). 5,654 Ft.
Bear, Boy and Dog. (2,053 Ft.).
Puppy Days. (959 Ft.).
Robinson Crusoe Hours. (966 Ft.).

STATE RIGHT RELEASES

ADVENTURES OF TARZAN
Adventures of Tarzan (Serial—Fifteen Episodes) (Elmo Lincoln-Star).

ALEXANDER FILM CORP.
Sherlock Holmes (Two-Reelers). R-203. Jan. 14.

ASSOCIATED PHOTOPLAYS
Crossing Trails (Pete Morrison).
Too Much Married (Mary Anderson).

AYWON FILM CORP.
The Better Man (Snowy Baker). R-459. Nov. 26. (C-1120. Dec. 31).
Western Firebrands (Big Boy Williams). R-458. Nov. 26.
Fidelity (All-Star Cast).
Lure of the Orient (Jack Conway-Frances Nelson).
Western Firebrands (Big Boy Williams).
Across the Border (Big Boy Williams).
Rounding Up of the Law (Big Boy Williams).
Silent Shelby (Frank Borzage).
Hair Trigger Casey (Frank Borzage).

C. C. BURR
Burn 'Em Up Barnes (Johnny Hines). R-211.

CLARK-CORNELIUS
Diamond Carlisle (R-430. Jan. 28).
Whispering Woman (R-436. Jan. 28).
Living Lies. R-322. Jan. 21.

DU MAHAUT-KLEIN
Monty Works the Wires (Monty—A Dog). R-713. Dec. 10.

EQUITY PICTURES
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Where Is My Wandering Boy Tonight? (R-550. Feb. 4).
Heedless Moths (Audrey Munson). R-748.
What No Man Knows (Clara Kimball Young). R-1077. (C-108. Jan. 7.)

EXPORT AND IMPORT
Wild Animal Serial (15 Episodes—Selig Productions).
The Jungle Goddess (Elinor Field and Truman Van Dyke). Fifteen Episode Selig Serial. R-427. Jan. 28.

C. B. C.
Dangerous Love.
The Victim.
Captivating Mary Carstairs.
Star Ranch Westerns (Two-reels, bi-monthly).

GEORGE H. DAVIS
The Heart of the North (Roy Stewart). R-208; C-649.
Life's Greatest Question.

THE FILM MARKET
The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
The Spollers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

PHIL GOLDSTONE
The Unknown (Dick Talmadge). (R-1128. Dec. 31).

GRAPHIC
Mother Eternal (Vivian Martin — Seven Reels). R; Vol. 49, P-990; C-45.
Fountain of Youth. R-321. Jan. 21.

JANS' PICTURES
Man and Woman. R-447; C-529.
The Amazing Lovers. R-946.

J. W. FILM CORP.
Road to Arcady. (R-1129. Dec. 31).

GEORGE KLEINE
In the Fog (R-115. Jan. 7).

L. & H. ENTERPRISES
Daughter of the Night (R-114. Jan 7).

LEE-BRADFORD
The Unconquered Woman (Rubye DeRemer).
Determination. R-319. Jan. 21.

PACIFIC FILM COMPANY
The Able Minded Lady (H. B. Walthall).
The Call from the Wild. R-323.
The Fatal Thirty.
The Impossible Boy.
Folly Comedies (George Ovey—Single Reels).
Folly Comedies (Vernon Dent—Single Reels).

PHOTOCRAFT PRODUCTIONS
Oh, Mable Behave (Four Stars) (R-855. Dec. 17).

PRODUCERS' SECURITY
Diane of Star Hollow. R-880; C-47.
Mr. Bingle (Daddy Dumplins).
The Soul of Man (Six Reels).
Mr. Potter of Texas.
Cissy Fitzgerald Comedies (Two Reels).
The Right Way. R-218; C-397. Nov 26.
Squire Phinn.
Welcome to Our City.
Trail of the Law.
The Man Who Paid.
Irving Cummings Series (Two Reels).

RIALTO PRODUCTIONS
Holy Smoke (Funnyface). R-810.
Funny Face Comedies.
Windsor McCay Animated Drawings.
Tony Sarg Almanac.
Charley Cartoons.
Lee Kid Comedies.
Four Eileen Sedgwick Features.
Body and Soul. (Anna Luther).
Silks and Saddles.
Power of the Borglas.
Six Clara Kimball Young Reissues.

RAINBOW FILM CORPORATION
A Girl's Decision. R-93; C-397.

RUSSELL PRODUCTIONS
Shadows of Conscience (Russel Simpson). 7 Reels. R-1075; C-47.

TONY SARG
The Original Golfer. (R-116. Jan. 7.)

WILLIAM STEINER
Tangier Trails (Neal Hart). R-980. Dec. 24. (C-1120. Dec. 31.)

SWEDISH BIOGRAPH
Sir Arnes Treasure. 6,500 Ft. R-711. Dec. 10. C-976. Dec. 24.

TEXAS GUINAN PRODUCTIONS
Texas of the Mounted. R-1073.
Code of the West. R-94.
Across the Border (2 Reels). R-590. Dec. 3.
The Spitfire (2 Reels). R-590. Dec. 3.

TRUART FILM CORP.
Across the St. Gothard Alps.
A Borneo Venice.
Island of Surprise.
Monkey Land Up the Barito River.

WESTERN PICTURES' EXPLOITATION
A Dangerous Pastime.
That Something. R-758.
Scattergood Stories (Two Reel Comedies).
The Masked Avenger (Lester Cuneo).
Making the Grade (David Butler). R-207. Jan. 14.
Blue Blazes (Lester Cuner). R-320. Jan. 21.

WESTERN PICTURES' CORP.
Partners of the Sunset (Allene Ray).
Lady Luck (Allene Ray).

WORLD FILM CORPORATION
Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757; C-49.

WESTERN FEATURES' PRODUCTIONS, INC.
(Featuring "Bill" Fairbanks)
Go Get Him.
A Western Demon (William Fairbanks). R-96.
Hell's Border.
Fighting Heart.
Daredevil of the Range.

WARNER BROS.
Why Girls Leave Home (Anna Q. Nilsson). R-210; C-273.
Parted Curtains (H. B. Walthall and Mary Alden). R-94; C-397. Nov. 26.
School Days (Wesley Barry) (R-856. Dec. 17). C-976. Dec. 24.
Ashamed of Parents. (R-1128. Dec. 31.)

WESTERN CLASSIC SALES
(Two-Reel Dramas)
Bullets and Justice.
The Heart of Texas Pat.
The Unbroken Trail.

MISCELLANEOUS

AMERICAN FILM COMPANY
Quick Action (William Russell).
Sally Shows the Way (Mary Miles Minter).
The Moonshine Menace (Helen Holmes).
High-Gear Jeffrey (William Russell).
Youth's Melting Pot (Mary Miles Minter).
A Crook's Romance (Helen Holmes).
A Rough-shod Fighter (William Russell).
The Loggers of Hell-Roarin's Mountain (Helen Holmes).
Silent Shelby (Frank Borzage).

ASTA FILMS, INC.
Hamlet (Asta Neilson). R-336.

HENRY BALLMAR
Once Upon a Time. (R-207. Jan. 14).

CAPITAL FILM COMPANY
Fritzi Ridgeway Series (Two Reel Westerns).
Neal Hart Series (Two Reel Westerns).
Helen Gibson Series (Two Reel Westerns).
Al Jennings Series (Two Reel Westerns).
Capital Two Reel Comedies.
Witches Lure (All Star Cast).

EMERSON-LOOS
Red Hot Romance. R-713. Dec. 10.

D. W. GRIFFITH
Orphans of the Storm. (R-1125. Dec. 31). (C-312. Jan. 21)).

FEDERATION PRODUCERS' SERVICE
The New Disciple. (R-1127. Dec. 31. C-262. Jan. 14.

KINETO COMPANY OF AMERICA, INC.
The Four Seasons (4 Reels). R-694; C-159.
Kineto Reviews
(Released Through National Exchanges, Inc.)
(One Reel)
(Third Series)
Hiking the Alps With the Boy Scouts.
Manhattan Life.
Eccentricities of the Wasp and Bee.
Fur and Feathers.
My Adirondacks Outing.
The Chemistry of Combustion.
The Victory Pageants.
The Delta of the Nile.
A Glimpse of the Animal Kingdom.
Better Milk. R-587. Dec. 3.
Permanent Peace. R-586. Dec. 3.
Urban's Movie Chats
(Released Through State Rights Exchanges)
First Series from No. 1 to 26, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

EXCEPTIONAL PICTURES' CORP.
January—Martin Johnson's "Jungle Adventures." R-449; C-649.
January—His Nibs (Chic Sale). R-947; C-1023.

W. KURTZ & CO.
Shattered (Foreign Film). R-460. Nov. 26.

NATIONAL EXCHANGES, INC.
Shadows of the West (Hedda Nova).
The Lotus Blossom. R-809; C-159.
Charles Ray two-reel re-issues.
Kineto Reviews (One-Reel Educational).
Rainbow Comedies (Edna Shipman and John Junior) (Two Reels Each).

WILL ROGERS
The Ropin' Fool (Two Reels). R-835.

ROMAYNE SUPERFILM CO.
The Toreador (8,600 Feet).
Rigoletto (6,000 Feet).

SACRED FILMS
The Bible. R-219.

Note—Refer to page 666 for explanation of reference marks

PROJECTION

By F. H. RICHARDSON

Condenser Breakage

E. J. Wolfe, manager Wolfe theatres, Lowville, Kentucky, has trouble, as follows:

For a few months past we have been experiencing an almost unlimited amount of trouble with condenser breakage. My projectionist is unable to locate the cause. I write in the hope that you will be able to offer some suggestion or suggestions which will result in eliminating the breakage.

We have two Power's Six A projectors, and have the same trouble with them both. Sometimes the lenses break while in use, and sometimes during the night.

It is the more mysterious because of the fact that for months we did not know what it was to break a condenser, and our equipment is now exactly the same as it was then. We are connected on 110 volt, 60 cycle A. C., and pull sixty amperes at the arc. Lenses are 6.5 and 7.5. Distance of projection is eighty feet; picture fourteen feet two inches.

Am awaiting the coming edition of your Handbook. In the meantime any suggestions you may offer in this matter will certainly be appreciated very highly.

Although I have been a regular reader of the projection department for years, and of the Moving Picture World since 1907, this is the first time I have found it necessary to bother you with questions. This continual breakage has got my goat, however, so here I am at last.

No Bother

Don't imagine you are "bothering" me when you ask questions. That is the one most important function of this department—answering questions and giving help to those who need it.

You say your equipment is exactly the same as it was when no lenses broke. I must question that statement, Friend Wolfe. Certainly something has changed and our problem is to find out what it is; therefore let us examine into those various things most likely to induce condenser breakage, and in about the order they seem most probable in your case.

First: What you have said about lenses sometimes breaking while running, and sometimes "in the night," makes the most likely cause a super-heating of the lamphouse, condenser mount, et cetera.

What would cause this? (a) Lamphouse ventilation clogged by ash from the carbon. Clean both the top and bottom vent screens thoroughly and make sure they ARE clean. You have a Six A, and may have a lamphouse, the only air inlet or outlet of which is through a perforated screen. Unless cleaned periodically these screens will clog up solid, stopping practically all lamphouse ventilation, with result that the whole lamphouse, lenses and holder will get very much hotter than they should, which sets up liability to breakage.

Red Hot Carbons

(b) Carbons get red hot most or all of their length. Cause, overloaded carbons, poor carbons or poor electrical contact between carbons and jaws or a little of all three causes. This should not very greatly affect temperature of lamphouse interior if there is free ventilation, but it is nevertheless a very bad condition, and will make matters much worse if ventilation is either partially or wholly clogged.

(c) Badly flaming carbons. Cause may be in the carbon itself, or in overload. In itself it should not increase lamphouse temperature seriously if ventilation be open and free, but taken in connection with other conditions named it might amount to considerable. Some clogging, some flaming and some excess in carbon heating might set up a very bad condition.

(d) This is minor, insofar as has to do with increase in lamphouse temperature. Taken by itself it would not affect temperature of lamphouse interior much, but if in connection with one or more of the other causes it helps. It is heating of wires and metal of carbon jaws caused by excessive resistance.

Decreased Distance

If you find all these to be all right, the next probably cause is decreased distance between crater and lens. This distance is excessive, as you now have it, provided the lenses are what you suppose they are, and they are spaced not to exceed 1/16 of an inch apart.

What you need for a 60 ampere A C arc are two 6.5 inch focal length plano convex lenses, with the apexes of their curved surfaces not to exceed 1/16 of an inch apart. If you space them further apart you automatically decrease the E F of the condenser combination and bring your crater closer to the face of the lens, which will set up increased tendency to breakage.

The third probable cause is lenses only touching metal of holding ring in spots—though you probably have an old type holder, in which the lens is held by flat springs. Try placing a ring of thin sheet asbestos between lens and metal at all points.

The fourth and last cause is excessive flame striking edge of lens. This may be remedied by means of a properly placed asbestos shield, or by changing the carbon combination to one which will not flame so excessively.

Of course there are drafts of cold air to be reckoned with, but I don't believe that is a likely cause in your case. I should be very glad if you will advise me as to it if you benefit from these suggestions.

As to Tools for Projectionists

Jack Peyton, repair department, Southern Theatre Equipment Company, Oklahoma City, Oklahoma, writes:

Dear Rich: A few weeks ago I noticed that you were desirous of securing a copy of your first Handbook, which was a twelve page affair put out by the old Viascope Projector Company, of Chicago. I have but to recall to memory the days of 1908 to realize how that little booklet was worth its weight in gold to me. I have one somewhere among my plunder. Will search for it and if it is found it is yours.

Am glad to see you are advocating the matter of the projectionist being possessed of a decent outfit of tools. Have about $200 worth myself, but have been years getting exactly the tools I wanted, and getting them of an acceptable quality.

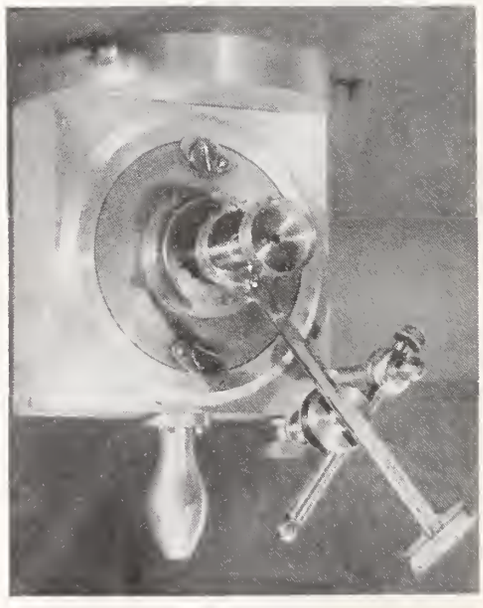
If you want reamers, high-grade punches, high-grade tool makers' V blocks, sprocket pullers, taper pin removers, taper pin reamers, et cetera, I will supply you with the addresses where I got mine. I secured a bunch of fine tools from N. Power. They cost considerable, but are worth it. I make a lot of my own tools, having available a well equipped shop to work with, but not many are thus fixed, so they have to purchase or go without.

Attached find photo of a precision test indicator whichI am almost ready to place on the market. It is used for determining the accuracy of Power's and Simplex intermittent sprocket shafts; also to tell if the rim of an intermittent sprocket is concentric with the hole in the hub, and you may take it from me that many are not.

I would be very glad to have those addresses. The tester looks good, and should, I think, be in the kit of every projectionist capable of using it intelligently. I suppose its readings are in thousandths of an inch. Send on the addresses pronto, indicating just what it is each maker supplies.

As to the booklet you call the first Handbook, why there must be a mistake somewhere. I have several of them. Probably I said I could not lay my hands on one just at the time I wrote, and you misunderstood.

Thank you for the offer, just the same. It was a thirty page booklet. It was sold in thousand lots to various projector manufacturers and film exchanges, with their advertisement on the cover. I do not consider it as being the first Handbook, though in a way it, of course, really was. The book I call the first Handbook was a 185-page cloth bound book. I have two or three copies of it left.



TEST INDICATOR

Invented by Jack Peyton, repair department of Southern Theatre Equipment Company

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Lens Diameter

John L. McCuddy, Drakeville, Iowa, asks:

Dear Mr. Richardson: Will you tell me how I can tell if my projection lens is of the right diameter.

Please tell me some simple method. as I am a bit new in projection, having worked at it for not quite a year.

I would also like to know what the effect would be were I to connect the 110 volt alternating current lines to my projector table switch terminals, through a rheostat of course.

Please know that I already have the lamp using 45 amperes direct current from a motor generator set.

The question I am asking is, could the two currents be sent through the same arc at the same time, and if so what would be the effect. I say it could and another projectionist and an electrician intimate that I am crazy for claiming it could be done.

As to Lens Diameter

As to the lens diameter, why if you have a third edition Handbook, turn to table No. 1. page 141.

Find the distance from center of condenser combination—point between the two lenses of the condenser—to the film, which we will suppose to be eighteen inches. Next measure the working distance of the projection lens—dis-

tance aperature to first surface of lens, which we will assume to be four inches.

Looking at table 1 we select the column headed by 18, the distance aperture to center of condenser combination and run our finger down it until we reach the figure 4, the working distance of the lens, and in the left hand column opposite this figure we will find one 15/16, which is the necessary diameter of the projection lens to receive the light beam if no slide carrier is used.

If you have no Handbook, then lay a sheet of paper about two feet long on a flat table and fasten it down. Using a perfectly straight ruler, such as the edge of a carpenter's steel square, draw a straight line across the paper. Near one end make a dot on either side of the line, each dot 2⅛ inches from the line. Distant from these the distance from center of condenser combination to aperture make two dots 15/16ths of an inch apart, each dot equal distant from the line. These represent the aperture. Their spacing is not exact, but it will be pretty close.

Dot Above Line

Next, from the condenser dot above the line draw a straight line which passes exactly through the aperature dot under the line, and from the condenser dot under the line draw a line through the aperature dot above the line.

Extend these lines beyond the aperature dots as much as the working distance of the lens amounts to and at the working distance position measure between the lines. If the distance is greater than the diameter of your lens, then the lens is too small.

As to the electrical matter, yes, you could send 40 amperes of D C through your arc from the motor generator set, and at the same time send A C through from the supply lines, but you would probably have to carry the arc altogether too short for the best D C arc; also you would have to either have both the D C and A C current "on" when you struck the arc, or else you would have to strike the arc with one current in the usual way, and then freeze the carbons again to start the second arc, though this might not be necessary if the A C arc were placed into operation first.

Just what the effect might be insofar as projection light be concerned I could not undertake to say. It would be an interesting experiment for some of you chaps to make who have both currents available, but remember that you will want big carbons, because you will most likely have a pretty heavy combined amperage.

Corrects Indian Diagram

Samuel F. Jobe, Eastland, Texas, calls our attention to an error in diagram of wiring of Indian projection room, published, page 816, October 15 issue.

I did not trace out the wiring then, I guess, hence did not detect what apparently is an error in marking the wires. If you notice the positive plus mark at top of diagram and trace the wire through you will find the wire thus marked is connected, through the rheostat, to the lower, or negative carbon.

As the thing is the arc would be burning upside down. The error is evidently in the placing of the positive and negative markings. Apologies. I should have myself discovered the mistake.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

A Touching Story

Ellis A. Karns, Fort Wayne, Indiana, whose letter head describes him as "Projectionist, Orpheum Theatre," and "Member Local 466, I. A. T. S. E. and M. P. M. O.," tells a really touching story, as follows:

Dear Mr. Richardson: I am not much of a correspondent, but am inclosing clipping from one of our daily papers, which same contains touching news. Might add that all this happened the day following our annual get-together meeting and Christmas banquet, which was served in the rest rooms of the theatre. It was for the employees and tendered with the good wishes and the compliments of the Consolidated Realty and Theatre Corporation. Mr. John W. Daily, our local manager, presided, and the affair was, as usual, a success in every way.

Had the touching incident occured twenty-four hours sooner it might have spoiled our appetites, but thanks be that was not so, and we did full and complete jus ice to the wonderful feed set before us.

Our General Manager, Mr. A. F. Brentlinger, and Assistant General Manager, Mr. C. W. Mason, were unable to be present. Both sent telegrams of regret.

The Consolidated Realty and Theatre Corporation have theatres in Evansville, Terre Haute, Clinton and Richmond, Indiana. Each of the theatres had their little party at Christmas time.

Touched for $2,000

The touching incident referred to was the holding up of the cashier of the Orpheum Theatre, who was relieved of a mere $2,000.

Now here is what I call good business judgment. I can imagine nothing of equal cost to such dinners that would return higher dividends in good will and capable service. Such things beget loyalty. They make for good service and efficiency in many ways.

This department has several times suggested to exhibitors the advisability of just such a thing as this. It is something to be commended from any and every viewpoint.

Projectionist Holds Important Office

Morris J. Rotker, who was at one time Secretary of New York Projectionists' Local Union, No. 306, International Association of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada, who still projects motion pictures in one of the Loew Theatres in the Bronx, has for two years past been Recording and Corresponding Secretary for the Bronx Electrical Contractors' Association.

So well did Brother Rotker, who is in the electrical contracting business in the Bronx, fulfill the duties of the office of secretary that at a recent meeting the body elected him its official head.

Friend Rotker is now president of the Bronx Electrical Contractors' Association, Inc., which proves that the 'umble (?) projectionist can win honors, glory and lots of work, if he tries.

Congratulations, and may success attend you.

Amendment to License Bill Introduced

A bill to amend the general city law in relation to licenses to operate moving picture apparatus has been introduced in the New York State Legislature by Assemblyman Joseph D. McKee of New York City.

Among other things, the bill provides that a licensing authority can issue a permit to any person over eighteen years of age desiring to act as an apprentice to a licensed operator, but that such apprentice shall not be permitted to operate any apparatus except under the personal supervision of a licensed operator.

The bill also provides that no license shall be granted to an applicant unless he shall have served as an apprentice to a licensed operator for at least six months, or shall have had at least six months' experience as an operator of projection machines in a theatre or place of public assemblage.

Better Equipment will bring Increased Attendance. Read the Ads. in Our Better Equipment Section.

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PLAN THE NEW HOUSE RIGHT

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Better Equipment

Conducted by E. T. KEYSER

Woodlawn's New Harvey Theatre Cost $225,000 and Seats 1450 Patrons

THE new Harvey Theatre, which opened its doors to the public December 20, at Woodlawn, Pa., is one of the largest picture houses in Western Pennsylvania.

The building, which is seventy-five feet wide by one hundred and fifty feet long, is in the Italian style of architecture. It consists of three stories in front which accommodates two stores and an entrance lobby on the ground floor, offices on the second and apartments on the third.

The complete theatre and the building in which it is housed cost $225,000. It is of brick, terra cotta trimmed and the rear of the structure, which is but two stories in height, accommodates the picture theatre proper.

Seating on Two Floors

The house has a seating capacity of fourteen hundred and fifty-nine hundred on the main floor and five hundred and fifty on the balcony.

The house is equipped with exits as recommended and approved by the Department of Labor and Industry, and complies strictly with the law.

The theatre can be emptied in three minutes. Patrons have access to the balcony through the main lobby entrance.

The interior is elaborate in its decorations and hangings. The woodwork and walls are enameled in tones of French gray, with the hangings in tones of tan and dark green velour. The interior decorating was done by Bert Dinsmore, of Woodlawn.

The lighting system consists of both direct and indirect fixtures. The heating for the theatre proper is by means of the hot air system, with a fan ventilating system in use at all times.

The seats throughout the auditorium are walnut finish. The balcony is equipped with a reserved seat section, the seats of which are upholstered and covered.

Quiet Aisles

The aisles throughout the theatre are laid with a composition, which deadens the sound. The projection room is installed in a recess of the balcony, which provides a short throw, and an unusually clear picture results.

Ed. Harvey, owner of the house, is one of the picture theatre pioneers in this section, having opened the Grand Theatre at New Brighton, Pa., in 1906. He also is conducting at present the Grand Theatre at Woodlawn.

Earl E. Shaffer, of Woodlawn and New Brighton, was the general contractor and the heating system was installed by Lyle G. Emery, of New Castle. The electric wiring and lighting system was the work of the Klein Electric Company, of Woodlawn.

The projection room is equipped with Simplex projectors and a Hertner transverter, purchased from the Hollis, Smith, Morton Company, Pittsburgh.

Paramount Films Will Be Screened in Tahiti

Paramount has just forwarded from its San Francisco Exchange its first shipment of film to the Island of Tahiti, in the French Society group in the South Pacific.

The pictures are for exhibition in the Bambous Theatre in Papeete, the principal town in the Society Islands. The owner of the theatre is A. Leboucher, a Frenchman, engaged in the importing and exporting business. Note the ventilating system, which Leboucher believes has our more elaborate and more costly systems backed off the boards.

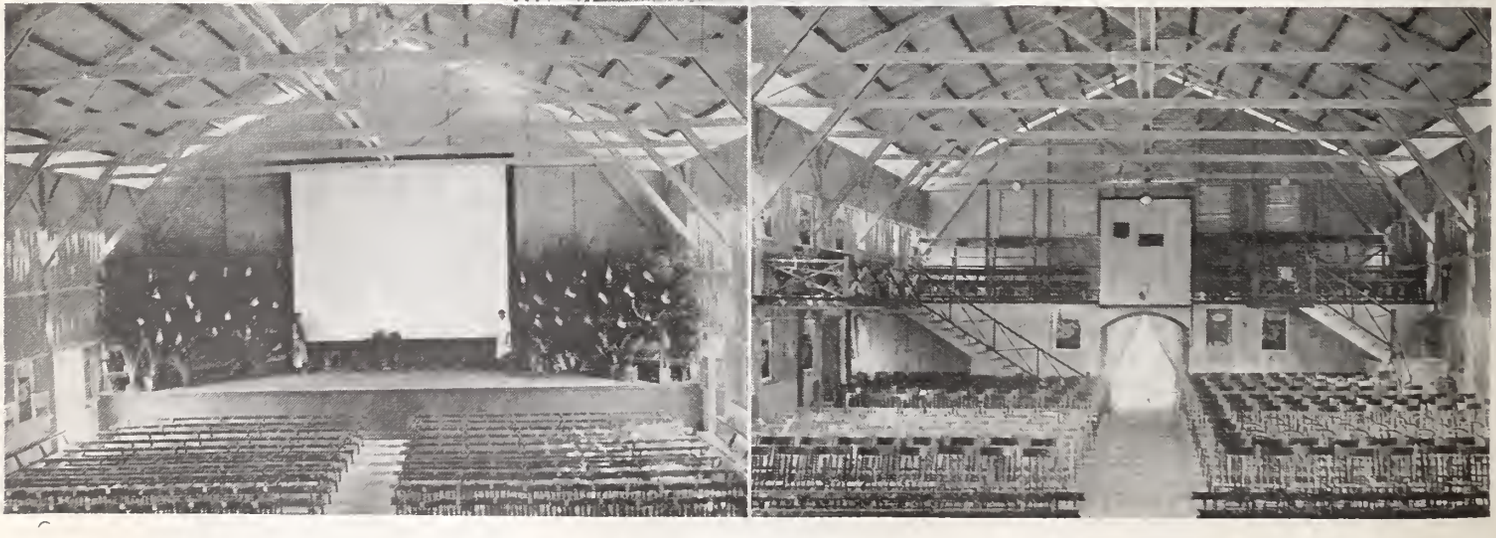
Seven New New York Companies Incorporate

The past week witnessed the incorporation of seven companies that will enter some branch of the motion picture business in New York State. The total capitalization represented by these totals $508,000, the largest company incorporating being the Superior Projector, Inc., capitalized at $270,000, and having as directors: John Doherty, Arnold Tyroler and S. C. Koff, all residing in New York City.

The other companies include: Police Picture Films, Inc., $80,000, J. J. Hickey, P. A. Whitney, James H. Kelley, New York City; Recreation Ticket Corporation, $100,000, James V. Martin, Garden City; Edward A. Kelley, C. W. Brewster, New York City; Miller Enterprises, Inc., Kingston, $3,000, Isaac Miller, Abraham Miller, Michael Stein, Brooklyn; Paladin Pictures' Corporation, $20,000, A. C. Novotny, New York; Norman J. Sennett, Weehawken, N. J.; William T. Wilson, Rutherford, N. J.; Pacific Film Exchange, $10,000, Henry Huber, Morris Perlman, Max Levinthal, New York; The Caravan, Inc., $25,000, L. M. Hart, P. H. Diamond, Eman Diamond, New York.

Empress Brightens Up with Newman Frames

The Frankel Amusement Company has purchased the Empress Theatre, one of the two burlesque houses in Cincinnati, and announcement has been made of a complete charge in the house policy.



CINEMA DES BAMBOUS, PAPEETE, TAHITI

Above, the house front. Below, at left, the stage and screen; at right, the projection room and gallery. Note the ventilating openings along the eaves

Beginning Saturday, January 28, continuous vaudeville and first-run pictures was featured at admission prices of ten and twenty cents.

The Empress has been renovated inside and out. Newman brass frames have been selected and a complete set of unit (side-wall) frames, 3-sheets and photo cabinets has been installed.

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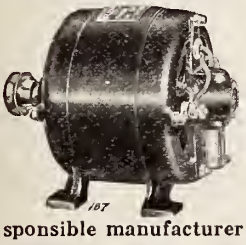

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"Lighting for Temperament" Is the Newest Wrinkle in Cinematography

LIGHTING for motion picture photography has just entered the third and greatest era of its history—an era destined to produce motion pictures of superlative artistry, both dramatically and photographically."

So says Alvin Wyckoff, director of photography at the Lasky studio, and special cinematographer for Cecil B. DeMille productions.

"In the early days of the motion picture industry, sunlight was the sole means of lighting," Mr. Wyckoff points out. "We call that era the commercial period in the history of lighting. Lighting effects as we know them today were unthought of. Straight, flat photography unrelieved by highlight or shadow was the invariable rule.

"Contrary to popular opinion the coming of artificial light did not mark the beginning of the second era of screen illumination. We had made successful experiments with sunlight before the spot lights and other artificial lights became general. In one instance we cut a hole in the overhead diffuser—a canvas covering—and then waited until the sun reached a spot directly overhead in order to get the effect of light pouring down from a suspended lamp.

Continuity Era

"But it required a full equipment of artificial lighting apparatus to make possible the experiments of the second era. This period is known in cinematographic circles as the 'continuity lighting era.' During this period the photographer established a source of light in each stage setting and photographed all subsequent scenes in relation to that light source. To illustrate: A window was selected as the light source. Most of the light in that particular room was thrown into it through that window or from that direction. In this way light and shadow effects that were highly realistic were achieved.

"'Continuity lighting' is still in favor with many cameramen. But it has been superseded by what I believe is destined to be an infinitely more artistic system of lighting.

"For lack of a better term we call this system 'lighting for temperament.' Instead of following the old continuity of lighting, we now light each scene for its emotional tempo rather than for any mechanical reason.

"Thus, if there are two scenes being played simultaneously in one room, we light each scene for itself. One may be a love scene; the other a close-up of jealous lover. Far greater dramatic effect can be achieved if each is given the kind of lighting that emphasizes the dramatic atmosphere of the scene.

"Cinematography's first mission is to convey to the spectator the ideas and emotions which the scenario writer and the director are striving to project. This can best be accomplished by lighting each scene for its own particular dramatic tempo.

"We first attempted this style of lighting in photographing 'The Affairs of Anatol.' However, that was largely experimental. In the subsequent production of 'Fool's Paradise' and still more recently 'Saturday Night'—both Cecil B. DeMille-Paramount pictures—we gave the new system full rein. And the results amply justify our faith.

"Motion picture photography has entered upon a new era, thanks to this revolution in lighting. But it is a revolution that will add tremendously to the dramatic quality of future motion pictures."

The 800-Seat Liberty Uses Two Simplexes

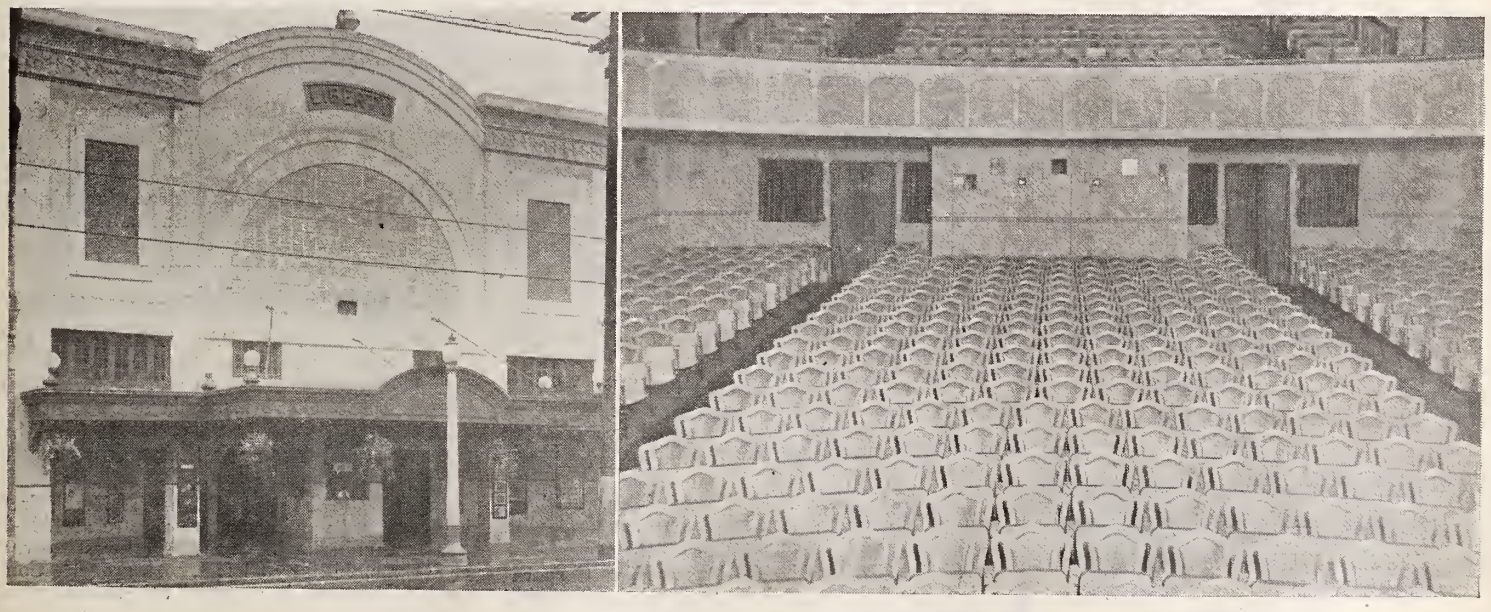
THE accompanying illustrations show the Liberty Theatre, of Lewistown, Idaho, one of the finest houses in the northern part of that state.

The theatre has a seating capacity of eight hundred, distributed over the main floor and in the gallery.

As will be noted, the projection arrangements are particularly good, the projection room being located at the rear of the main floor and immediately under the front of the gallery. This position greatly reduces the angle of projection and also permits easy passage of the projectionist to and from his quarters.

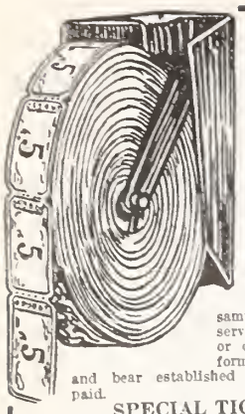
The projection room equipment consists of two Simplex projectors, a transverter and a special stereopticon, which, together with the screen, chairs and lighting fixtures, were furnished by the Western Theatre Supply Company, of Seattle, whose projection engineer superintended the house construction, working in conjunction with the architect.

As shown by the exterior view, the house front is simple and artistic. The marquee is so arranged as to afford real shelter to those waiting to purchase tickets, and the poster frames are so placed as to attract the maximum of attention to passers-by, without detracting from the artistic appearance of the house front.



LIBERTY THEATRE, LEWISTOWN, IDAHO

Showing the artistic house front and the admirably located projection room



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Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: $5.00, $6.60. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

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Five Thousand	$3.00
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Paramount Plans New Laboratory with a Weekly Capacity of 1,500,000 Feet

PLANS for the largest film laboratory of any single producing corporation are taking preliminary form in the hands of Frank E. Garbutt, newly appointed special technical advisor to the production department, Famous Players-Lasky Corporation. The laboratory will be built at the Lasky studio and will have a forty-eight hour week capacity of 1,500,000 feet of film.

The present Lasky laboratory produces but 600,000 feet which with 350,000 feet from the Wilshire-Paramount studio laboratory gives a total of 600,000 feet less than the potentialities of the immense new plant.

Mr. Garbutt leaves in a few days for New York. While there he will confer with Frank Neyer, head of the Long Island Famous Players-Lasky laboratory, and other technical executives. Further valuable information will be gained from a special trip to the great Eastman film-making plant at Rochester, N. Y.

Upon his return to Hollywood Mr. Garbutt will formulate his final plans for the laboratory which will be built under his supervision.

Every New Device

"Every possible new device for the production of perfect positive prints will be installed," states Mr. Garbutt. "There will be special air filters, a special machine shop for the quick repair of the fine printing instruments and the fabrication of several new inventions with which we expect to produce some new effects which will be exclusive to Paramount pictures."

Mr. Garbutt has not yet decided what portion of the old Lasky laboratory will be retained in the new plans. Construction of the new plant is expected to start early in spring.

The new special technical advisor assumes his duties following an experience of eight years in the motion picture business. Most recently he was studio manager of the Realart, now Wilshire-Paramount studio. He rose to this position following long training in every branch of film production. He was for months actually in the laboratory, doing the work of various sub-divisions, following which he studied motion photography, becoming an expert cameraman. Among the productions he has to his credit as a cinematographer is "Huckleberry Finn," Paramount's great classic of boy life, which William D. Taylor directed.

Recent Organizations

DOVER, DEL.—Leograph Producing Company has been organized with $1,000,000 capital to produce moving pictures.

DOVER, DEL.—Players' and Patrons' Associated, Inc., has been organized with $300,000 capital to conduct places of amusement.

WILMINGTON, DEL.—International Motion Picture Company, Inc., has been organized with $100,000 capital to manufacture moving picture machines, etc.

WILMINGTON, DEL.—United Cinema Company has been organized with $2,000,000 capital to produce and deal in moving pictures.

WILMINGTON, DEL.—Mister Antonio Pictures Corporation has been organized with $1,000,000 capital to produce moving pictures, manufacture machines, etc.

ATLANTIC CITY, N. J.—Atlantic City Amusement Company has been organized to erect and operate large theatre here. George D. Sutton, manager, Wood's Theatre, is president.

HOBOKEN, N. J.—Esanel Theatre Company, 106 First street, has been organized with $100,00 capital to conduct theatres, etc.

SYRACUSE, N. Y.—Dawn Film Corporation has been organized with $300,000 capital by F. Brereton.

CHARLESTON, W. VA.—Eureka Amusement Company has been organized with $150,000 capital by Charles M. Hesaer, B. N. Heater and others.

MILWAUKEE, WIS.—Silver City Amusement Company has been organized with $5,000 capital by John and Morris Chernin, David B. Kwasser.

MILWAUKEE, WIS.—Midland Theatre Company has been organized with $5,000 capital by Stuart R. Walker, Edward O. Orth, Raymond P. Seamann.

WILMINGTON, DEL.—Motion Picture Exchange Construction Corporation has been organized with $150,000 capital to operate and maintain moving picture film exchanges, etc.

WILMINGTON, DEL.—Visugraphic Pictures, Inc., has been organized with $5,100,000 capital to produce moving pictures.

WILMINGTON, DEL.—Federal Film Service, Inc., has been organized with $100,000 capital to produce moving pictures.

WILMINGTON, DEL.—Artex Pictures' Corporation has been organized with $1,000,000 capital to produce moving pictures, handle cameras, projecting machines, etc.

WASHINGTON, D. C.—Washington Auditorium Association has been organized with $3,000,000 capital under laws of Delaware to conduct places of amusement.

VALDOSTA, GA.—United Amusement Company has been organized to erect theatre here. Address R. Joseph Tindell.

CHICAGO, ILL.—Lawndale Theatre Company, room 1305, 10 South La Salle street, has been organized by H. E. Scanlan, M. Viner, Alfred Beck.

PANA, ILL.—Tanner Amusement Company, 115 South Locust street, has been organized with $20,000 capital by Louis W. Lohr, Walter A. Amling, Lena Tanner.

LOUISVILLE, KY.—Lafayette Amusement Company has been organized with $250,000 capital.

DETROIT, MICH.—Harmony Theatre Company has increased its capital from $150,000 to $250,000.

LONG BRANCH, N. J.—Ocean Pier & Amusement Corporation has been organized with $500,000 capital to operate amusement enterprises.

NEWARK, N. J.—Playhouse Amusement Company, 802-10 Broad street, has been organized with $100,000 capital to conduct amusement enterprises.

NEWARK, N. J.—Criterion Amusement Company, 802-10 Broad street, has been organized with $100,000 capital to conduct amusement enterprises.

NEWARK, N. J.—East Orange Amusement Company has been organized with $250,000 capital.

DAYTON, O.—Screen-Art Pictures' Company has been organized with $10,000 capital by Fred A. Carrier, Harry B. Paschall, Glen R. Carrier and others.

NIXON, TEX.—J. M. Ware, Richards, has purchased Queen Theatre. Extensive improvements are planned.

Changes in Management

PHILADELPHIA, PA.—I. Brody has purchased moving picture theatre at 1616-18 Orthodox street, subject to mortgages of $18,000. Lot is 44 feet by irregular.

PHILADELPHIA, PA.—B. Rathner has taken over three-story moving picture theatre at 719-21 Dickinson street.

PHILADELPHIA, PA.—W. H. Elfreth has conveyed moving picture theatre at 1526-28 West Cumberland street, southwest corner Sydenham, 35.10 by 88 feet, to Marquette Company. Property is assessed at $16,500.

PITTSBURGH, PA.—Fred D. and Maurice E. Felt, managers of the new Aldine Theatre, Chestnut street at Nineteenth, Philadelphia,

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SCENARIO WRITER desires position with producing firm. N. Loprete, 310 Penn Square Building, Philadelphia, Pa.

PROJECTIONIST, 15 years' experience; now closing with one of largest productions on road, reason for this ad. Run any make machine. Come on one week's notice.

MANAGER OR ASSISTANT'S position wanted. Pictures and vaudeville experience. Active; a business-getter; executive ability. Education: two years college. Best of references. Still working. Address Box 248, Moving Picture World, New York.

FIRST-CLASS MANAGER, now in charge of four houses in New England city, desires to make change. Experienced in booking big-time vaudeville, feature picture exploitation, and as manager and press agent in legitimate, vaudeville and pictures. Capable of creating all advertising and publicity for picture or show. Has also organized, routed and handled eleven companies simultaneously of one of most successful feature pictures ever put out as road show. Thirty-three years of age; married; implicity honest; an untiring worker, and a real showman who knows every angle of the game. The firm I am seeking to connect with wants a real showman who can lay out and run show, write an ad or notice, build up an organization to run theatre like clockwork, and is willing to pay for the brains and ability that can produce results. Address "Showman," Moving Picture World, New York City.

A-1 ORCHESTRA LEADER of many years' experience. Competent, reliable; expert picture scoring; staging prologues; original ideas. Own large library. Only exclusive theatre considered. Address A. C. F., Moving Picture World, New York City.

PROJECTIONIST—Fourteen years' experience, desires employment, proficient in Optics, electricity and repairing. Write or wire. F. C. Shivers, Lexington, Neb.

ELECTRICIAN, OPERATOR, MECHANIC—Age 30, 12 years' experience. A. C. or D. C. Powers Simplex, etc. References. $25 offered anyone giving particulars of suitable position. Will Green, 54 New Street, Burton-on-Trent, England.

ORGANIST—Exceptional education and theatre experience desires change. Immense library; accurate synchronization, thoroughly reliable. Only high-class theatre be considered. Box 246, Moving Picture World, New York.

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WANTED—ASSISTANT ORGANIST for relief hours. Man who understands repair work preferred. Box 244, Moving Picture World, New York City.

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WANTED TO LEASE OR BUY a fully equipped and going moving picture theatre, preferably in central Pennsylvania, but will consider any other section. Must stand investigation. Give full data in first letter. Box 247, Moving Picture World, New York City.

WANTED TO LEASE — Moving picture theatre, fully equipped; must pass state inspection. Tell all particulars first letter. Box 237, Moving Picture World, New York City.

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MUSICAL INSTRUMENTS FOR SALE

FOR SALE—STYLE U WURLITZER; used only 9 months; cost, $4,200. Will sacrifice, including $500 worth of music, for $2,200. Landale Theatre, Carlinville, Ill.

MISCELLANEOUS

TAXIPHOTE OUTFIT; almost new. Will sell for $175; worth $325. Simon, 588 Fifth Avenue, New York City.

---

have taken possession of the Shubert Theatre in this city, where they will suprvise and produce popular-priced programs of moving pictures and vaudeville. Name will be changed from the Shubert to the Aldine.

CORSICANA, TEXAS—Musselman Theatre interest, which recently purchased Grand Theatre, has appointed Walter Hays as manager.

CHIPPEWA FALLS, WIS.—Eau Claire Theatre Company has acquired the business of Chippewa Theatre Company, including leases on Rex, Empire and Palace Theatres.

OSHKOSH, WIS. — Saxe Amusement Enterprises, Milwaukee, has taken possession of Grand Opera House, Orpheum and Majestic Theatres. Address William E. Mick, general manager.

Picture Theatres Projected

LEWISVILLE, ARK.—J. J. Upchurch has opened moving picture theatre.

HEYWARD, CALIF.—Odd Fellows propose to erect theatre, store and lodge building, to cost $50,000. Address Hans Henningson, building committee.

LOS ANGLES, CALIF.—Preview Theatre is name of proposed moving picture house to be erected here.

HARTFORD, CONN.—Park Street Investment Company will erect three-story theatre and business block, 80 by 45 feet, at Park and Broad streets, to cost $125,000.

STAMFORD, CONN.—Jardin Company, 507 Fifth avenue, New York, has contract to erect two-story theatre, store and office building at Rippowan square and South street for Cordon & Murster, to cost $150,000.

ELGIN, ILL.—Jacob Samson, 398 Park street, will erect two-story brick moving picture theatre, to cost $40,000.

MOUNDS, ILL.—J. J. Blum will erect theatre and store building. Lessees, Rogers & McFarling, Cairo, theatre operators.

RUSHVILLE, IND.—Mike Cassorsis, care Minerva Candy Kitchen, will convert apartment building on East Third street into two-story moving picture theatre.

WICHITA, KANS.—B. H. Miller, 124 North Emporia avenue, has plans by S. V. Voigt, 610 Fourth National Bank Building, for two-story brick and hollow-tile theatre and apartment building, 50 by 140 feet, to be erected at First and North Emporia avenues, to cost $25,000.

LOUISVILLE, KY.—Plathoff & Bush, 123 West Liberty street, have contract to erect three-story theatre and office building on south side East Main street, between Lafayette Hotel and Moise Building for Lafayette Amusement Company, to cost $200,000.

SOMERSET, KY.—T. J. Jasper has plans by George L. Elliott for one-story brick and stone-trim moving picture theatre, store and lodge building, 57 by 118 feet, to cost about $20,000.

BRUNSWICK, MD.—Brunswick Amusement Company, care Robert E. Cutbecker, will erect one-story brick moving picture theatre, to cost $50,000.

CATONSVILLE, MD.—Owner, care H. C. Andreal, 48 Meller avenue, has plans by Walter M. Gieski, 65 Gunther Building, Baltimore, for alterations to one-story brick theatre, to cost $30,000.

BOSTON, MASS.—Harry Freedman, 37 Charlotte street, Dorchester district, has plans by J. Allen Tuck, 34 School street, for brick and art-stone moving picture theatre and store building to be erected at Blue Hill avenue, Devon and Stanwood streets, to cost $200,000.

HAMTRAMCK, MICH.—Charles M. Ross, 858 Penobscot Building, has contract to erect two-story theatre, store and office building, 154 by 100 feet, at Joseph, Campau and Trowbridge avenues for Martha Theatre Corporation, Detroit, to cost $100,000.

MINNEAPOLIS, MINN. — Blue Mouse Theatre Company, 711 Hennepin avenue, plans to erect new building, to cost $500,000. Address William A. Sobelman, manager.

OMAHA, NEB.—Home Builders have contract to erect two-story theatre, store and office building, 60 by 150 feet, at 360 South Twenty-fourth street, for J. Murphy, to cost $70,000.

BROOKLYN, N. Y.—Russell Theatre Company, 279 Broadway, has plans by Charles B. Meyers, 31 Union Square, New York, for two-story brick theatre and restaurant building, 75 by 100 feet, to be erected at southeast corner Griggs avenue and Russell street, to cost $30,000.

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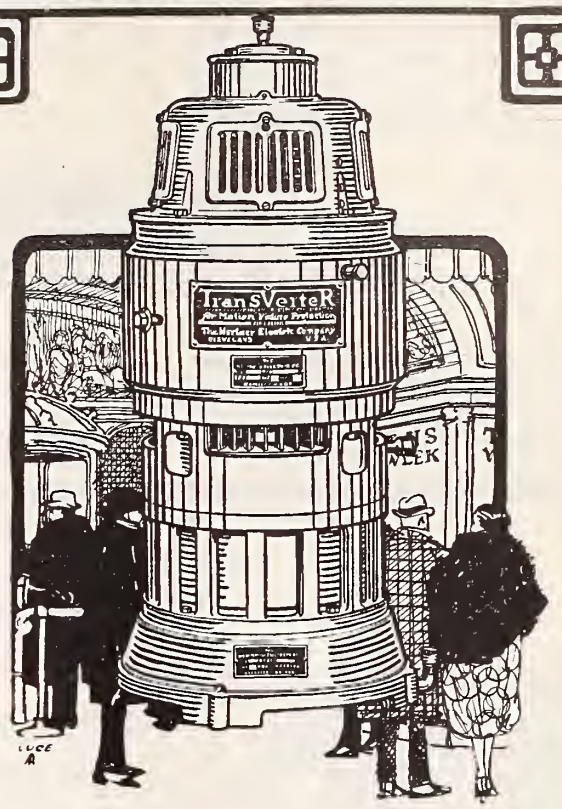

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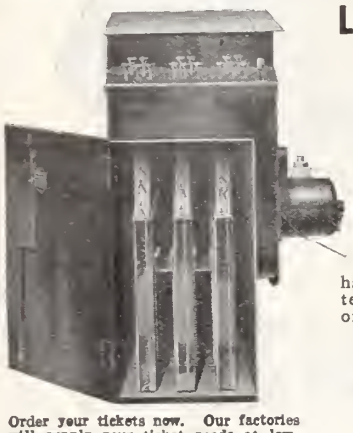

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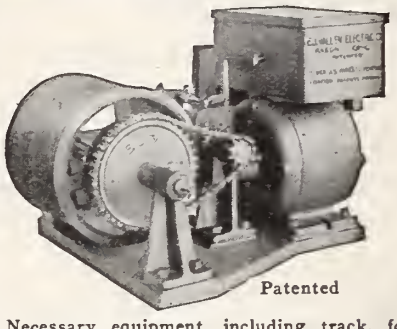

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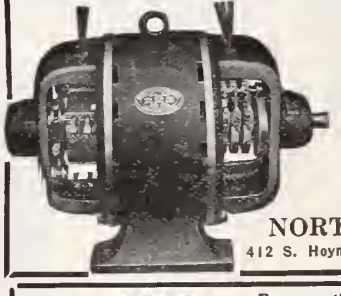

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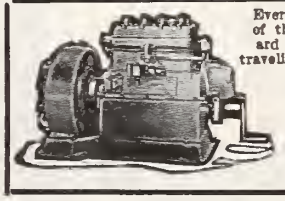

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MOVING PICTURE World

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1922

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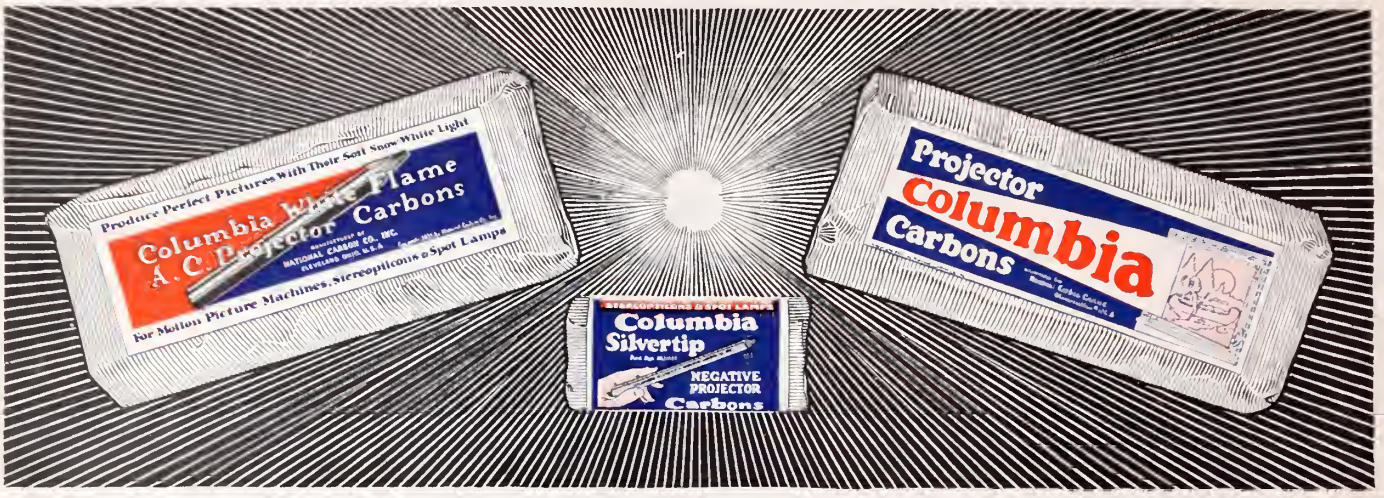

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Each picture is complete in itself and is a full evening's entertainment.

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THE SATURDAY EVENING POST, FEBRUARY 18, 1922

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In New York and Los Angeles it was shown

Without announcement. It created a new laugh record. No one could conceal his merriment at this hilarious entertainment. No picture we have ever seen drew such spontaneous enthusiasm! Get some real fun into your theatre!

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19	20	21	22	23	24	25
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HANDLE WITH CARE

WITH GRACE DARMOND
AND AN ALL STAR CAST

AN AL AND RAY
ROCKETT PRODUCTION

HANDLE WITH CARE

The Cast

Grace Darmond
Patsy Ruth Miller
Harry Myers
Landers Stevens
James W. Morrison
William Austin
William Courtleigh

The Story

She was a spirited, spoiled girl. She married and was soon dissatisfied because she missed the attentions of a crowd of suitors. She asked for a divorce. Hubby sat tight and said, "Sure, if you can get one of your old sweethearts to run away with you." She tried, and the fun began. But when Hubby took a hand she changed her mind and stuck. Why? Because Hubby knew that the only way to treat women is to "Handle With Care."

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IN

"A SAILOR-MADE MAN"

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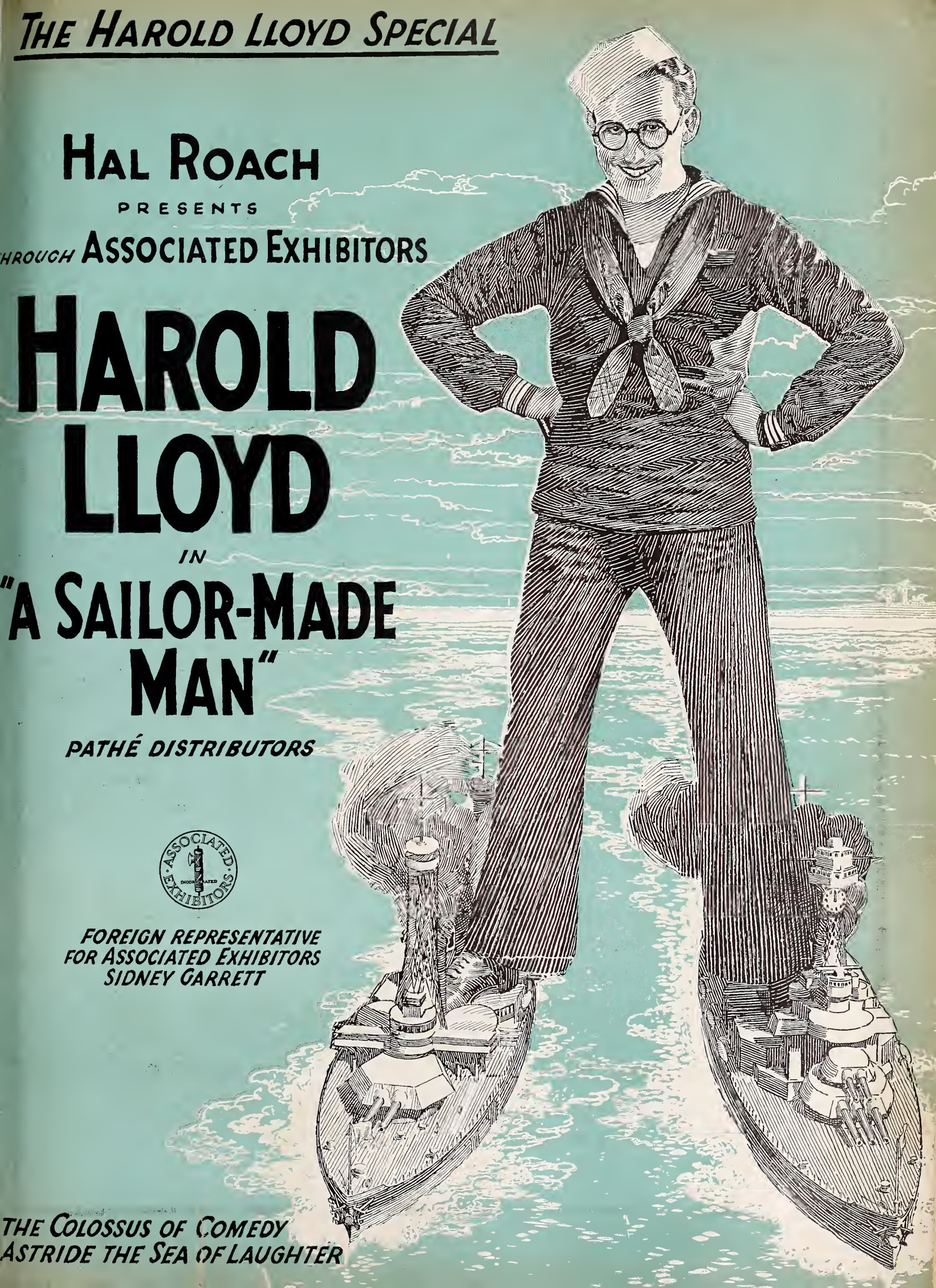

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ASTRIDE THE SEA OF LAUGHTER

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in A SAILOR-MADE MAN

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WHICH MEANS

That Col. Selig. Who made. "Miracles of the Jungle." An' "The Lost City." Is puttin' four times as many. Wild animals. In "The Jungle Goddess." As he did. In the other two.

An' which means. That when we say 473. It's wild animals. We're speakin' of. Lions. An' tigers. Jaguars. Leopards. Apes. Th' whole gamut. Of jungle. Hellraisers. An' when. You read. Of someone. Usin'. 2500 wild animals. You're readin' it. All right. But it's not. Wild animals. It's

Bull

An' bull runs wild. But doesn't 'tract. People. Into photoplay theatres. Neither do. Wild animal serials. Made. By people. Who know enough. About wild animal serials. To realize. That Col. Selig. Who made. "Miracles of the Jungle." An' "The Lost City." Is the only man. Who has made. SUCCESSFUL. Wild Animal. Serials.

AN' WHEN

You consider. That the 2500 wild animals. Claimed by these other people. Were only 1500. The week before. You gotta admit. That sum. Animals. Breed fast. But. The only kind. That breed that fast. Are not the kind. We include in our figger. Of 473. They're circus. Flees. An' so.

WE WARN YOU

That when you're thinkin'. Of Wild Animal serials. Take the stuff. Yu hear about. SOME of them. With a grain of salt. An' don't forget. That the wild animal serial. Which will be. The outstanding Chapter-picshur. Of all time. An' which has. Thrills in it. Galore. An' spectacular. Wild animal. Stuff. An' big. Settin's. An' everythin' which Selig knows how. Tu put in. A big. Serial. An' which all critics. Rave about. Is

"The Jungle Goddess"

An' we're tellin' yu. That if. Yu handle. In 1922. Any other. Serial. Than "The Jungle Goddess." Yu've got. A helluva. Chance. Of breakin'. Even. Yu gotta. Realize. "The Jungle Goddess". Will cost yu. Twice as much. As other so-called. Wild animal. Serials. But in this market. As it is. Today. The only stuff. Worth while. At any price. Is the good stuff. An' the good stuff. Is worth while. At any price. An'

YOU CAN BANK ON IT

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and

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THESE Pictures are financed and made under the **Pyramid Plan** under which all **Pyramid Productions** of the future will be made.

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PYRAMID PICTURES INC.

PYRAMID PICTURES INC.

THE Pyramid Plan finances each production through the sale of Pyramid profit sharing Syndicate Units. One thousand units, each of $100 par value are issued to make a $100,000 production. Every dollar received by Pyramid Pictures, Inc., from the sale of these units is used for **actual production expenses** and for the making of positive prints. **Not one cent of this money is used for office overhead or officers' salaries.**

THE Pyramid Plan provides that the first money received from rentals after distributing charges shall be returned to the unit holders until they have been repaid thru total investment before Pyramid Pictures, Inc., receives a cent. After the investors have received the return of their money, the plan provides that Pyramid Pictures, Inc., shall receive 50% of the profits for management, and that the investors receive the other 50% of the profit for the use of their money.

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PYRAMID'S management is tried and proven. **The Pyramid Plan** is a demonstrated success. **Pyramid Productions** of the future will be largely **exhibitor financed.**

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FURTHER information regarding **The Pyramid Plan** and forthcoming productions will be sent upon request to Smallwood & Co., Inc., sole fiscal agents, 150 West 34th St., New York City.

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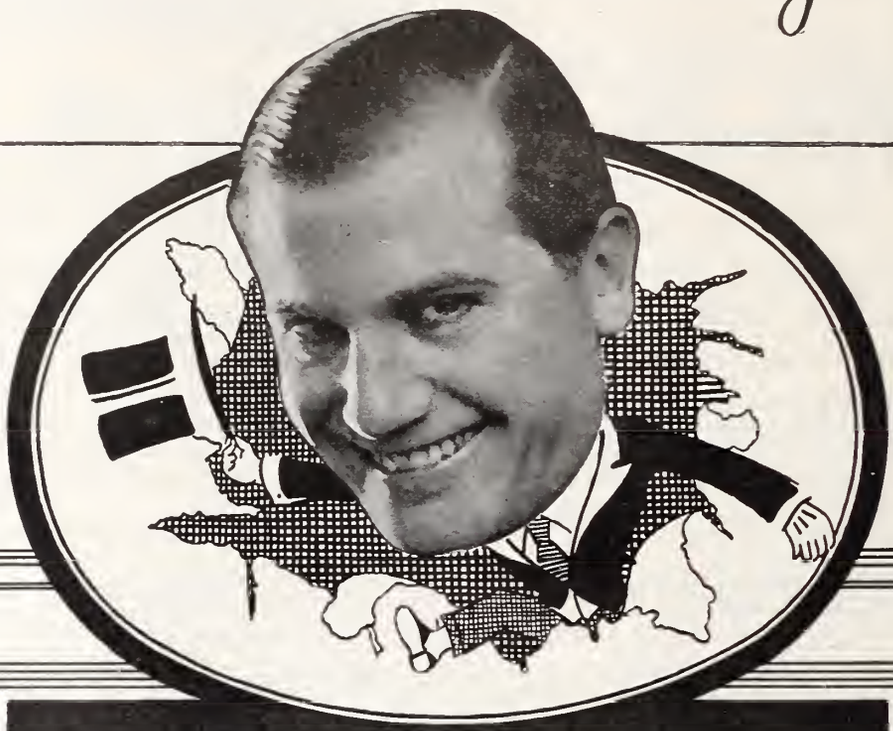

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The New York Times

SUNDAY, FEBRUARY 5, 1922

NIGHT LIFE on the Great White Way has entered into a new phase of all-night revelries. The débutante flapper and the famous hostess are with us. In one of the "clubs" on a recent evening a woman leader of Fifth Avenue's social life sat at one table; at a neighboring table sat a noted stage beauty whose name was figuring in the divorce courts. That is the keynote of the Broadway season.

"It used to be known as "slumming." Now it is a mere casual routine matter of inquiring at 3 A. M., Where le's spend the ev ing?" ...trods fro... ...aven...

A story of millionaire jazz-hounds, gold diggers & notorious night clubs

STORY BY JULIA TOLSVA

DIRECTED BY CHARLES J. BRABIN WHO MADE

WHILE NEW YORK SLEEPS

APOLLO TRADING CORPORATION

L. Lawrence Weber
·PRESIDENT·

Benjamin Hicks
VICE-PRESIDENT

Bobby North
TREASURER

HAS OBTAINED FOR ENTIRE
FOREIGN DISTRIBUTION
THE

EXCEPTIONAL PICTURES

CHARLES (CHIC) SALE

Playing 7 different characters
in "HIS NIBS"

Supported by COLLEEN MOORE
JOSEPH DOWLING and a
Superlative Cast

"MARTIN JOHNSON'S "JUNGLE ADVENTURES"

The most unusual tale of romance
and fascination ever photographed

PRODUCTIONS WITH WORLD-WIDE APPEAL

Exceptional pictures is the demand by every foreign land.

Productions that are exceptional in theme, in artistry and in their appeal to all creeds and nationalities, have a place ready-made for them in the markets of the World.

Exceptional Pictures Corporation has offered with instantaneous success its first two productions which have demonstrated their tremendous appeal in every section of the United States.

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has acquired the

World's Rights

(Excepting United States and Canada)

to

"His Nibs"

and

"Jungle Adventures"

Distributors in United States and Canada

"HIS NIBS" SYNDICATE, INC.

L. L. Hiller, President

Longacre Bldg., 42nd St., and Broadway, New York

releasing "His Nibs"

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EXCEPTIONAL PICTURES

URBAN POPULAR CLASSICS

"The Four Seasons"

The 4-reel nature classic playing in the finest theatres and winning the hearty endorsement of such Exhibitors as Sid Grauman, Hugo Riesenfeld, C. E. Whitehurst, the Stanley Company, etc.

Produced by Raymond L. Ditmars. Edited under the personal direction of Charles Urban.

"The Great Authors"

The series of twelve 1-reel subjects built on the lives and works of twelve famous American authors. Each is a wonderfully entertaining little drama. They are highly recommended by Joseph Plunkett.

Produced by James A. Fitzpatrick. Edited under the personal direction of Charles Urban.

Booking Now Through Hodkinson Exchanges

KINETO COMPANY OF AMERICA

INCORPORATED

71 West Twenty-third St.

President

New York City

LEWIS J. SELZNICK
presents
CONWAY TEARLE
IN
"A Wide Open Town"
by EARLE MITCHELL
Scenario by EDWARD J. MONTAGNE
personally staged by
RALPH INCE
"Literary Bill" was a bear when it came to a deck of cards, but when he tried to play the game of hearts he got a bad deal. But Bill drew to his hand and called all bets and he won the prize pot of his gambling career.
An action picture full of adventure thrills and romance. The story of a gentleman gambler entertainingly told, beautifully staged and realistically enacted.
Released as one of the CONWAY TEARLE Star Series.
SELZNICK
REG. U.S. PAT. OFF.
PICTURES

Be quick! And you can get in on the big show week now! Play a solid week of First Nationals and put yourself on the map for a year!

Announcement!

MACK SENNETT'S

latest two-reel comedy, announced as "The Blockhead," will be released under the title of

"The Duck Hunter"

Mr. Sennett is now making a new series of two-reel fun-makers, distributed through Associated First National Pictures, Inc., which are worthy of feature place on any program. He's making better comedies every day. We've seen the first three of the series, and we know. Besides "The Duck Hunter," there's

"Be Reasonable"
and "By Heck"

with Billy Bevan
and Mildred June
Directed by Roy Del Ruth

Released on the Open Market
Available to All Exhibitors

Two Reelers That Are as Good as Five

YOU BET I'M COMIN'! WITH THE BIG SHOW

You Franchise Holders Strengthen Your Local Standing by Driving Home the Fact that Your Franchise Gives You ABSOLUTE OWNERSHIP in Your Community of a Steady Supply of the Finest Pictures From the Greatest Stars.

A Solid Week of First National Will Do It.

HERE'S A FEW TO PICK FROM:

Thomas H. Ince's

American Drama of today

"HAIL THE WOMAN"

By C. Gardner Sullivan

A picture that exhibitors who have played it hail as one of the big money makers of the year.

Directed by John Griffith Wray and photographed by Henry Sharp. Supervision of Thomas H. Ince. *Released on the open market.*

King Vidor

Presents

"LOVE NEVER DIES"

A sure fire audience picture, with thrills and heart throbs. It'll bring 'em in and they'll like it!

From the book "The Cottage of Delight" by Will N. Harben. Directed and adapted by King Vidor and featuring Lloyd Hughes and Madge Bellamy. *Released on the open market.*

H. O. Davis

Presents

"THE SILENT CALL"

A picture of which Heywood Brown, in the New York "World," says: "We have seen no photoplay as beautiful or as vivid and live in action."

From Hal G. Evarts' story, "The Cross Pull," in the Saturday Evening Post. *Released on the open market.*

A Laurence Trimble-Jane Murfin Production

Hobart Bosworth

in a powerful drama

"THE SEA LION"

By Emilie Johnson

The Film Daily calls this the greatest sea picture of the year. Full of Romance and thrills.

Scenario by Joseph Franklin Poland; directed by Rowland V. Lee, and photographed by J. O. Taylor. *Released on the open market.*

You'll Have to Look Over Our Full

AND I'LL BE WITH YOU MIGHTY QUICK NOW!

You Independent Exhibitors Who Use First National Service — Here's Your Chance to Show that You're on the Side of Independence in the Picture Business. Here is Your Chance to Make Your Theatre Investments a Little Bit Safer.

A Solid Week of First National Will Do It.

AND HERE'S A FEW MORE:

Louis B. Mayer presents

The John M. Stahl Production

"THE SONG OF LIFE"

A tale of dishes and discontent and a picture every exhibitor should play because it touches on the problems of the home in everyday life.

Story and direction by John M. Stahl; screen version by Bess Meredith.

CHARLIE CHAPLIN

in reissues of his finest comedies. New prints; plenty of advertising.

"A Dog's Life"
(February Release)

"Sunnyside"
(March Release)

"Shoulder Arms"
(April Release)

"A Day's Pleasure"
(May Release)

B. P. Schulberg presents

KATHERINE MacDONALD

in

"The Beautiful Liar"

"The White House" favorite in one of her new series of pictures for First National.

A comedy drama by George Marion, Jr.; directed by Wallace Worsley; scenario by Ruth Wightman; photography by Joseph Brotherton; art direction by Floyd Mueller; art titles by Renaud.

Louis B. Mayer presents

ANITA STEWART

in

"Her Mad Bargain"

A picture that sweeps from slum to society and to the gay Bohemia of Studio-land—a startlingly dramatic story.

Directed by Edwin Carewe; scenario by Josephine Quirk; a First National Attraction.

Release List to Book All the Money Makers!

Crowds Force Big N. Y. S

Vast throngs line up in driving rain at

ing vehicle "STARDUST" and are turned

Doing Record Business in

Read The Telegrams

PHENOMENAL BUSINESS

Baltimore, Md., Jan. 24, 1922.

J. D. Williams, Associated First National Pictures, Inc., 6 West 48th Street, New York.

"Stardust" just finished phenomenal week's business at the Rivoli, turning them away at every night performance. Last night of week's engagement box offices stopped selling tickets at seven-forty-five and hundreds were turned away. Compelled to call for extra police to turn away those waiting in line for a block and a half at both box offices, and who couldn't get in. Unanimously declared a great picture by the press and public. In my opinion it is a box office attraction that every franchise holder should lose no time in booking to stimulate his business.

(Signed) GUY L. WONDERS.

TREMENDOUS CROWDS

Pittsburgh, Pa., Jan. 23.

J. D. Williams, Associated First National Pictures, Inc., 6 West 48th Street, New York.

"Stardust" highly successful. Crowds were tremendous. Miss Hampton a big hit.

HARRY DAVIS,
Grand Opera House.

WENT OVER BIG

Atlanta, Ga., Dec. 11, 1921.

Associated First National Pictures, Inc., 6 West 48th St., New York City, N. Y.

"Stardust" was received most favorably by press and public. Any number of our patrons liked the picture better than story. I personally believe that changes made from original story helped the picture. Our business improved last week, which indicates that picture pleased.

W. C. PATTERSON,
New Metropolitan Theatre.

Boston, Mass., Feb. 6, 1922.

J. D. Williams, Associated First National Pictures, Inc., 6 West 48th Street, New York, N. Y.

Hope Hampton and her picture, "Stardust," went over big. Turned them away at all performances at Fordon Washington Street Theatre. Is a wonderful picture, and Miss Hampton's magnetic personality has won the city. "Stardust" has proved great box office attraction. Franchise holders can look forward to turn away business when it plays in their theatres.

J. J. McGUINNESS, Gen. Mgr.,
Gordonn Olympia Theatres.

CASH IN BIG

Pittsburg, Pa., Jan. 25, 1922.

J. D. Williams, Associated First National Pictures, Inc., 6 West 48th Street, New York.

"Stardust" proved an exceptional attraction. Turned them away at every evening performance. Crowds enthusiastic over Hope Hampton. A picture on which every exhibitor should cash in big.

JAS. B. CLARK,
Rowland & Clark Theatres.

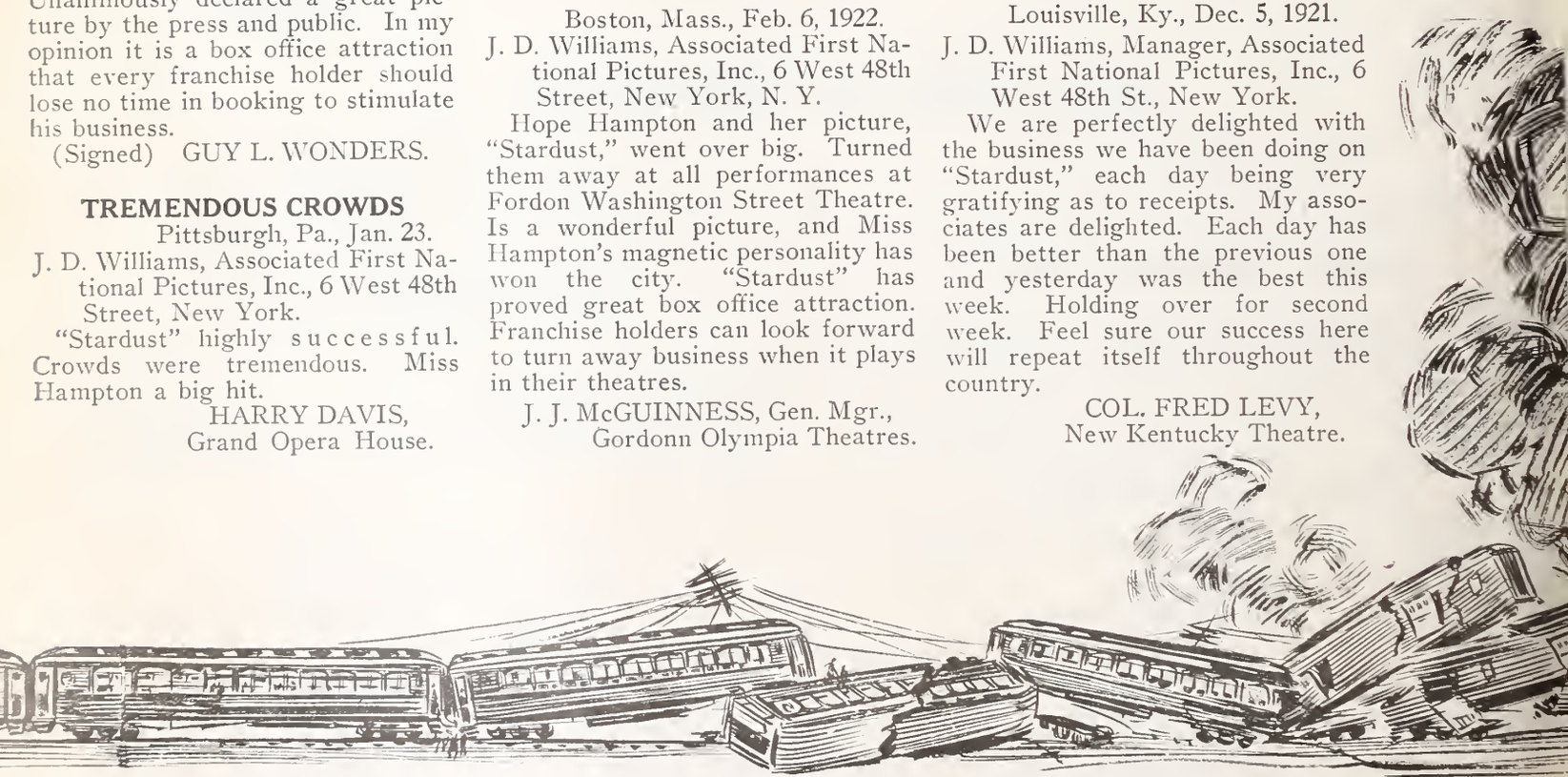
DOES BIG BUSINESS

Louisville, Ky., Dec. 5, 1921.

J. D. Williams, Manager, Associated First National Pictures, Inc., 6 West 48th St., New York.

We are perfectly delighted with the business we have been doing on "Stardust," each day being very gratifying as to receipts. My associates are delighted. Each day has been better than the previous one and yesterday was the best this week. Holding over for second week. Feel sure our success here will repeat itself throughout the country.

COL. FRED LEVY,
New Kentucky Theatre.



The Most Thrilling Wreck—Real

A First National Attraction

trand to Close Box Office!

Opening of HOPE HAMPTON'S big starr-away because theatre is filled to capacity. every first run house played!

Read The Reviews

It Grips You

"A good picture, if not a great picture. You will enjoy it. Holds the interest every minute. Miss Hampton makes Lily a real person. She has beauty, charm and intelligence, and she gives a perfect performance. The supporting cast is excellent."—*New York Tribune.*

Star Splendid

"Miss Hampton displays splendid ability. In scenes where genuine dramatic expression are demanded she rises to the occasion admirably. A strikingly good supporting cast."—*New York Mail.*

Wild Applause

"The audience applauded wildly. Miss Hampton the attraction with a cast that could not be improved upon. Ably directed."—*New York Evening World.*

Genuine Interest

"The most thrilling train wreck you ever saw—such a magnificent wreck with real trains in a head-on smash-up. Elements of genuine interest."—*New York Times.*

Most Inspiring

"A drama which contains the best and most inspiring elements of human interest—graphically told. Hope Hampton plays with a simplicity and repression that establishes her right to stardom. She hold the sympathy every minute and she has never been more beautiful."—*New York Telegraph.*

Gripping, Human Story

"A great, gripping, human story transformed into life itself by way of the screen. Hope Hampton rises to new heights in this absorbing screen drama and wins fresh laurels as an artiste. Abounds with human interest, tinged with love, pathos, tragedy and crowning happiness; there is not a single dull moment in this great motion picture drama, which ranks with the best film productions of recent times."—*Charlotte (N. C.) Observer.*

Star Is Superb

"Miss Hampton's work is superb, the best she has ever done. A remarkable cast supports her."—*Louisville Times.*

Best Picture Ever

"America's most entrancing picture, unusually appealing. The audiences were swayed to laughter and tears. No lover of screen drama should miss it."—*Louisville Herald.*

Intensely Pleasing

"Overflow crowds have attended the performances and received the picture with great favor. Intensely pleasing."—*Detroit Times.*

Intense, Gripping

"Unusually interesting, gripping, a photoplay that will live long."—*Detroit Free Press.*

Unique, Fascinating

"Unique in treatment, effective acting, a capable cast—fascinating."—*Detroit Journal.*

Big Box Office Value

"An excellent picture from every angle, well acted, well directed. It should prove a big box office attraction."—*Exhibitors' Herald.*

Big Success

"The popular angle has been so well pointed the picture will undoubtedly enjoy great success."—*Moving Picture World.*

One of the Best

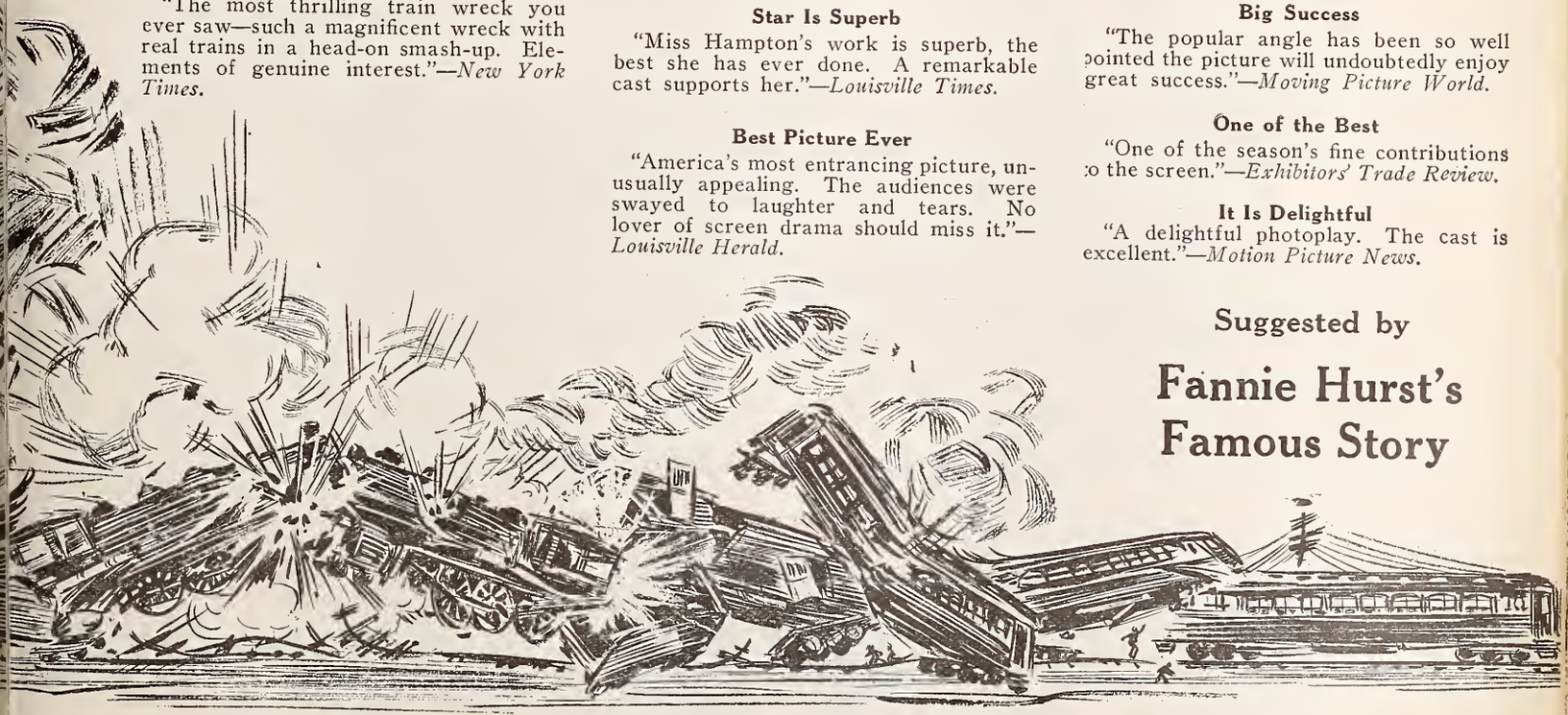
"One of the season's fine contributions to the screen."—*Exhibitors' Trade Review.*

It Is Delightful

"A delightful photoplay. The cast is excellent."—*Motion Picture News.*

Suggested by

Fannie Hurst's Famous Story



Trains—That You Ever Saw!

There'll be a Franchise everywhere

Now On The

OPEN MARKET

Charles Ray's

LATEST PRODUCTIONS MADE FOR FIRST NATIONAL

"The Barnstormer"
By Richard Audres

"Gas, Oil and Water"
By Richard Audres

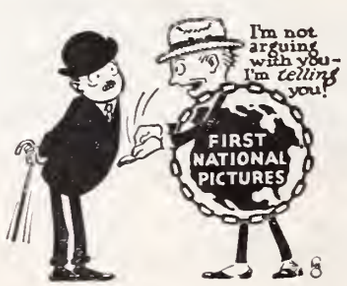
"The Deuce of Spades"
Adapted by Richard Audres from
"The Weight of the Last Straw," by Charles E. Van Loan

and 2 others to come

Presented by Arthur S. Kane and
Directed by Charles Ray

Don't confuse these with the Charles Ray pictures released prior to "The Barnstormer." They are regular franchise pictures and include "45 Minutes from Broadway," "Peaceful Valley," "19 and Phyllis," "The Old Swimmin' Hole," "Scrap Iron," "Two Minutes to Go," "The Midnight Bell" and "R. S. V. P."

First National Attractions



ARTHUR JAMES
Editor-in-Chief

MOVING PICTURE World

FEBRUARY 18
1 9 2 2

The Lessons of Adversity

A MAN of many misfortunes said to his friend, "It must be that I am intended to fill a great place in the world, because I am being given an extra training in the school of adversity. When my day comes I shall view all things calmly and with neither resentment nor distress."

If this philosopher were to look upon the moving picture business of today with its misfortunes of censorship, of undeserved scandal, of unmerited notoriety for the many, through the tragedies that have stalked into the lives of the few, of the calamities like the sad misfortune in the theatre in Washington, he would be forced to believe that the screen is intended for great things in the world, greater things than have been dreamed of by the ablest brains who now have to do with it; greater opportunities, greater responsibilities, nobler, finer achievement in behalf of the human family.

Our troubles have grown to proportions that none save a great vitality could withstand. The Arbuckle case was laid, not at the doors of individuals but at the door of the industry, and the public, with its thoughtlessness turned to account by a sensational press, pictured our business as a ceaseless series of orgies and private riots, in which we swam in vats of bootleg liquor at every sundown and contrived new debaucheries to greet each dawn.

The Taylor tragedy was not the murder of an individual but, if the newspapers are to be credited, an out-cropping of the wild, hectic, dissolute, drug crazed seething that is the secret but usual life we all of us live day by day and night by night in the dishevelled, disordered phantasmagoria that beggars fiction and challenges the abysses of human imagination.

We of the pictures know how wrong this is, how unfair, how utterly, almost insanely untruthful it is, and there have been evidences of a feeling of despair akin to the sensations of helplessness which come to a man crowded toward the precipice in an ugly dream, powerless to stay himself, catching at grasses to give him respite, and striving to cry out "Stop! Stop!" yet inarticulate and heading hopelessly toward the plunge into nothingness.

Sensations die out in a fortnight, but new sensations give them life.

Our way back into the sunshine of clean public opinion must be a slower but still a surer progress. We have the truth, we have decency, we have an overwhelming preponderance of right living upon our side. We are associated with the noblest creation of man, despite all our adversities.

With fortitude we endure and our gain will be the philosophy with which we will confound our traducers and in the determination to go on until we are recognized not merely as a great business and a great and developing art, but as the world's most useful influence for the service of mankind.

The new watchword of the Motion Picture Theatre Owners is almost our inspiration and it comes at a time when it is of the greatest usefulness—"For the Good of All"! "For the Good of All"! Let it be repeated until it has burned its way into the consciousness not only of the industry but of the world. A rallying cry, a message, a proclamation, a principle—an answer, a star, a signal in an Egypt of adversity.

Arthur James

High Spots in the Week's News

THE Famous Players Canadian Corporation takes over Allen Theatres, Ltd., thus acquiring about fifty picture houses in Canada. The action has been approved by the directors of both corporations and now only requires the ratification of the respective shareholders. The amount involved is said to be less than $5,000,000. The Allens will continue to conduct their exchange business.

Why projection photographs are the last pictures that come in. This will be explained to you by E. T. Keyser in the equipment department in this issue of Moving Picture World. Read it and think about it.

Buz-z-z! A bite here and a nip there. Reminds you of Jersey mosquitoes, doesn't it? Just imagine the film industry as a perspiring person intent on his own business, his head encircled by ravenous mosquitoes. One of the insects would be an indigo gent determined on a consumptive Sunday, another would be a captious censor, another a self-styled reformer.

But what's this new cloud of mosquitoes on the horizon? Oh, bright minds at Washington. Some of the Solons want to compel exhibitors and exchanges, and, in fact, all business men, to insure their employes with a proposed "United States Employes' Compensation Commission." Another move by the Government to engage in private enterprise! Buz-z-z!

* * *

Patrick A. Powers has become financially interested in the R-C Pictures Corporation and its subsidiaries and is now managing director, President R. S. Cole announces. The company's sphere of operations will be enlarged. Mr. Powers is mapping out his campaign now.

* * *

'Member Sam? He was a colored boy who let many golden opportunities pass. Whenever he realized that another chance for fame, fortune or fun had slipped by, Sam used to say: "Lawsy, if I ain't gone and done it again!"

How many "Sams" are there among New York State exhibitors who, reading next week about what a gr-r-rand and glorious convention it was, will say: "If I ain't gone and done it again."

Last call! It opens Tuesday afternoon, February 14, and ends Thursday with a banquet. The ball is on Wednesday night. Will you be there?

* * *

Horrified by the Knickerbocker disaster, R. W. Bulkly, 57 years old and principal owner of the ill-fated Washington theatre, died on February 6 at Palm Beach. The news brought on an attack of heart disease.

* * *

The world, including the tiny organisms jazzing around in the seven seas, is astounded by the announcement of Joseph Levenson, New York's $7,500 censor extraordinary, that censorship is quite the proper thing these days.

* * *

And while we're on the subject, listen to this: The Birmingham, Ala., amusement inspector suppressed a poster of a famous painting because an ordinance prohibits nude figures on theatre advertising. Loving hands then "clothed" the figures with paint, but the poster was again ruled "out" because a second ordinance prohibits the showing of scenes not in a picture and the clothed dancers were no longer typical of the picture. Can you beat it?

* * *

Pathe distribution in Australia is taken over by Alec B. Hellmrich for three years. The product will be marketed on a co-operative basis.

* * *

Harry M. Warner told a good story last week when he addressed a high school gathering in New York, recalling the days when one of his four brothers and he ran their first picture house in Newcastle, Pa. It seems that chairs were at a premium, so they hit upon the plan of borrowing from the local undertaker, promising to return the chairs whenever needed. The undertaker called for them one evening during a performance, as he had a funeral scheduled, and the theatregoers had to stand during the remainder of the show. Mr. Warner spoke against censorship.

* * *

Of the 9,201 children enrolled in South Bend, Ind., schools, 7,547 of them attended picture houses in one week, an investigation discloses. The maximum amount spent by one pupil for pictures in one week was $3.75.

* * *

John Berger, doorman of the Strand in Muncie, Ind., who for years slept only four hours a night, is dead at the age of 68 years.

Wireless Grand Opera for Theatre Patrons

The Victory Theatre at Evansville, Ind., has contracted for the installation of a wireless telephone outfit in the auditorium.

There will be an amplifier by means of which patrons will be furnished with Chicago, Pittsburgh and New York grand opera via wireless.

Manager Rogers of the Rex Theatre, Corry, Pa., has a wireless receiving station in his theatre and entertains his patrons Sundays free of charge.

Bulletin

Pathe Exchange, Inc., through its special counsel, Frederick Coudert, with Lewis Innerarity, general counsel for Pathe, brought suit in the New York courts Thursday, February 9, against the New York Motion Picture Censorship Commission for interfering with their news reel.

The act complained of occurred some months ago and the censors had come to the conclusion that they were going to get away with it. Their first surprise came with the filing of this suit.

Censorship Is Debated Before Republicans

Rupert Hughes, Charles Urban, H. J. Shepard and Others Attack Menace Before Large Gathering

CENSORSHIP of moving pictures was discussed before some hundreds of men and women at the National Republican Club on Saturday, February 4, at the meeting presided over by Henry W. Taft, distinguished brother of the former president, and censorship had its own hard time. Rupert Hughes flayed it to ribbons, after Rufus Cole had spoken briefly and Mrs. Clinton B. Smith of the moving picture committee of the Federation of Women's Clubs had described the "Censorship in thirty-four states" (it exists in six) and the 17,000 picture theatres in New York State (there are not 1,700). Joseph Levenson insulted the intelligence of his auditors and the patrons of picture theatres in a long job protecting harangue and H. J. Shepard closed the session with an excellent speech of which more later.

Mr. Hughes followed Mrs. Smith, who laid great stress on the well-worn political wheeze of the female spellbinder's about her being a mother. Those present all having had mothers were willing to concede the point and leave their sacred memories out of the clap-trap of political speaking, but Mrs. Smith needed all her equipment for a background. She sat down vastly pleased with herself, safe in her petticoats.

Hughes Scores

Mr. Hughes confessed frankly that he had never been a mother but admitted that he had been a father, scoring completely when he said: "I am just as concerned about the youth of our country as any father or mother that lives, and if it were in my power would keep them all in purity and in sweetness from the cradle to the grave."

He pointed out that no one in the world did more harm than the man or woman who sought to keep another pure by coercion and force.

In demonstrating that censorship was not a cure he cited the turtle serum man who claimed he could cure cancer. Those who took it died of cancer just the same.

Old Bigotries

He recited the bigotries and the blindnesses which had retarded mankind; how in earlier days of New York, a Roman Catholic priest who sought to pray with prisoners had to go through the city disguised, how they whipped Baptists in Boston for teaching immersion as the right form of baptism, and how workmen in an upstate town were arrested for picking whortleberries on Sunday. Eloquently and with the charming frankness which adds so greatly to his powers as a speaker, he touched on a score of similar examples of the efforts of men to force others into thinking as they do and doing as they do. He asked if any one present felt himself purer or better for the censorship in New York and pointed out that censorship had brought no moral reformation in Pennsylvania.

Mr. Hughes was repeatedly applauded. A college professor who followed him had prepared a set speech which was given to the reporters present, but when Mr. Hughes had done, the professor made a new speech which omitted his typewritten suggestions of pictures for the young.

Mr. Charles Urban's speech on "The Regulation of Moving Pictures" was as follows:

Urban's Speech

"There has been a great deal of talk on this subject, much of which was not to the point. I have never subscribed to that very prevalent view which would have folks believe that the public demands smutty or vulgar pictures. I have been a producer of pictures for more than twenty-five years and I tell you that this is not true. The general public the world over does not demand smutty pictures; on the contrary, it wants the best there is. There is no such thing as a picture being too good for the public. The average taste is clean and it is good and it is wholesome; it is a grave error to say that the public does not appreciate what is artistically fine.

"If the contrary impression holds good, the fault is not the public's; the fault rests within the motion picture industry. It is being gradually corrected but it has not been eliminated. I mean this: many theatre managers in years gone by have underestimated the intelligence of their public. They have projected in their theatres the sort of pictures their own standards dictated, 'playing down' to the level of their understanding of the public taste. The public in consequence has been 'fed-up' on these dubious 'exhibits,' preferring the good to the vulgar. It has been a mighty difficult task to make the exhibitor understand this and only within

And Hammons Said to Us

WE'RE on the way back to prosperity; that is to say some of us are and all of us ought to be. There have been showmen ever since pictures began who didn't make money. Two theatres side by side or across the street from each other; one draws the crowds the other doesn't. Even at the flood tide of war prosperity in the theatres there were houses that starved to death. Pointing out the reasons for these things is part of a trade publication's business if in pointing them out the situation can be helped.

We encountered Earl Hammons, of Educational, the other evening. He just had been to a picture show. We talked.

"How's business?" asked we.

"Good," said Hammons, "and getting better. But what I saw tonight didn't cheer me. I saw another fellow losing money."

"On Broadway?"

"On Broadway. And it was because he was putting on a miserable show. I saw the spectators get up in twos and threes and fives and walk out on him. They were grumbling. I wanted to go also, but I thought I'd see it through. I did. It set me to thinking. With plenty of at least fair pictures in the market he was running an imported picture with a star who was good in one or two big ones, but absolutely awful in the cheap ones that followed. His business hadn't been so good so the manager thought he'd economize and put on a picture that was cheap as dirt (and about as valuable) and save money. What happened? Business still worse and it will take his house a good two weeks with good bills to come back."

"What's your idea?" said we, by way of having him tell some more.

"Just this," Hammons went on. "The only cure for bad business is a better show. If the economies are needed it would be better to fire the ushers and save there, save anywhere but not cut down the entertainment. That's as fatal as rat poison to cure a headache. Double features won't do it. More often they tire an audience. Still oftener they are two weak ones and two wrong ones won't make a right entertainment. It's the bright, quick moving really interesting things that bring 'em in. Rothafel knows. Other men know, but still others of them still don't seem to. It's largely due to short-sighted economy."

"This is worth printing," said we to Hammons.

"Well, if you think so, go ahead," said Hammons to us. A. J.

the last few years has the going been easier.

"You may believe that the condition is still regrettable, and maybe it is, but it is wonderfully better than it used to be. This is true because the managerial personnel of theatres has been greatly changed for the better and because the old time managers who remain have learned to know their public better. The most appreciated portion of the latter-day screen entertainment by the public consists of pictures of the world's happenings, travels and popular subjects. The progressive exhibitor responds to this demand by increasing the proportion of his program with this class of instructive picture.

"The finest example I can point to of the improvement is the recent step taken by the Motion Picture Theatre Owners of America to publish an official reel to be shown in their theatres every week. You will have an opportunity following this luncheon to judge of its character. It is the beginning of a movement to make every theatre an agency of education by this fascinating method. In my long association with the motion picture I know of no more constructive step.

"As to the regulation of motion pictures, I will not say that I am in favor of censorship. In the abstract I believe public patronage is the best form of censorship. But I do believe that as long as a certain type of producer makes and sells some of the films the theatre and the public is today plagued with, that some sort of supervision is necessary.

"To my mind, the most satisfactory form of supervision would be for the federal government to license the distributor; not licence each picture but license the distributor to do business. If a distributor sought to release an objectionable film, the government would then step in and revoke his license. With such a scheme in operation, objectionable films would very quickly disappear from the market because, with only limited distribution which the producer of salacious pictures might attempt by personal effort, it would never pay him to continue his nefarious practice.

"If the theatre persists in showing the obscene picture, apply the police laws which exist, as against indecent photographs, literature or stage plays.

"The question has been asked: 'How about the big producer who has his own distributing organization?' The rule today is that he does not produce the objectionable picture. If he does transgress, however, he should receive the same discouragement.

"Licensing the distributor offers the best solution of this vexing problem. No distributor would take a chance of losing his entire business for the possible profits of an objectionable picture. The result would be that the field would be wide-open for the really worth while pictures. And it would be a far more profitable field than any the industry has known to date."

H. J. Shepard, who read Mr. Urban's sentiments, was called upon by Mr. Taft and he spoke as follows:

"It is a privilege to be here today to participate in the dedication through the medium of motion pictures for the benefit of everybody, the most glorious principle ever conceived—'For the Good of All'—the golden rule.

"Reconstruction depends upon understanding. People must be guided, if not led, into better living, and to a better knowledge of right living, through an understanding of the principle that guides the destiny of the world—the principle of brotherly love, the golden rule.

"Much has been accomplished through the spoken and printed word to drive home the great truth and beauty of life's most earnest message, but print or speech have not proven sufficient.

"An added gift, a divine gift to the world, has been the motion picture. It speaks the universal language and provides the key to the better things of life, for the motion picture was created for the good of all.

"Beauties of nature, of art, wonders of science, the art of literature, communion with the philosophers, with writers, with thinkers—all things for the good of all which are the inheritance of all, stand revealed to all in the motion picture. And the Motion Picture Theatre Owners of America have taken the first step in the creation of a better understanding in dedicating the screens of the motion picture theatres of the country to the following principles which are issued under the adopted seal 'For the good of all':

" 'The Motion Picture Theatre Owners of America, commencing on this twenty-ninth day of October, in the year nineteen hundred and twenty-one, realizing the tremendous influence of motion pictures at this time for the re-establishment of the principle of right thinking among our people, dedicate ourselves to the following constructive plan:

" 'First: To encourage in every way possible the production of clean, wholesome and optimistic films.

" 'Second: To take an active interest in the public welfare and co-operate with our community civic and social forces, in helping to maintain a high moral standard.

" 'Third: To utilize our theatres and screens for the purpose of helping our boys and girls to become good citizens.

" 'And last: Appreciating that the very economic foundation of our existence is threatened and humbly desiring to do our part to the full measure in helping to re-establish a healthy condition throughout our country, we will recommend on our screens a possible solution of our present problems—the revivifying of the spirit of 'brotherly love' and the application in our everyday life of the principle of 'the golden rule.'

"Many producers are making a serious and sincere effort to produce only clean and wholesome pictures. I might mention 'The Miracle Man,' 'Over the Hill,' 'Humoresque,' 'Light in the Clearing,' 'Bible Stories,' 'Turn to the Right,' 'The Four Seasons,' 'The Old Nest,' 'The Foolish Age,' 'School Days,' 'Great Statesmen' and 'Great Authors,' 'Penrod' and others which indicate a tendency to lead in production work to better things along the pathway for the good of all.

"The cementing of friendship among all peoples can only be accomplished by bringing home to each individual in the universal way—the motion picture—a clear vision of the better things of life, and this way which is the only way by the motion picture will really lead us all toward the rainbow end of contentment, realizing as we progress along the pathway of successful endeavor, that we are really accomplishing the worth-while things for the good of all."

Mr. Shepard was warmly applauded and "closed the show" in a most satisfactory manner.

Internal Revenue Bureau Decrees Christie Must Pay $11,000 Taxes

(By wire to Moving Picture World)

Washington, D. C., Feb, 9,

THE Internal Revenue Bureau has decided that the Christie Comedies Company shall be required to pay the rental taxes totalling approximately $11,000 which were assessed against it for rental of films on state rights agreements during the period from the enactment of the law to January 1.

Attorneys for the company have announced they will immediately file a claim for refund and are now making arrangements for a conference with the bureau officials which will probably be held next week. The bureau is anxious that the case be settled as it will be used as a precedent for the assessing of similar taxes against a number of other companies. Further prompt action will be sought because under the present law the government will have to pay interest at 6 per cent. per annum on all cases where the government loses.

Attorneys for company believe that the law did not contemplate a tax on producers whose films were not directly exhibited by the producers of the state rights films, and will carry the matter to Commissioner Blair if necessary, in order to secure a decision to that effect.

New Bill Would Force Exhibitors and Exchanges to Insure Employes Through the National Government

THEATRE owners will be compelled to insure their musicians, projectionists, ushers, ticket sellers and collectors and all other employes, and the exchanges their office employes, inspectors, salesmen, shippers and all their other employes, if the bill favorably reported by the House Committee on the District of Columbia is enacted into a law.

This measure establishes a fund of $50,000 to pay initial losses, to be handled by the United States Employes' Compensation Commission. This commission would be empowered to promulgate rules and regulations for carrying out the provisions of the proposed law, including the fixing of premium rates. It will be compulsory upon all employers of labor, even of domestic servants, to insure their workers through the government. The securing of such protection through commercial companies would not be deemed to be compliance with the proposed law.

This legislation is being fought by the commercial companies and by the various civic and commercial organizations of Washington as another move on the part of the government to engage in private enterprise. The employers will be compelled to pay the premiums, and the workers will be entitled to compensation only when incapacitated while performing the duties of their employment. In other words, under the proposed legislation this government insurance would not be paid to any of the persons who were injured or killed in the recent theatre disaster in Washington.

A fight on the bill in the House of Representatives is promised by Representative Underhill of Massachusetts, who declares the measure to be socialistic as well as ineffective. He has prepared a substitute measure which he proposes to offer at the proper time. He sought to have his bill adopted by the committee, but failed by a vote of 8 to 4. He also failed in his attempt to have the working capital of the proposed government insurance agency increased from $50,000 to $200,000.

Representative Focht of Pennsylvania and Representative Millspaugh of Missouri are also opposed to the bill, and Representative Zihlman of Maryland attacked several of its provisions. They joined with Mr. Underhill in the endeavor to have his bill, instead of the Fitzgerald bill, recommended for passage by the House.

Pathe Distribution in Australia Taken Over by Alec B. Hellmrich; To Market on Co-operative Basis

ALEC B. HELLMRICH, of Sydney, Australia, has taken over the distribution of the entire product of Pathe in Australasia for a period of three years under an exclusive contract just arranged by Arthur Rousseau, export manager of Pathe Exchange, Inc.

The terms of the deal make it one of the biggest ever recorded in the foreign film field, and insures the Pathe product greater exploitation than it has ever before received in the Antipodes. The product will be marketed on a co-operative basis through an organization modeled along the lines of the Associated Exhibitors in this country.

Mr. Hellmrich is associated with some of Australia's most prominent film leaders, and already his organization has opened offices in Sydney, Melbourne and Brisbane. A branch exchange will be opened in Auckland, New Zealand, and others will follow soon after Mr. Hellmrich's return to Australia. He is leaving this week for Vancouver on his return journey. He has issued instructions that he is to receive as soon as possible prints of the new Pathe serial, "Hurricane Hutch," starring Charles Hutchison; "The Devil," "Without Benefit of Clergy," "The Riddle: Woman," "What Women Will Do," "The Killer," "The Sage Hen," "The Power Within" and other Pathe features.

Includes Short Subjects

The Hellmrich contract includes the entire Pathe short subject output, and according to Mr. Hellmrich, the short subject cannot help but become established in Australia as firmly as it is in this country, because of the exceptionally high entertainment value he found in these subjects.

Joseph, He Made It a Speech

JOSEPH LEVENSON, the now New York censor feller, made it a speech Saturday, and it was no doubt about it in his mind, now, these here, now, trade papers, y'understand, are a lotta low lifes. Instead of making it a suggestion how this here censor law should be made better and all without throwing the censors out of them there $7,500 jobs, they atchally wanna have the, now, law stopped altogether!

Can yah imagine?

And Joseph Levenson also made it a mean crack at his feller Republicaner, Mr. Will Hayes, for bein' chose fer head of the new industry, wich was like shaking a red rag at a bully.

And Joseph Levenson which was gonna drive that there bum Socialism outta bizness with the movink pitchers (which made outcries of "try and do it") now said it that Germany under Socialism was fer censorship of movink pitchers as well as free love and free speech and free press and all them other ridicalous things wich makes the now Socialism better as it was before he discovered all that.

Maybe.

And Joseph Levenson maybe he'll be fer Hiram Ford for President, when Hiram says it he likes censorship, wich we don't like anymore than we like Hiram Ford.

And Joseph Levenson said it also a lot about votes and proving what the low-life trade papers said it before that Joseph Levenson was a political feller in the day and night time always—yes a ward leader.

And every time Joseph Levenson he's the best friend movink pitchers got now, when he says it a speech for censorship the listeners know its a bum thing for the liberty.

BAXTER

Stanley Employes Form Beneficial Association

A big entertainment consisting of orchestral and vocal selections and high class vaudeville acts were featured during the inauguration of the Stanley Company of America Employees' Beneficial Association, at the Stanley Theatre, Tuesday January 31.

J. Mastbaum, president of the Stanley Company, took occasion to congratulate the employees of the company for the forethought in forming such an organization and said he was proud of the fact that he had been accorded the honor of being the first member.

Benefits will be bestowed in case of sickness, death or accidents.

Future of Motion Pictures Depends on Public's Attitude, Says Harry Warner

BEFORE a large audience of motion picture enthusiasts at the Washington Irving High School, New York, on February 2, Harry M. Warner, of Warner Brothers, expounded on the future of the industry. The lecture was given under the auspices of the Board of Education. Dr. Ernest L. Crandall, director of the Bureau of Visual Instruction, presided, and in introducing Mr. Warner he extolled the beauty and instructive power of motion pictures, citing the Warner production of Gus Edwards' "School Days," featuring Wesley Barry, as an example.

"In order to explain the future of motion pictures," said Mr. Warner, "it is necessary to know the past. At the outset I want to state that the motion picture is one of America's greatest constructive forces. No one can deny the increasing benefits derived from the screen. Today schools and colleges have taken up motion pictures seriously, and are teaching their scholars by the aid of the picture machine.

Undertaker Interrupted

"The rapid advance of motion pictures can be attributed to the fact that they serve as an encyclopedia to the illiterate and to those who have had very little schooling, like myself. I remember the days when my brother and I ran our first picture theatre in Newcastle, Pa. At that time we were confronted by the grave problem of seating our patrons. So my brother hit upon the idea of borrowing the chairs from the local undertaker, with the promise that in the event the undertaker needed the chairs he could have them at any time. The undertaker came one evening during the performance and demanded the chairs for a funeral, and the patrons had to stand up until the show was over.

"In those days we were also up against the problem of getting new pictures regularly. We received a comedy we had already played and sent it back for a new one, but the same comedy came back. We again ran that comedy, and the people came to see it.

"While I am not in favor of censorship the laws must be obeyed. And in carrying out the law I strongly recommend constructive censorship. By that I mean that no person or persons delegated to pass upon a motion picture for public consumption can deliberately cut out that part of the story essential to the whole. For instance, if a murder is committed there is a reason for that murder. In other words, to show the good side of life it is necessary to show the bad. And good always triumphs on the screen.

Public the Judge

"If the future of motion pictures can with reason be predicted, I venture the conviction that the masses and not the chosen few will make it the world's world's greatest medium of communication. The future of motion pictures depends entirely on mass approval. You who sit here tonight must be the judges. Cheap clap-trap melodrama, the sex-appealing story and the rough western subjects must be relegated to the scrap heap. If a picture is indecent the public conscience will rise up in protest and cause the police authorities to stop its exhibition. It is this fact that convinces me that you and others interested in motion pictures should be the judges, and not a few chosen political satellites."

Following Mr. Warner's address the audience was shown "School Days," produced by Harry Rapf and directed by William Nigh.

Boy Scouts to Meet Convention Throng; Chamber of Commerce Lends Helping Hand

AT a joint meeting Monday afternoon of the special committee of the Albany Chamber of Commerce and the members of the Albany Theatrical Managers' Association, many important matters were decided in connection with next week's New York State convention of exhibitors in Albany. Under the direction of George D. Elwell, president of the Boy Scout Council, the Boy Scouts of Albany will assist arriving exhibitors at the railroad station as well as at the Hotel Ten Eyck. A delegation of Boy Scouts will also be present at the State Armory on the night of the ball to assist in every possible way.

It was decided Monday afternoon that each star would be introduced by some member of the special committee from the Chamber of Commerce. For instance, Mae Murray, who has personally promised to attend the ball, will be announced from the balcony of the armory by Mr. Elwell, armed with a megaphone, and then escorted across the ballroom floor to a platform, where she will be introduced to the crowds by Charles M. Winchester, former president of the Chamber of Commerce and one of Albany's leading business citizens. The same procedure will be followed with every star, each member of the committee escorting some one star to the platform and introducing her or him to the crowd. This special committee from the Chamber of Commerce will also have the entertainment of all male stars as a part of its duty.

While there will be no seats reserved at the State Armory, about twenty boxes will be constructed along each side for the stars, the various committees, and certain individuals. The Albany club will also throw open its doors in entertaining and housing exhibitors. Automobiles will be provided by the Albany Chamber of Commerce for a sightseeing trip for all women attending the convention. The Albany Chamber of Commerce will also throw open its headquarters to exhibitors and others attending the convention.

O. H. Stacy has been named floor manager for the ball. A crowd of at least 5,000 persons is expected.

The General Electric Company, of Schenectady, will bring to the armory on the night of the ball electrical paraphernalia weighing close to five tons, and which will develop the 500,000,000 candlepower lights, capable of throwing a shaft of light twenty-five miles, and by which a picture can be taken at a distance of three miles. Under the personal direction of C. F. Bateholtz, of the General Electric Company, 400 feet of film will be taken of those attending the ball.

The special committee from the Chamber of Commerce will meet at the Hotel Ten Eyck next Tuesday noon, and will also be present in a body when the convention officially opens at 3 o'clock.

Mr. Winchester announced Monday afternoon that he would furnish the song books for the banquet on Thursday night, February 16. A song leader has been engaged for the occasion, as well as a jazz band of twenty pieces.

P. A. Powers Joins R-C

ARRANGEMENTS have been completed by the R-C Pictures Corporation by which Patrick A. Powers has become financially interested in the organization and its subsidiaries and will occupy the position of managing director, according to an announcement by R. S. Cole, president.

It is the intention of the corporation to immediately enlarge its sphere of operations and to arrange for a still larger plan of production and distribution than has already been announced.

Officials of the corporation declined to comment further upon the acquisition of Mr. Powers and what are his plans of development.

Mr. Powers said that he was busily engaged in mapping out his campaign and had nothing to say at the present time. He may make a statement next week.

Paramount Buys Out Allens in Canada, Paying $5,000,000 for Fifty Theatres

ON February 6 it was publicly stated at Montreal, Canada, that Allen Theatres, Ltd., owning and controlling about fifty picture houses throughout the Dominion, was being taken over by the Famous Players' Canadian Corporation. It was announced that the plan had been approved by the directors of both corporations and the absorption now requires only the ratification of the respective shareholders. This is the greatest theatrical merger in the history of Canada. The deal gives to Famous Players Canadian Corporation, including houses already operated by this corporation, a chain of about eighty modern and high class picture theatres in the Dominion.

The amount involved in the purchase, however, is said to be less than $5,000,000, and funds to cover a cheque for $1,250,000, to constitute the first payment on account, have been deposited in the bank. Only the Canadian theatre interests of the Allens are involved in the merger and a result of the absorption will be to eliminate the keen competition between Allen and Capitol Theatres, the latter having been erected by the Famous Players Canadian Corporation.

Started Fourteen Years Ago

The Allens who, with their father, Ben Allen, started in the picture business about fourteen years ago at Brantford, Ontario, when they opened the first of an extensive chain of store shows, will continue to conduct their exchange business, which includes the distribution of Goldwyn, Educational and other releases through the six offices of the Famous Players Film Service, Ltd., in Canada. They have also held sub-franchises for their respective Allen theatres in Eastern Canada, with the exception of Ottawa, for First National features, but it is understood that these franchises will pass with the theatres to Famous Players Canadian Corporation. The Allens, with W. P. Dewees of Vancouver, also control First National distribution in Western Canada, but this is not affected.

Famous Players Canadian Corporation was organized in Montreal about three years ago with Adolph Zukor of New York as president; George P. Bickel of Toronto, capitalist and mine owner, as vice-president; N. L. Nathanson of Toronto, directing Regal Films and other allied companies, as managing director; J. B. Tudhope, financier and manufacturer of Orillia, Ontario, a Mr. Sheppard of New York, banker, and others as directors.

Jule and J. J. Allen built and opened an Allen Theatre in Cleveland, Ohio, some months ago, and this house was to have been the first of a chain of several Allen theatres in leading cities of the Eastern United States. They also secured an option on theatre property in Leicester Square, London, England, where a large new picture theatre was to have been built, but this option was allowed to lapse, it was reported.

After building a chain of store shows in Ontario years ago, the Allens moved to Calgary, in Western Canada, where they erected what was then considered a magnificent theatre for the presentation of moving pictures exclusively. This was followed by Allen theatres in other cities of the Canadian West. In 1915 the Allens returned to Eastern Canada and established their Canadian headquarters at Toronto, after which they built many large suburban theatres in Toronto and also constructed large houses in many other cities of the East.

Controlled Fifty-five

They acquired existing houses in some cities until, finally, they had fifty-five picture theatres under their control. This total was somewhat reduced during the past year, however, as they disposed of several of the older and apparently less profitable theatres. A theatre-building war developed between the Allens and th Famous Players Canadian Corporation, with the two interests using entirely different methods of financing. The Famous Players company announced several times that the corporation did its own financing, while the Allens floated individual companies for practically all of their theatres and the general public was invited to invest, common stock being offered as a bonus with purchase of preferred shares.

Rotsky Confirms

The news of the absorption was officially confirmed by George Rotsky, managing director for the Allens in Montreal. He said that the deal had been definitely approved by directors of both companies and that the indorsement of the transaction by shareholders of both corporations was assured. No statement has yet been made regarding how the Allen shareholders will be cared for.

Funnier Still

R. B. Wilby, Supervisor of Theatres for Southern Enterprises in the district including Birmingham, writes that in the supression of the famous painting, The Fall of Babylon, used as a 22x28 for the Griffith production of the same name, was not the funniest part of the proceedings.

It will be recalled that the Inspector of Amusements ordered its suppression on the ground that a local ordinance prohibited the showing of nude figures on theatre advertising. In an effort to comply with the law the nudity was painted over. Now go on with the story.

Then the Inspector ordered the picture out of the lobby because a second ordinance prohibits the showing of scenes not in a picture, and the clothed dancers no longer typical of the picture.

As one of the local newspapers put it, the picture could not be shown because it depicted nudity. Can you beat it?

When you have stopped laughing, read further that Wilby adds that the Inspector is not a reformer crank but merely acted in the performance of her duty, and was apparently not in sympathy with the action herself.

Censorship Bill Being Considered in Kentucky

Senator Hiram Brock, of Harlan, on January 30 introduced a bill before the Kentucky Senate for censorship of moving pictures. The Republican leader of the Senate claims there is an urgent need for a Kentucky board of censorship. However, he will have a hard time convincing the rest of the Senate and the House that censors are needed, and the moving picture industry will not be idle. Every legislature has seen such bills introduced and killed.

The board would consist of three members to be appointed by the governor. One of these would be recommended by the Kentucky Federation of Women's Clubs. Another would be recomended by the Kentucky Educational Association. The third would be a personal choice of the governor. The measure would give a salary of $3,600 a year to each member.

Alhambra Wins Suit

The Alhambra Amusement Company, Inc., of Utica, N. Y., has been awarded a verdict of $17,500 against Associated First National Pictures, Inc., by a jury in the Supreme Court before Justice Louis M. Martin. In bringing a breach of promise action of $40,000, the Utica company alleged that First National repudiated a contract or franchise to deliver exclusive features, and sold the franchise to a competitor. It is expected that an appeal will be taken.

Exhibitors May Demand Lower Rentals When They Gather Next Week in Albany

THE largest convention of its kind in the history of New York State will open in Albany Tuesday afternoon, February 14, when at least 1,600 exhibitors, exchange managers, producers and others associated with the industry, will assemble at the Hotel Ten Eyck and be welcomed by Mayor William S. Hackett. Martin G. Smith of Toledo, president of the Motion Picture Theatre Owners of that state; President Woodhull of the New Jersey exhibitors and the heads from Massachusetts and Vermont will be present.

First Session 2:30 *P. M.*

The executive committee will hold a meeting at the Hotel Ten Eyck next Monday evening. Tuesday morning will be devoted to the registration of exhibitors, the session being scheduled to open at 2:30 o'clock. Business sessions will be held on Wednesday and Thursday from 10 a. m. to 5 p. m., with an hour's intermission for lunch.

The ball at the State Armory on Wednesday night will be the biggest affair of its kind in Albany's history. Requests for seats have come from as far off as Utica, Poughkeepsie and Binghamton. The ball will start at 8:30 o'clock and will be informal in character.

While the ball is in progress, a motion picture will be taken of the dancers and "close-ups" of persons of prominence. Through the co-operation of the General Electric Company of Schenectady, the film will be rushed there, developed, printed and shown on the following day.

The banquet on Thursday night at the Hotel Ten Eyck will mark the conclusion of the convention. The speakers will include Marcus Loew of New York, Former Governor Martin H. Glynn, Judge Almet F. Jenks, Mayor George R. Lunn, of Schenectady; former Senator J. Henry Walters, of New York; Thaddeus C. Sweet, former speaker of the Assembly; Sydney S. Cohen, former Senator George F. Thompson, of Niagara County, and others.

Many matters of importance will come up for discussion and action. Exhibitors believe that they are paying too much these days for pictures and on many sides assert that they will be obliged to reduce admission prices if they are to break even, and that such is impossible now, through what is termed as the exorbitant price being demanded by the producers and exchanges.

Theatre Attendance Continues to Decline Official Reports Show

That theatrical attendance throughout the country still continues to decline is shown by figures just made public by the Commission of Internal Revenue, comparing the tax receipts for the month of December with those for previous months.

Admission taxes collected in December were three hundred thousand dollars below those of November and more than one and one-half million below those of December, 1920, the figures being: $6,689,702 as compared with $6,995,338 for November, and $8,387,386 for the previous December.

The rental tax collections also show a considerable reduction, being $429,504 in December, against $567,055 in November and $451,374 in the same month of the previous year. The seating tax paid $34,444, as compared with $30,000 in December, 1920.

Lay Theatre Collapse to Work of Inferior Grade

A committee of experts appointed by the commissioners of the District of Columbia, composed of Major John C. Gotwals, Corps of Engineers, United States Army; Edward Donn, jr., architect; Charles H. Tompkins, builder; Lester G. Wilson, engineer, and Arthur L. Smith, contractor, will make a thorough inspection of all of the theatres in Washington as a precaution against a repetition of the Knickerbocker disaster.

The committee has completed its investigation of the legitimate houses and is devoting its attention to picture theatres. The building inspector's office is redrafting the entire building code to bring the regulations up to date, eliminating obsolete provisions and inserting new ones to meet new conditions.

The findings of the army and navy engineers presented to the coroner's jury are that "there are evidences of work of an inferior grade for such an important structure." The summary then gives instances, such as the "use of tile walls to carry heavy concentrated loads" and the "inadequate bearings of beams on tile wall, with small bearing plates." It concludes: "The disaster was evidently a direct result of the failure to sufficiently provide for the unusual conditions existing at the juncture of curved Columbia road wall to the stage wall. Had, however, the remaining part of the construction been of a high grade and well braced, failure at point of origin would probably have been localized."

Principal Owner of Knickerbocker Dies

R. W. Bulkley, 57 years old, principal owner of the Knickerbocker Theatre which collapsed in Washington, D. C., died on February 6 at Palm Beach. He was a sufferer from heart disease and physicians say it was worry over the theatre disaster that brought on the attack. He was taken ill after receiving a message the morning following the disaster, telegraphed Washington that he was horrified beyond words and took to his bed. He had a winter home, the Palmetto Plantation, near Palm Beach.

Knight Succeeds Shepard

Charles Urban this week announces H. J. Knight as the manager of the film sales department of Kineto Company of America, Inc. Mr. Knight takes the place of H. J. Shepard who resigned on January 31.

During the past year Mr. Knight has been executive assistant to Mr. Urban.

As manager of the film sales department of Kineto, Mr. Knight will have entire charge of all matters relating to the sales and distribution of the Urban Popular Classics. This includes all subjects published by Kineto. He will also maintain contact with the Motion Pictrue Theatre Owners of America, in the production and release of the Official Urban Movie Chats of the Motion Picture Theatre Owners of America.

Don't Be Angry, but—

Don't be angry at the little Levensons. They only nestle in the hair on the flanks of the Beast of censorship, because it is warm and comfortable there and the nourishment is regular.

Naturally they like the Beast and regard him as necessary just as the fleas regard the wild dog, on which they dwell, as essential to the world. You can't expect an unbiased opinion from a flea about his meal ticket.

Therefore don't expect the truth about censorship from the little Levensons, and don't be distressed at the cries of a man in favor of his own $7,500 job.

But the Beast must be chained because he is a menace to liberty and the fleas must jump to another travelling restaurant.

NORMA TALMADGE
in
"Smilin' Through"
a First National Picture

HAROLD LLOYD
in
"A Sailor-Made Man"
an Associated Exhibitors Picture

GLORIA SWANSON
in "Her Husband's Trademark"
a Paramount Picture

TOM MIX
in
"Sky High"
a Fox Picture

EVELYN LAYE
English Musical Comedy Star,
Signed by Selznick

FRANK LLOYD'S
"The Sin Flood"
a Goldwyn Picture

NAZIMOVA
in
"A Doll's House"
a United Artists Picture

WESLEY BARRY
in Gus Edwards
"School Days"
a Warner Bros. Picture

Crowds Storm Church at Taylor Funeral; Police Seek Sands, Butler and Secretary

THE effect of newspaper notoriety in connection with the murder of William Desmond Taylor, which Moving Picture World was the only trade paper to announce last week, was shown at the funeral on February 7. Great crowds stormed the doors of St. Paul's Pro-Cathedral in Los Angeles and nearly forced an entrance despite a battle with the police. Women were overcome in the crush and their cries resounded in the church above the voice of Dean William MacCormack, who was officiating.

Scores of the director's friends attended the services. Many wept. Mabel Normand, who has suffered as much as any from the unfortunate newspaper notoriety, fainted, and Henry Peavey, Taylor's colored valet, became hysterical. Handkerchiefs pressed to eyes were the rule rather than the exception.

According to Detective Sergeant King, who says that the case is solved, Edward F. Sands is charged with the murder. Sands was Taylor's secretary and butler and is missing. He was erroneously reported as found in Carlin, Nev., during the week.

Floral Offerings

The coffin was draped with a British flag, the flag under which Taylor fought during the World War. In the aisle were an old table and a chair which the director had used at the studio. Half of the church was roped off for film people and close friends. The other half was was open to the public.

Floral offerings were sent by Miss Normand, Mary Miles Minter, Gloria Swanson, Rodolph Valentino, Wallace Reid, Thomas Meighan, Agnes Ayres, Jack Holt, Bebe Daniels, Wanda Hawley, Dorothy Dalton, Betty Compson, Douglas MacLean and others. The pallbearers, all personal friends of the director, were William deMille, Frank Beal, George Melford, Arthur Hoyt, James Young, Frank Lloyd, David Hartford and Charles Eyton. There was an honorary guard of pallbearers from the Overseas Club.

Miss Normand Exonerated

E. M. Asher has received the following telegram from the Mack Sennett Comedies Corporation:

"You have no doubt heard of the unfortunate death of W. D. Taylor and the equally unfortunate manner in which Mabel Normand's name was first connected with it in the papers. Fact of case is Mr. Taylor had promised Miss Normand that he would secure for her a certain book. He 'phoned her at the studio that the novel had arrived and was awaiting her pleasure. Immediately after her day's work at the studio, and just before dinner, she drove to Mr. Taylor's residence and picked up the book. Mr. Taylor bade her goodbye at the machine and Miss Normand was driven home immediately by her chauffeur. They were the last ones known to have seen him alive. That is the way her name became connected with the case. Miss Normand has the sympathy of the entire country through the accidental connection of her name with this regrettable tragedy, for she has been completely exonerated of any connection with it. If your local papers have not published facts of case as set forth above, please do your utmost to correct any false impressions."

William Desmond Taylor was born in Mallows, County Cork, Ireland, in 1877. He prepared at Clifton College, England, for the profession of army engineer, but later joined Charles Hawtrey's company in Manchester as an actor. Then he played juvenile roles in the United States with Fanny Davenport and stock leads in Boston, Chicago and Seattle.

Taylor made several trips to the Klondike, participating in the big gold rush over the long trail to Nome. On his return he managed a large farm near Harper, Kansas. He then went back to engineering work and built the terminal of the Grand Trunk Railway at Prince Rupert, B. C., and a large paper mill at Swanson Bay, B. C.

Nine years ago he entered the film business with Kay-Bee and later directed Balboa's first picture, "The High Hand." He was afterwards associated with various producing companies, including Reliance, Vitagraph, Morosco, Fox and Bosworth, Inc. In 1914 he joined the Lasky forces and has since directed some of the most famous Paramount stars.

In 1918 he joined the Royal Flying Corps in Canada, being commissioned a captain. At the end of the war he returned to Hollywood and produced "Huckleberry Finn," one of his greatest works. At the time of his death he had just completed "The Green Temptation," starring Betty Compson, and was preparing for a new Paramount, "The Ordeal," with Agnes Ayres and Jack Holt.

Short Sleeper Dies

John Berger, doorman at the Strand in Muncie for many years, fell dead Sunday afternoon while taking tickets.

Berger, known to every man, woman and child in Muncie, was noted for the fact that for many years he had slept only four hours a night.

Like Edison, he believed that four hours of sound sleep is all the normal individual requires.

He was 68 years old.

Would Destroy Fight Films

An amendment to the law governing the showing of prize fight motion pictures was proposed on February 6 in Congress by Representative Hoch of Kansas. It provides for the destruction of films of this character sent through the mails or found in interstate commerce. Dr. Wilbur S. Crafts, director of the International Reform Bureau, is backing the bill.

Industry Threatened with $90,000,000 Tax

(Special from Washington Bureau of Moving Picture World)

WASHINGTON, D. C., Feb. 9.—Advices at the capital today are to the effect that the chances are good for the doubling of the present theatre admission taxes in an effort to pay the soldier bonus. Representative Frear of Wisconsin is advocating and fighting for such a tax, while several other members of the Ways and Means Committee are opposing this move on the ground that amusements are already taxed enough.

Confidential advices to Moving Picture World's Washington office are to the effect that the industry will have to get busy at once or find itself saddled with this additional tax amounting to $90,000,000. Consideration of the tax began Thursday morning, February 9.

MOVING PICTURE World

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Vice-President and General Manager, J. F. Chalmers.
Secretary and Treasurer, E. J. Chalmers.
Editor-in-Chief, Arthur James.
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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

FIGURES have been said not to lie. They also have been said not to do anything else. Frequently they are our only guide. Take for instance the government figures and contrast them with the claims that the distributors as well as the exhibitors have been losing money. The official sums show that distributors grossed in 1921 a total of $118,054,635 as against $107,450,252.20 in 1920, or a gross gain of $1,604,382.80.

The figures show on the other hand the exhibitors totaled $82,633,093.85 in their admission taxes as against $86,994,031 in the previous year, a falling off of $4,360,919.15.

The distributor figures show a great total return but the number of pictures is not given and the story is incomplete. The admission tax story is absolutely complete. It shows that no matter how many pictures were run or what was paid for them, they didn't yield as much as they did the year before.

There is so far as is known no record of amounts paid available and in fact the industry itself never knew where it stood until the government reports were made as a result of taxation. One thing it is certain, we have been called out of turn in being described as the fifth industry in the United States. If these government figures are correct we stand somewhere about fourteenth. The statisticians will now have the chance of enjoying themselves.

Censorship, the ugly son of ignorance and bigotry, is at war against human liberty, seeking to re-enslave the minds of men and we of the picture business are only the first to feel the slipping back into the abyss from which humanity through the centuries has slowly fought its way.

Later all the world will know it for what it is and then the battles and the shedding of blood will begin all over again in the new wars for human freedom. If the awakening comes sooner and censorship is destroyed before it becomes all powerful so much the better for the progress of the world.

Watterson Rothacker dropped in from California during the week and this gives us a good excuse for saying something we have had in mind for a long time. This something is that Watterson Rothacker is the living, breathing example of human confidence, confidence in his work, confidence in his industry and confidence, tempered with modesty, in himself. He stands as a delightful anti-gloom. He sets a standard. We would that men in all lines of our business were moved to study him and to emulate his fine example. There are many other things we might say of Watterson Rothacker, but we have no desire to embarrass a modest man. He breathes the spirit of cheer without effervescing. It's a wonderful thing. Watch him, study him. It will help you.

Real Entertainment

HAVING read another stupid review by the industry's champion in that class we concluded that "Boomerang Bill" must be a good picture and that Lionel Barrymore must be splendid in it. Sporting gentlemen have a phrase about "coppering" bets, and we have found that every time Bonehead says a picture is over-acted or wrong in some particular, it turns out to be both intelligent and interesting. The Cosmopolitan production, directed by Tom Terriss and distributed by Famous-Players-Lasky, proved to be the sort of entertainment that will satisfy audiences. At the Rivoli Theatre the spectators applauded. Mr. Barrymore, always the splendid artist, gave an inspired performance. In the excellent cast Marguerite Marsh was especially satisfactory.

The story is rich in pathos and its moral reaction is inevitable. Its titles are not so good as its acting, and its art titles are as beautiful as they are far removed from the subject. The first title tells of urchins stealing apples and the art figure that goes with it looks like a handsome blacksmith. If he was an urchin it was a long time ago. Others were equally jarring, but the story is there, and the great dramatic power of Barrymore is there. The story and the star are above all things human and appealing.

Few pictures of the seamy side of life have had a greater sustained interest and "Boomerang Bill" takes its place with the season's real dramas.

ARTHUR JAMES.

Selig's Third Big Jungle Production Packs a Punch Every Few Hundred Feet

By Epes Winthrop Sargent

Long ago the old-fashioned serial with the big punch at the end of every instalment went into the discard. Even the punch to a reel is no longer the fashion. They must come faster than that if they are to be regarded as up to date, but the third Selig jungle serial takes no dust from any production. It beats a tattoo of punches and one starts where the other leaves off.

And the punches are not all lion and tiger episodes, though these are freely used for effect. There are other big smashes and the story, which has been done by Agnes Johnston and Frank Dazey, possesses more of the mental, or true punch than most of the serials, where the actions have to move so swiftly that there is little time for the intrusion of a plot. There is a real plot to this and the story is largely the unfolding of the plot action and not a series of disconnected incidents strung together. It is a worthy successor to "The Lost City" and "Miracles of the Jungle."

The trick in selling this will be to make them realize that this is a little better than the usual lion serial, without promising so much that they will have no room left for surprise. You need to tell that this is really better, but sell on the punches and let the story be a thing they find out.

As in most serials, the major portion of the fight is to get them in the first time. If you can arrange it, it would be a good plan to book the first episode to run a second time when the second instalment comes. This is not essential, but it will help not a little, for you will probably find that the word of mouth advertising will bring many to the second episode who did not attend the first.

The first episode will get the crowd, for it has plenty of vivid action and gives promise of becoming better. It starts off with a kidnapping, via balloon, which lands the heroine in the interior of Africa, where she narrowly escapes becoming a vicitim to the sacred lions and is elected a goddess instead. There is the counterplot on the part of the deposed witch doctor that winds up with the goddess in the clutches of Central African Moloch.

Show them that much and they will want more, so concentrate upon getting them in for the first reel. Use plenty of the stock 24-sheets, and make some of them into cutouts. With a little painting you can get two cutouts, a group of three figures, which need no painting, and the idol, which will have to have the lettering touched out. Have this done, by all means, for that idol will mean ticket sales. Put flasher sockets into the eyeholes and set in red or green lamps.

Use plenty of lion cutouts from the paper, but don't use them in such a way as to create the impression that the lions are the only feature. Call it a wild animal serial if you think that will get the money, but it will be better to call it a jungle story, and sell on the story of the tiny child who becomes the goddess to a savage Central African tribe.

And don't overlook "Mike" and "Mary" who are the dramatic actors of the simian family. Play them up strongly. Play them up almost as strongly as Elinor Field and Trueman Van Dyke. Ask your patrons if they ever saw a chimpanzee shoot a leopard. Tell them you do not want to spoil the surprise by telling all about it, but that these two apes can act; really act.

You can sell the smaller children on the wild animal stuff, but try to sell more than that, since you have more to sell. It might even pay to start off with a teaser campaign on Mike and Mary, to put them over before you start to advertise the serial by title.

Ask your readers if they ever saw Mike and Mary act, and try and create the impression that these are humans, without actually saying so. Then work in to the statement that they are a wonderfully clever pair of apes.

Go on to sell stars with the same enthusiasm, lest your patrons think you have only a couple of monkey actors. Sell them in the general idea of the story.

Even the city neighborhood houses can stage a jungle parade and get a lot out of it. If you have the serial for other than a Saturday showing have the parade the Saturday before the opening, giving tickets for the opening chapter to all participants.

Advertise for entries of dens of wild beasts, with special prizes for the best decorated cages. Tell them to look in the lobby if they do not get the idea.

In the lobby show a couple of cages with a pair of cats in one and a small dog in the other. Mount these on express wagons or home-made wheels. Label the cats: "Ferocious Numidian lions, 2 of the 470 wild animals used in the new Selig thriller, The Jungle Goddess."

Call the dog an African "beastorius, whose poisonous fangs are more deadly than the adder of the Nile" or any similar fantastic billing. You might offer a special prize for the best caption over any of the entered dens.

Give out the tickets at the end of the parade and have this end at the lobby. If you can arrange it with the police to park the entries, have the parade end about twenty minutes before the showing time and after the prizes are awarded tell the children they can go inside and see the current film bill, which will give you the use of the ballyhoo all the afternoon.

If you give the children sufficient notice—about ten days, they will produce a really good stunt for you at small cost, for the prizes need not be of great intrinsic value so long as they are things that children will desire.

But do not sell just the first episode. Sell the lot. You have no end of big punches, the crash over the cataract, the abandonment of a ship to its cargo of caged beasts, the fight in the airplane, and the like. Pick them all out of the press book and split your advertisement into two parts. Label these, "what you will see this week" and "Things you will see in the chapters to come" Sell it all, for the situations hold up well past the first episode and the ending of the fifth part is the best of the first five; which cannot always be said for a serial.

And hook to the previous Selig production and give as much emphasis to Selig as to the Export and Import Film Company, which handles the release. Tell something of the Selig zoo, the largest privately owned collection of wild animals in America and probably in the world.

THREE OF THE LEADING PLAYERS IN "THE JUNGLE GODDESS" AND A SPECTACULAR AERIAL THRILL

On the left are Mike and Mary with Elinor Field, the pretty star of the newest Selig wild-animal thriller. The Chimps play really important parts in this spectacle, and play as surely as the human actors in the large cast. The scene on the right is a fight in the air between the leads and a pair of leopards, and marks one of the many big punches, but by no means the most important. An Export and Import Film Company feature

BEGINNING A NEW SERVICE

WITH this issue Moving Picture World presents a new and regular service feature for exhibitor readers in its special Rotogravure Section, providing the news of the coming productions in the manner natural to our business—with pictures.

The success of this form of presentation in our Christmas number encouraged us to go a step farther and offer for the first time in trade publications a picture service that is really worthy.

We are already advised by exhibitors of their intention to utilize it for lobby display, and we cordially recommend it for this purpose.

It will continue as a regular weekly feature of Moving Picture World, and we indulge the hope that our readers will find in it a pleasant solution of many problems.

Seeing, you know, is believing, and the stills tell the story to the trained showman.

MOVING PICTURE World

News from the Producers

By C·S·SEWELL

Wesley Barry Takes Chicago by Storm As "Penrod" Begins Indefinite Run

Several thousand freckles came from Los Angeles to Chicago last week, took the city by storm and won the hearts of all the residents. They were on the face of "Freckles" Barry, the youthful star of "Penrod," Marshall Neilan's picturization of Booth Tarkington's book. This First National attraction began an indefinite run at the new Balaban & Katz Chicago Theatre, and Barry appeared in an original sketch in connection with the showing.

"Freckles" upset some traditions in the Windy city. Seldom has a personage received such a reception or such honors as were bestowed on him. He marched at the head of a parade with a band 'n everything; his pictures were in the windows of all the important downtown stores; he was feted and dined, and he was received ceremoniously by the acting mayor of the city.

Chicagoans heard and saw "Penrod" everywhere. They jammed the Chicago Theatre to see the film and "Freckles," himself. And the newspaper reviewers fell over themselves to tell the world how good a picture "Penrod" is.

Chicago was the first stop in a trans-continental tour Barry is making. He will make personal appearances in many of the large cities where the picture is being shown. He is traveling in the uniform of a cadet of the United States Junior Naval Reserve, and that organization is co-operating in the triumphal tour.

Upon his arrival at the Sante Fe depot in Chicago, "Freckles" was officially welcomed by Capt. Edward E. Evers, in command of the Chicago Junior Naval Reserve; the Olivet Institute Boys' Band; some two hundred cadets in uniform, and a detachment of mounted police.

A battery of twenty cameramen, including the news weeklies, filmed "Freckles" as he alighted from the train. Amid the blare of the band "Freckles" marched off at the head of the parade. Thousands formed on the line of march to see the film youngster, and at the City Hall traffic was completely blocked until a husky policeman put "Freckles" upon his shoulders and carried him up to the mayor's office.

There arc lamps, provided by the Rothacker Laboratory, lighted the entire office for the benefit of the news weekly and still cameramen. Mayor Cryer's message from Los Angeles, together with the basket of oranges from the mother orange tree, were presented to Acting Mayor Samuel A. Ettelson in the mayor's private office, after "Freckles" was introduced by Col. William Nelson Pelouze, prominent Chicagoan and brother-in-law of the mayor.

A Busy Boy

Immediately after his arrival "Freckles" fond himself booked for dinners, department stores, newspaper offices, etc. During the presentation of "Penrod" at the Chicago Theatres, "Freckles" conducted departments in three different newspapers. For the Evening Journal he became editor of the Journal's children department; for the Daily News he became chief mogul of a children's scenario contest, and for the Chicago Herald-Examiner he conducted a California orange recipe contest in which the housewives, among the readers of this publication, took part. Thus three of Chicago's largest papers carried news and straight photographs of Wesley, hooking-up with "Penrod" every day for the first week he played the Balaban & Katz Chicago Theatre.

Stories of the reception and parade were carried on the front pages of all the afternoon papers with three and four column photo layouts. The fact that film star never before headed a parade in Chicago staged especially in his or her honor, made the story all the more desirable to the newspaper editors.

Twelve of the largest department stores carried window displays of the Grosset & Dunlap book of "Penrod" with a special Wesley Barry color jacket and illustrated with stills of the picture. Large cut outs and advertising matter were prepared by the publishers for this tie-up. Department stores carried advertising in the papers crediting the picture and "Freckles."

Exploitation Stunts

A tie-up was effected with the Ad-Photo-Scope Projecting Machine Company. This machine, a trifle larger than a phonograph and which ran off 200 feet of "Penrod" cut-outs, was placed in the lobby of the Hotel Sherman during the entire week, at which time the auto show conventionists were stopping here. This machine was kept running from 9 a. m. until midnight and advertised the theatre as well as the picture.

Among the other exploitation stunts employed were a tie-up with The Fair, a department store, which distributed 50,000 autographed photos of "Freckles," advertising the picture and the book; a tie-up with a "Penrod" song published by Frank Egan, of the Little Theatre, Los Angeles, which was exploited during the second week of the run; the sale of a Wesley Barry doll in the department stores, and the advertising of a line of "Penrod" boys' clothing in the large shops.

Barry likewise was the guest of honor at a luncheon tendered to him by Associated First National Pictures, Inc., at the Hotel Sherman, and on this occasion he made his first-after-dinner speech. The invited guests were representatives of the trade and local press.

An amusing incident occurred when, several minutes after the guests had been seated and "Freckles" had not as yet put in his appearance, Pete Smith entered with a freckle-faced youngster. They quietly took their seats at the head of the table, and when the guests discovered them they gave the youth a big reception. Several minutes later Harry Marx, managing-director of the Chicago Theatre, entered with another freckle-faced youngster. The two youths were seated together and the newspaper folks rubbed their eyes. Close investigation revealed the fact that the first youth who entered and who was applauded as Wesley was Elmer Balaban, young son of Barney Balaban, and the second freckle-faced boy to enter was really "Freckles" himself.

FIRST NATIONAL'S DINNER TO WESLEY BARRY, SHERMAN HOTEL, CHICAGO

C. Laemmle Tells of Crusoe Serial

Carl Laemmle, president of the Universal Film Manufacturing Company, has issued a frank statement in regard to the forthcoming Universal serial, "The Adventures of Robinson Crusoe," as it affects his former serial star, Eddie Polo.

Since Universal and Polo have parted company Mr. Laemmle says that Polo has decided to make a picturization of Robinson Crusoe under another name and sell it on the State Right market.

Universal has selected Harry Myers to star in its Robinson Crusoe serial.

"I feel," said Mr. Laemmle, "that it is only just and proper that I notify the serial exhibitors of the United States that there probably will be two Crusoe serials on the market. I make this statement without any prejudice. Those who like Eddie Polo will be glad to know it, and those who have come to appreciate the modern requirements of serial stories such as Universal is now producing after months of research, the careful reconstruction of period properties, and the kind of exploitation for which Universal is noted, will also be glad to have this knowledge which I am imparting."

In Paramount Film

"Val of Paradise," in which Jack Holt and Bebe Daniels are to co-star for Paramount pictures, under the direction of Joseph Henabery, will have in the cast besides the two stars, Charles Ogle, Alec B. Francis, Jack Carlyle, Fred Huntly and one other in an important feminine role, yet to be named.

Arranges for a Nine Picture Run

A nine-picture run with playdates beginning February 16 was closed by the Hodkinson branch in Detroit last week with Charles Garfield, managing director of the Orpheum Theatre in Flint, Mich.

The productions include "The Light in the Clearing," "Fifty Candles," "Cameron of the Royal Mounted," "God's Crucible," "The Mysterious Rider,' "At the Sign of the Jack O'Lantern," "The Grey Dawn," "Heart's Haven" and "French Heels.' The list will be played out at the rate of one and two pictures a week.

Prologue Shows Scene from Film

Marion Davies, herself, might have walked upon the stage of the Brooklyn Mark-Strand so successful was Managing-Director Edward L. Hyman in the selection of an opera singer to impersonate her in a prologue number preceding the showing of "The Bride's Play," Cosmopolitan says.

Mr. Hyman so faithfully reproduced one of the stirring scenes from "The Bride's Play" in stage realism that the transition from stage prologue to film action was achieved without loss of coherence or interruption, it is stated.

Vitagraph Acquires American Rights to "The Sheik's Wife"

Vitagraph has acquired the American rights to one of the biggest French motion picture productions ever made, according to an announcement this week by Albert E. Smith, president of Vitagraph. This is "The Sheik's Wife," the scenes of which were filmed in Algeria.

This is the first outside independent production which Vitagraph has contracted to distribute, although, it is said, its executives have looked at hundreds of film possibilities, domestic and foreign, with a view of marketing through Vitagraph Exchanges if, in the opinion of Vitagraph officials, they were good enough and big enough.

Paramount Leading Man to Sing Next Season at Metropolitan

Michael Bohnen, giant hero of the big UFA series of productions to be released by Paramount in March, has signed a contract with the Metropolitan Opera Company to sing leading baritone roles at the Metropolitan Opera House.

In the Paramount film, "The Mistress of the World," Bohnen's part, the male lead, is that of an adventurous young Danish consul who accompanies the heroine upon her quest for the lost treasure of the Queen of Sheba.

"Peacock Alley" Playing to Big Houses Everywhere, Metro Says

Metro says Mae Murray's newest picture, "Peacock Alley," is proving the box office salvation of exhibitors all over the country, according to reports sent by the showmen themselves to Metro Pictures' Corporation, which is releasing the production.

Among exhibitors who send commendatory reports are: Jack Kuhn, Cleveland, Stillman Theatre; Joseph W. Trunk, Youngstown, Ohio, Dome Theatre; C. E. Whiteherst, Century Theatre, Baltimore; Jack Greenbaum, Mansfield, Ohio; E. H. Gerstle, manager, Loew's Valentine, Toledo, Ohio; Paul De Mordaunt, manager, Rialto Theatre, Blackfoot, Idaho.

"Island Wives," a March Release

"Island Wives," Vitagraph's production of life in the South Seas, in which Corinne Griffith has the star role, has assumed its final form. The release date is fixed for early in March.

Associated Exhibitors' Picture Is Slated for Release March 5

The announcement that Florence Vidor would appear in a series of feature productions for Associated Exhibitors has been supplemented by a statement from that company to the effect that her first feature, entitled "Woman Wake Up," has been scheduled for release March 5.

Charles Meredith and Louis Calborn support Florence Vidor, the star of the production.

"The Net" Finished

"Fair Lady," second of the Rex Beach film productions for United Artists' Corporation, and an adaptation of Mr. Beach's novel, "The Net," has been completed, and is now in the final stages of assembling and titling.

Records Show Larger Bookings

Century salesmen have compiled records, which, it is said, show that there have been more new Century comedy bookings during the last three months than ever before.

Business Takes Great Leap and Prints Are at Premium During Fox Anniversary Week

More than 20,000 exhibitors in twelve nations combined their resources and efforts in the celebration of the eighteenth anniversary of the entrance of William Fox into the motion picture industry and the ninth birthday of Fox Film Corporation, during the week of January 29 to February 4, inclusive.

At the New York offices of the company hundreds of letters, wires, cablegrams and radio messages have been received from every section of the globe reporting the excellence of business experienced by the great numbers of showmen presenting Fox features in their theatres. The unanimously favorable reports indicate the great extent of the prosperity which the anniversary week brought to the cinema houses in the United States, England, France, Canada, China, Siam, South America, Scandinavia, the Dutch East Indies the principalities of the Federated Malay States, Australia and the Straits Settlement.

Emptied Vaults

According to reports from various distributing exchanges throughout the world, Fox Anniversary Week celebration emptied the vaults of prints. The solid seven-day run of Fox features was as widespread in foreign countries as it was in America, including Canada. In China and Siam, where more than 100 theatres regularly show Fox productions, the exhibitors ran 100 per cent. during the birthday week. Similar reports arrive from Java and the Straits Settlement and the Dutch East Indies.

Unusual advertising and exploitation campaigns preceded the week of Fox presentations in all the theatres. In many instances exhibitors with small neighborhood houses who have indulged in very limited advertising appropriations in the past, gave unusual importance to their display space in newspapers and other advertising media during the week.

Big Increase

Mayors in several cities in the United States opened the week of Fox pictures with an address to the theatre audience. Boy Scout patrols in many cities gave parades in collaboration with the theatre proprietors and attracted the attention of entire populations. Newspapers throughout the world devoted front-page space to the story of Mr. Fox's rapid rise to the pre-eminence he now enjoys.

Business in the United States averaged about 250 per cent. above normal, according to early statistics compiled by the Fox contract department. That the figure will rise above even this great showing is indicated by a number of regional reports that have trailed in at the last moment and were not included in the original count.

Critics Praise "Silent Call"

Duplicating its success at the Capitol Theatre in New York City, where it won unanimous praise of all the newspaper critics, "The Silent Call," an H. O. Davis production, directed by Lawrence Trimble and released by First National, won similar acclaim from the reviewers of San Francisco during its presentation at the California Theatre, First National reports. The papers that praised it were The Call, The Daily News, The Bulletin, The Examiner and The Chronicle.

Issues Booklet

Among the special accessories for Paramount's Tenth Anniversary Month is a 24-page booklet, "The Story of 200,000 Miles of Entertainment," which is planned for free distribution to theatre patrons.

The press run of the booklet is five million copies, and they may be had by exhibitors free of charge in any quantity desired as long as they last. They will be available at all Paramount Exchanges within the next few days.

New Pope Shown in Pathe Film On Day Election Was Announced

The foresight of Pathe News gave screen patrons in the United States as far West as Chicago, motion pictures of the new Pope, Pius XI, on the same day that the cables announced his election.

Cardinal Ratti, by instructions from the editor of Pathe News, had been filmed, with other eligibles for the Papal throne, even though newspaper cables from Rome speculating on the outcome of balloting for Benedict's successor gave him scant attention. Cardinal Ratti had risen from the position of a parish priest in three years and had been admitted to the College of Cardinals only a few months previously. However, in Roman clerical circles his name was mentioned with significance from the moment that the late Pope was known to have breathed his last. Aware of this, the Pathe News staff at Rome, headed by Cameraman Alberini, was at special pains to secure pictures of Cardinal Ratti and speed them to America.

GYPSY PASSION
ADAPTED FROM
JEAN RICHEPIN'S
FAMOUS GYPSY STORY
MIARKA
The Child of the Bear

The First News Reel
The Real News First

In keeping with its record of achievement for over eleven years

PATHE NEWS

has again demonstrated its brand of Service PLUS.

At the same moment that the newspaper headlines were proclaiming his election, the screens of the country were showing the first news pictures of Cardinal Ratti, Pope Pius XI.

These first motion pictures of the new Pope appeared exclusively in *Pathe News.*

Hugo Ballin Presents "Luxury Tax"; Painter-Poet Combination Newest Film

By SIG SCHLAGER
(*Special to Moving Picture World*)

The exhibitors of America know about the men who have made the motion picture screen a medium for financial gain; but little of the few men who have put money considerations in the background and struggled to gain recognition on the basis of exhibitor co-operation and betterment of the industry.

Two such men—Hugo Ballin and George Sidney Hellman—well-known in art and literary circles of this and other countries, one a creator in the producing sphere, the other in the business aspect, of four progressive steps in the history of motion picture-making—deserve an appreciative hearing and co-operation from exhibitors of the United States and Canada.

They did not ask each other: "How much money can we make in producing pictures?" when they launched Hugo Ballin Productions, Inc. Their keynote was: "We are willing to take financial risks if they mean the betterment of the industry."

But we fellows in the field—advertising men, publicity promoters, salesmen—know you cannot afford "uplift" unless it also brings "upkeep." You cannot maintain your theatres except through revenue acquired through popular pictures.

Ballin and Hellman knew that, too, but determined not to compromise with their ideals excepting insofar as they felt called upon by considerations of benefits to the exhibitors. And so, with "Pagan Love," "East Lynne," "The Journey's End" and "Jane Eyre" they've given art with the commercial consideration secondary.

Nationally, exhibitors responded in sufficient volume to assure them they were on the right track. They confronted those who said the exhibitor was a "lowbrow," "unappreciative" and "cheap" with reports on their four pictures. The newspaper and magazine critics of the country backed them up with tremendous publicity and acclaim.

Now to the point: the painter-poet combination—Ballin and Hellman—has produced the latest of its series of five productions to date with the equation reversed. Instead of art first and revenue second, it reads: box office plus art. The title of that production is "The Luxury Tax."

No adjectives go with this picture to the exhibitors of America, no praise of "genius," no expressions of the "charm" of the feminine featured player or of the "gorgeous" photography or the "well-knit" story.

The exhibitor has been designated by Ballin and Hellman as the judge, and the newspaper critics will view after the exhibitor, not before.

Hugo Ballin has had a hand in the preparation for exhibition of more than eighty productions gotten out by a big distributing company; but long before he was a painter, he knew stage settings and dramatic effects, having begun his career at the age of fourteen as assistant in a theatre. His ability in rendering both commercial and beautiful certain features which in the original seemed to lack these elements, was recognized to the extent of a flattering offer for the renewal of his contract. But Ballin has come to the turning point. He wanted to go "on his own" and to create rather than re-create.

So Mr. Ballin came to New York, met the "literary" Hellman who had made a snug fortune in the art business, and was the possessor of a French government decoration received during the World War, and whose financial, social and professional connections in New York were of the best.

They discused ways and means and entered the industry with the motto "not millions, but reasonable profit." Their principles were based on the belief that the object of the photodrama is to give pleasure, and summarized in the following: (1) Wholesome, interesting stories. (2) Appreciative treatment without wasteful extravagance for which the exhibitor has to pay. (3) No playing up to the "highbrow" class but the presentation of interesting subjects in such novel and beautiful ways as to encourage people to finer appreciations. (4) A realization of the necessity of always seeking to keep the treasury in such condition as to make possible the continuation of their plans, and to use the surplus, even at financial risk, for the betterment of the industry.

When "Pagan Love" and "East Lynne" had proved their commercial value they made what has been acclaimed as one of the "ten best plays of the year," the subtitleless "The Journey's End." Is it worth while to encourage the sincerely progresive artist to take chances with the exhibitor, to work for his success at the same time he works out his mission to the people? Yes!

Ballin and Hellman preferred to start on the proverbial "shoestring," and during one of the "toughest" years in the history of motion pictures survived, and Hugo Ballin Productions stands today as one of the most successful as well as one of the most important motion picture units producing independently.

Now comes "The Luxury Tax"—the box office mission of the painter-poet business partnership—to reward exhibitors for their support in helping the Ballin-Hellman duo reach the public with their message.

Every exhibitor will want to see "The Luxury Tax" before the fellow across the street buys it and will be attracted as every man and woman will be attracted, by the effective national exploitation campaign already launched in support of this production."

Fox Has Booked Vitagraph Film

The William Fox circuit has booked the Vitagraph special, "Flower of the North," at the Academy of Music and the Crotona in New York City; the Albemarle in Brooklyn; the Jamaica in Jamaica and the Terminal in Newark.

Pyramid Describes Fina ncing Plan and Pictures Scheduled for Year

Pyramid Pictures, Inc., in announcing its plans for bigger and better pictures whereby the American exhibitor can be given a maximum product at the lowest possible rental, unfolded its plans for financing which differs from usual methods of securing money with which to build super dramas.

Walter E. Greene, president of Pyramid Pictures and a man noted for his executive ability, had in mind in forming this company a plan whereby Pyramid's super product might be jointly owned and the profit jointly and equitably divided.

Pyramid Pictures has given its promise to the trade world to release sixteen super attractions during the current year. "My Old Kentucky Home," written by Anthony Paul Kelly and directed by Ray C. Smallwood, and in which Monte Blue, Arthur Carew, Matthew Betz, Frank Currier, Billy Quirk, Sigrid Holmquist, Lucy Fox and Julia Swayne Gordon appeared, is now ready for distribution.

Production work has commenced on the second and third pictures. Paul M. Potter's international success, "The Queen of the Moulin Rouge," is the second offering and is being directed by Smallwood. Betty Blythe has been signed by Pyramid to star in this third super attraction which will be directed by Kenneth Webb. Anna Katherine Greene's best seller, "The Mayor's Wife," will be Miss Blythe's next starring vehicle. The Whitman Bennett Studios in Yonkers have been taken over by Pyramid for this production.

Under the Pyramid plan of finace, the American exhibitor is said to be asured of independent product because it eliminates control of any set or financial interests. Under the group of Pyramid plan "syndicate units" are sold to the general public at $100 each. Unit holders share in the distribution of profit after production costs and distributing charges have been deducted. There are no profits under the syndicate plan divided between Pyramid Pictures and the syndicate holders until at least 100 cents on the dollar have been repaid to the investor. Then the profits are divided 50 per cent. to the investor who made the picture possible by loaning his money on a short time contract, and 50 per cent. to Pyramid Pictures for its ability and organization.

Herz Acquires More Pictures

As substantiation of his statement that there are many worthwhile foreign pictures, Vladimir Herz, president of the Herz Film Corporation of New York, points to the acquisitions of his company, among them the entire output of the Sascha Film Company of Prague and Vienna. "Good and Evil," one of these, has been warmly received by the public, the distribution being handled by Wid Gunning, Inc.

Two others that have vindicated Mr. Herz's judgment are "Dorothy's Confession," a mystery drama scheduled for national distribution, and "The Love Slave," now being state-righted. Lucy Doraine stars in all three. The company now promises a sensation in a coming Sascha super-feature, "The Prince and the Pauper," and a spectacle, "Sodom and Gomorrah." The films will reach this country in a few weeks.

Makes Picture of Three Stories

Goldwyn has obtained a novelty for picture patrons in "Women Love Diamonds," by Carey Wilson and Harry C. Vance. It will be a photoplay made of three separate stories, but each bound together through their relation to a certain jewelry shop in the window of which is a pure white, two-karat diamond priced at $1,000.

The first two stories were written by Carey Wilson, author of "Captain Blackbird," which Goldwyn recently purchased, and the third by Harry C. Vance. All three stories revolve about the $1,000 diamond displayed in the window of the jewelry store.

At Criterion

"Torchy's Frameup," a "Torchy" Comedy released by Educational, was shown at the Criterion Theatre, New York, beginning February 5. It was booked for an indefinite run. This follows a two-week run of Educational's "Ride on a Runaway Train," which was shown at the Criterion for its fourth Broadway engagement.

Short Subject Program Draws Week's Only Big Crowd at Town Theatre

Exhibitors who think that only the biggest first-run theatres in the biggest cities dare to abandon the long feature for a short subject program should meet S. E. Baxley, manager of the Star Theatre in Accadia, Fla., a little town near Tampa.

"Today is a bad, cold day and it takes a real attraction to get the people out here in cold weather and I have a good house tonight for the first time this week."

This is Mr. Baxley's summary of the result of running a well selected short subject program. The letter written by Mr. Baxley to the manager of Educational's branch at Atlanta, Ga., in which he tells of the success of his venture, should be of great interest to all exhibitors who hesitate to run programs made up entirely of short subjects for fear that the lack of a long feature will injure their patronage.

"Today," writes Mr. Baxley, "I am playing a mixed short reel program consisting of your two-reel Selig-Rork 'The Northern Trail,' 'Kinograms' and a Larry Semon Comedy, 'The Bell Hop,' and it may interest you to know how well pleased my patrons are with 'The Northern Trail.'

"When the picture is over, they sigh because there is not more of the feature, and it certaintly has made a hit. People calling up over the phone wanting to know just what the feature is that we have on, because there is so much talk about it. It has created a lot of word-of-mouth advertising for itself.

"Some of the exhibitors say they only make money on big specials. I will take pictures like 'The Northern Trail' to make my money on. Today is a bad, cold day and it takes a real attraction to get the people out here in cold weather and I have a good house tonight, for the first time this week."

New York Papers All Praise Metro's "Turn to the Right"

Praise from every New York newspaper dramatic critic followed the presentation, January 23, at the Lyric Theatre, by John Golden and Marcus Loew, of Rex Ingram's "Turn to the Right," Metro's picturized version of Winchell Smith's and John E. Hazzard's big Broadway success of a few seasons ago.

"Go to see it," advised Frank Vreeland, of the New York Herald. The Evening Mail charges Rex Ingram with another success, when it says: "Ingram has done it again. . . . A new phase of this splendid director's ability." "One couldn't ask," remarks Don Allen in the Evening World, "for a better evening's entertainment than 'Turn to the Right.'"

R. W. Potter, of the Globe, says: "We . . . predict a prosperous future for this picture." Harriette Underhill, of the New York Tribune, said: "Abound in beauty." The Morning Telegraph's reviewer, Helen Rockwell, declares: "The film is everything that one would expect it to be, and even a trifle more." Alan Dale, in the New York American, found that "it is altogether impossible to resist the lure of this film."

The New York Journal pointed out: "Rex Ingram hurdled a baffling obstacle in converting a splendid legitimate play into an equally splendid movie." The Evening Telegram: "There was not one fault to find with it from beginning to end." "Turn to the Right" is, according to the Sun's critic, "The old magic in its new and unaccustomed dress." The World said: " . . . Bigger heart tugs and more wholesome fun in it than it was possible to supply in the limited space of our regular stage." "Excellent" is the Time's classification of the picture.

Pathe Announces Its Releases for the Week of February 19

Pathe Exchange, Inc., announces that an exceptional list of subjects have been scheduled for release the week of February 19, headed by the next Pathe Playlet, "Hunting the Hawk," starring William Courtenay and Marguerite Snow. The offering is now in three reels, re-edited from its original five-reel feature length.

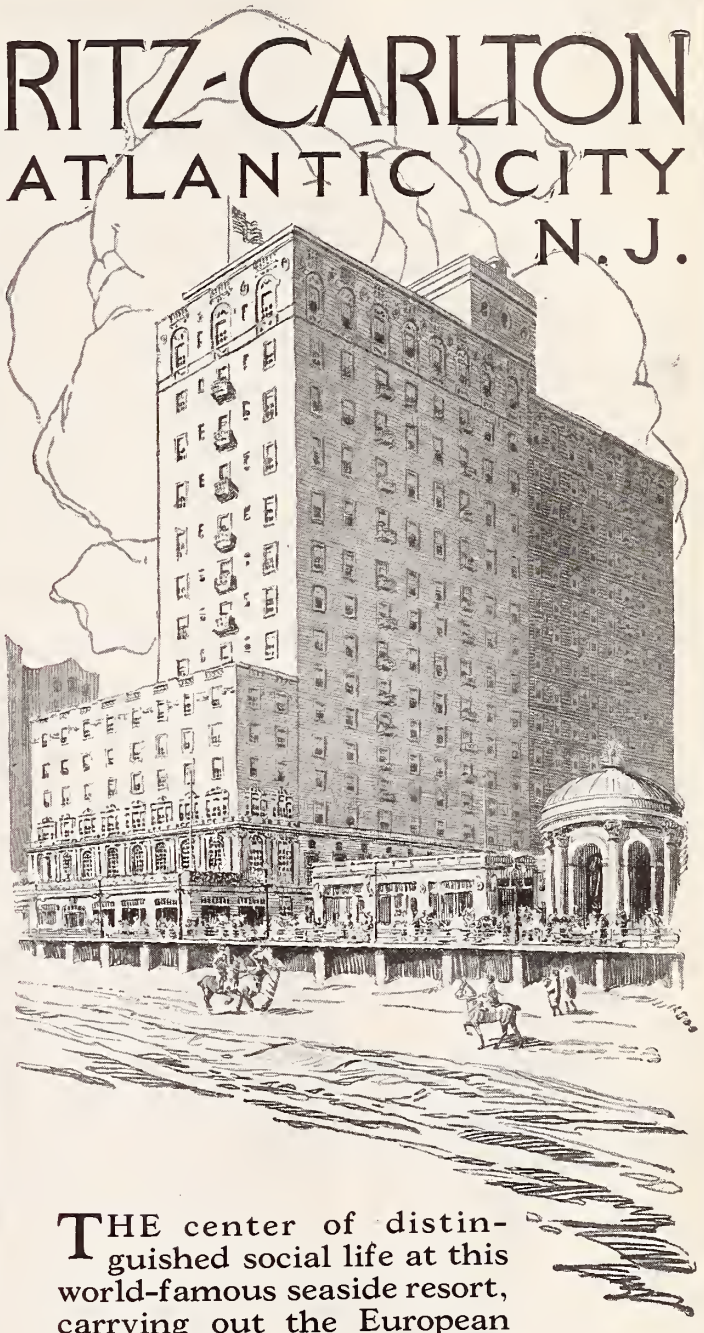
"The Island of Terror" is the eighth episode of "White Eagle," the new Pathe serial, starring Ruth Roland. "The Big Idea" is the current re-issued one-reel comedy, starring Harold Lloyd. "Rich Man, Poor Man" is the title of the latest Hal Roach comedy. "The Dog and the Thief" is the current animated cartoon of the series of "Aesop's Film Fables," produced by Fables Pictures, Inc., and created by Cartoonist Paul Terry.

Pathe Review, No. 143, presents a series of entertaining subjects. Pathe News Nos. 16 and 17 present the latest current events of the world, photographed by the staff of Pathe cameramen. Topics of the Day, No. 8, throws the wit and humor of the world on the screen.

Fairbanks to Do Another Picture

Douglas Fairbanks will not film the further adventures of Zorro for his next offering as had been previously announced. Instead he will do for United Artists' release, a costume feature dealing with the period of the Crusades and the early history of England, and called, temporarily, "The Spirit of Chivalry."

RITZ-CARLTON
ATLANTIC CITY
N. J.



THE center of distinguished social life at this world-famous seaside resort, carrying out the European atmosphere and social charm of illustrious Ritz Hotels of the continent.

The Ritz-Carlton at Atlantic City appeals especially to those who are familiar with these niceties of appointments and individual service.

A preeminent name and perfect facilities make the Ritz-Carlton the ideal meeting place of conventions at the Seaside. Reservations direct, or through Ritz-Carlton, New York.

ALBERT KELLER
Managing Director

GUSTAVE TOTT
Resident Manager

"Come on Over" Is Listed for St. Patrick's Day

Because of its Irish humor, Goldwyn has decided that the week within which falls St. Patrick's day was just the right time for playing Rupert Hughes' latest photoplay, "Come On Over." This is the picture tentatively known as "Sent for Out" and "Darlin'." The final title is "Come On Over."

Alfred Green directed. Colleen Moore and Ralph Graves have the featured roles of the Irish lad who comes to this country, leaving his sweetheart behind, and the girl who follows him over before he is able to send for her.

Optimism Is Graphic Film 1922 Keynote

Optimism for 1922 is reflected in the activity of Ivan Abramson, of Graphic Film Corporation, this week announced the release of "The Forbidden Love" late this month. An elaborate press book and exploitation campaign on this production is being planned by the enterprising Weshner-Davidson Agency, which has just completed the campaign book for "The Fountain of Youth" based on "Faust."

The Graphic releases for 1922 include "The Wrong Woman," "A Bride's Confession," "The Hypocrites," "The Fountain of Youth" and "Forbidden Love."

School Official Commends Films

After using a considerable number of single reel pictures released by Educational in the public schools of Detroit, Edwin H. Reeder, supervisor of visual instruction in the schools of that city, has pronounced them of distinct merit and great value, saying "I am glad to commend them."

The pictures shown to the school children included releases from the Hudson's Bay Travel Series, Robert C. Bruce Scenics Beautiful, Chester Screenics and pedagogical subjects.

Three Films for Paramount Release

Paramount announces the simultaneous release of three productions, the George Melford production, "Moran of the Lady Letty," with Dorothy Dalton; the Cosmopolitan production, "Boomerang Bill," with Lionel Barrymore, and May McAvoy in the Realart picture, "A Homespun Vamp," all scheduled for release through Famous Players-Lasky Exchanges on February 12.

Five Ray Films for Open Market

As the result of new arrangements between the officials of First National Pictures and the Charles Ray organization the five remaining Ray pictures to be delivered to First National, according to the star's contract, will be released upon an open market basis.

Third Goldwyn Group Release; Also "Theodora," But as Special

Goldwyn's third group of fifth year pictures is now ready for release. There are seven productions in the group—"The Glorious Fool," "The Man With Two Mothers," "His Back Against the Wall," "Watch Your Step," "Doubling for Romeo," "The Wall Flower" and "Grand Larceny.' Goldwyn's Italian spectacle, "Theodora" is released with the group but is not included in it, as it is a special.

The group includes three pictures of commanding importance in "Grand Larceny," "The Wall Flower" and "Doubling for Romeo." The first is a society drama written by Albert Payson Terhune and directed by Wallace Worsley, with Claire Windsor and Elliott Dexter.

"The Wall Flower" is another Rupert Hughes study of everyday American life with its mingling of tragedy and comedy. The author directed and Colleen Moore is featured.

"Doubling for Romeo," starring Will Rogers, is extravaganza. Starting out as a Western comedy, it soon travels to Hollywood and becomes a burlesque on the "movies" and those who make them; it then retrogrades several centuries to the Venice of Shakespeare's "Romeo and Juliet" and stages a humorous take-off on that great tragedy. Clarence G. Badger directed. In the cast are Sylvia Breamer and Sydney Ainsworth.

Three Christies in Production Under Alternating Star System

Three new Christie Comedies for early Educational release provide a good illustration of Christie's system of alternating stars and directors, thus bringing the work of the producer to the highest standard, it is said.

Two of these pictures have just been completed, while the third is nearing completion. Bobby Vernon, whose latest is "Hokus Pokus," is working in "'Tis the Bull." Under the direction of Harold Beaudine, this comedy is being produced in considerable magnitude, with a complete Mexican bull ring, Mexican streets, etc.

The two other pictures will be released before "'Tis the Bull." They are "'Twas Ever Thus," featuring Viora Daniel, and "Oh, Promise Me!" with Neal Burns

"'Twas Ever Thus," which Al Christie personally directed, marks the rise of Miss Daniel to regular comedy stardom. "Oh, Promise Me!" is a comedy of American Legion boys and contains a wealth of humor in the mixup into which Burns gets himself with a chic Parisienne and the American girl whom he wants most, both expecting to be married to him on the same day. Several surprises are offered in this film, such as "shots" of the real Marshall Foch and of several thousand American soldiers and sailors on parade.

Pathe Signs for Three Year Output of Hal Roach Studios

Pathe announces the signing of a new contract with Hal Roach covering the entire product of the Hal Roach studios, including weekly comedy releases for a period of three years. This arrangement, completed during the producer's recent visit to New York, Pathe regards as making their position in the screen comedy field impregnable. The new long term contract with Harold Lloyd, already announced, enables Pathe to continue to provide exhibitors with comedy features which have become established as fully the equal in drawing power to any other class of features obtainable, it is said. The superior program value of the Hal Roach comedies, featuring "Snub" Pollard and other of the Roach comedies put out by Pathe has long been conceded by exhibitors everywhere, it is stated. The new contract, it is explained, will still further encourage artistic and profitable evolution of this important line of attractions.

In addition to the list of Pollard releases called for by the terms of the new contract, there will be one-reelers featuring Paul Parrott—a type of laugh-making production.

Exhibitors Send in Praise of Lloyd's "Sailor Made Man"

Harold Lloyd's newest comedy production, "A Sailor-Made Man," seems to be arousing much comment among the exhibitors, who declare that it is the outstanding achievement of Lloyd's career, Associated Exhibitors says. Among exhibitors who praise it highly are Eddie Zorn, of the Temple Theatre, Toledo, Ohio, and Guy D. Hazelton, of the Rialto Theatre, Miscoula, Montana. The latter says:

"Personally, I think 'A Sailor-Made Man' the best comedy yet produced, and the box office receipts demonstrated that the patrons thought the same."

Picture Praised

That Abel Gance's production, "I Accuse," released by United Artists' Corporation, made a hit with his patrons, is the report of M. W. McFarland, manager of the Gem Theatre, Golden, Colo.

Prominent Players in Marion Davies New Production

John Dooley has been added to the cast of "When Knighthood Was In Flower" to be filmed by Cosmopolitan Productions, starring Marion Davies. Mr. Dooley will play the part of Will Somers, the jester of the court of Henry VIII.

Miss Davies' part is that of Princess Mary Tudor and the other characters will be interpreted as follows:

Charles Brandon, by Forrest Stanley; King Henry VIII, by Lyn Harding, who came over from England for that purpose; Queen Catherine, Theresa Maxwell Conover; Duke of Buckingham, Pedro de Cordoba; Lady Jane, Ruth Shepley; Caskoden, Ernest Glendinning; Wolsey, Arthur Forrest; Adam Judson, Charles Gerard; Louis XII, William Norris; Duke de Longueville, Macey Harlan, and Captain Bradhurst, George Nash.

The production will be directed by Robert G. Vignola.

Schade Praises Rockett Pictures

The Al. and Ray Rockett production, "Handle with Care," which was released by Associated Exhibitors on January 22, is declared by J. E. Storey, sales manager of Associated Exhibitors, to be meeting with the approval of exhibitors wherever it is shown. In support of his statement, Mr. Storey quotes a recent letter from George J. Schade, of the Schade Theatre of Sandusky, Ohio, which reads in part:

"'Handle With Care,' which I have just had the pleasure of screening, is, to my mind, one of the most pleasing screen productions it has ever been my good fortune to run across."

Griffith Film Drawing Crowds

D. W. Griffith's "Orphans of the Storm," is not only attracting big metropolitan and out-of-town crowds during its second month at the Apollo Theatre, New York City, but is also said to be daily drawing capacity audiences at the Forrest Theatre, Philadelphia; the Tremont, Boston; the Pitt, Pittsburgh; the Hanna, Cleveland; the Great Northern, Chicago, and the Shubert St. Charles, New Orleans.

GYPSY PASSION
ADAPTED FROM JEAN RICHEPIN'S FAMOUS GYPSY STORY
MIARKA
The Child of the Bear

Keeping in Personal Touch

By FRITZ TIDDEN

WE have been harping on the subject of daily paper moving picture reviews, particularly from the Remingtons of Quinn Martin, of the New York World; Alison Smith, of the Globe, and Harriet Underhill, of the Tribune. We have reiterated that we shared the same feeling most people have regarding the laughable struggles these persons go through in an attempt to be too killing for anything, at the expense of moving pictures and under the editors' false impression that they were creating something that the readers enjoy.

Ninety-nine per cent. of the reviews from these people are written with the appearance of always having in plain view the slogan: "Rather be funny than fair." Their employers and they do not seem to realize that such a thing is possible as being funny and fair, which is the real mark of cleverness. The result is cheapness. Most of the other papers have accomplished the not unusual feat of employing men and women who are the antithesis of cheap. They are clever, often brilliant and always fair.

No later than Monday the most recent exhibition of this evidence of unfairness took place. At the Rivoli Theatre this week is exhibited the most remarkable one-reel subject that the screen has ever reflected, a thing of such rare beauty, imaginativeness and sheer artistry in phantasy that it is the talk of the town.

The picture is "The Enchanted City," contributed to the screen by Warren A. Newcombe. Did two of this trio, Alison Smith and Quinn Martin, find anything about which to write on the film? They did not. Why? Simply because they have frequently displayed they are absolutely anesthetic to real beauty, and the picture does not furnish material for the customary wise cracks. Of what the third member of the choice trio, Miss Underhill, did regarding "The Enchanted City," we confess we know nothing. Since the peculiar ravings concerning the entertainment value and charm, "Foolish Wives" and von Stroheim had for the film reviewer we, in justifiable self defense, and in company with many other persons, have denied ourselves the pleasure of reading Tribune "criticisms." It was the last straw.

If these reviewers think certain pictures are bad there is no reason why they should not slam the daylights out of them. But the least they can do for their employers and small coterie of readers is to be fair about it and be fair concerning pictures that are good.

The alibi for neglecting "The Enchanted City," with which these reviewers will attempt to disarm their critics, is that they did not have time to pay attention to "short subjects." They had time, however, to return to their machines and go into the most awful labors in attempting to be the life of the party with their obviously struggled-for wise cracks.

The one compensation for the humorous exhibitions is that none of these reviewers has for one moment gained the respect of any of their readers, save perhaps a small group of sycophants, and that no one is influenced by their opinions of films. There might be some excuse for that even, if their stuff made interesting reading. Their one danger lies in the fact that a few out of town newspapers, under a false impression of their importance, have at scattered intervals made the error of quoting them.

* * *

George Utassy, for some time general manager of the International Magazine Company, has been appointed vice president of International Film Service Company, Inc.

* * *

A number of producers have been heard to grumble recently anent the bad business some feature films are doing at Broadway houses at high prices. When they kick they mention everything but the right reasons. We wonder if they have stopped to realize the great patience of the public, for instance. Have they ever stopped to think that the public knows that sooner or later it can see the same film, often surrounded with a better show, at one-fourth the price at a recognized moving picture theatre?

There are a number of persons who think they have to be among the first to see anything. But they are not enough to bolster up a long run at increased rates. The others have learned to wait. Patiently. And in waiting they are not denying themselves anything, as they can witness something nearly as good and sometimes better at the moving picture theatres.

Of course there are exceptions to the rule. There are some films that are worthy of Broadway runs at high prices. And this proves itself by the fact that in almost every instance these pictures do good business. But there have recently been too many films that are nothing but good program pictures placed for extended engagements with all the éclat of a "Four Horsemen." The result has been what might be called a "burning" of the public. It has been taught that it has paid too many good $2.20's for an $.85 picture. This fact has reacted on the pictures that really deserve the former price. The theatregoer hesitates in wondering if the much heralded film is just another case of a glorified but nevertheless good program picture. And the minute he hesitates he decides to go somewhere else.

* * *

The Motion Picture Directors' Association has an option on the spacious ballroom of Hotel Astor for March 4 or 11, either of which dates it will hold its annual ball. Will Hays will be the guest of honor.

* * *

Last week Harry Leon Wilson commenced a serial novel in Saturday Evening Post called "Merton of the Movies." If the following instalments live up to the promise of the first a remarkably fine thing is in store. From the initial chapter we judge it to be the poignant tragedy, written with typical Wilson humor nevertheless, of a screen struck yokel.

* * *

With the resignation of Silas F. Scadler as one of the co-directors of publicity of the Arthur S. Kane Pictures' Corporation, Frank L. Shellabarger has taken full charge of that department. From 1908 to 1913 Shellabarger was sub-editor of the Paris edition of the New York Herald, spending a part of that time also as a traveling correspondent in Germany, Austria and the British Isles. Thereafter he was for four years on the staff of the Sun in New York and in 1916 accompanied Charles E. Hughes on his campaign tour to the Pacific Coast and through the South as Sun correspondent. After America's entry in the war he returned to Europe in the Y. M. C. A. service and had charge of a hut near Chaumont, where General Pershing had his headquarters. Shellabarger has been with the

Coming! The Old-Timers Dinner!

HOW long have you been in, on, or of, the moving picture business? Has it been ten years? If it has, you are an old-timer, a young old-timer, and you are eligible to attend the

OLD TIMERS' DINNER

which will be held in the month of March and in a place, at a time, and price decided by the committee. Joseph Miles has consented to act as chairman of the credentials committee. The sentiment has been sounded and it's for the dinner and all that it will mean to those who are eligible to attend.

The committee will pass on your status promptly. If you have put in ten years in this, the greatest of all business, the finest of all human endeavors, send word to the undersigned in care of Moving Picture World, 516 Fifth Avenue, and send word today. You will want to be a part of it.

This notice has been run several times. A great many replies have been received. To those who have already signified their intention of taking part in the Old Timers' Dinner, or will do so now, this opportunity is taken to notify them that in the near future they will be given full particulars by mail.

Too many men have attempted to notify us by telephone. The only communications receiving attention are written ones. To facilitate matters a blank to be filled out and mailed follows:

I take this opportunity of signifying my intention of attending The Old Timers' Dinner.

Name .....

Address .....

Ten years ago (or before) I was.....

.....

.....

Don't hesitate. Why wait until the last moment? Send in the filled out blanks today. You will want to be among those who will make the Old Timers' Dinner a memorable occasion. FRITZ TIDDEN.

SKETCHING HER WAY ACROSS THE CONTINENT

Miss Mark Milsk and Miss Geraldine Sopers began a hike from California to Washington at the Christie studio. She is here displaying a sketch of Bobby Vernon on a set used for Educational - Christie studio

Kane organization about twenty months.

* * *

William W. Hines, general sales manager for United Artists, has returned from a visit to Cuba, said to be for business purposes. Paul Lazarus assistant general sales manager with the same concern, has started on a tour through the Middle West, taking in Pittsburgh, Chicago, St. Louis, Kansas City, Cleveland, and other points East, West, North and South. However, he will spend most of the time in Cleveland.

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Watterson R. Rothacker returned to Chicago February 7.

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James Kirkwood has arrived back on the temperance side of the Atlantic from his European trip.

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Sam Harding, of Kansas City, is in town.

* * *

Milton Hoffman, production manager of the Metro studios in Hollywood, arrived in New York this week. In the course of his stay in the East, Hoffman will talk over with Marcus Loew, president, and William E. Atkinson, vice president and general manager of Metro Pictures Corporation, plans for production at the coast plant following the ninety-day suspension of production.

* * *

Max Goldstein is in from Chicago.

* * *

John Fairbanks, who adds to his golf glories the honor of being general manager of his brother Douglas's business affairs, is today the proud possessor of a silver cup so big that he has to haul it on a dray. John won this cup in a golf tournament at the Flintridge Country Club, near Pasadena, Cal., from a field of sixty-four players and against a handicap of eight strokes in the finals.

* * *

The S. Rankin Drew Post, of the American Legion, which includes many film men in its membership, will hold its first annual ball at the Hotel Pennsylvania on Thursday evening, March 2.

* * *

This month the regular monthly cheap attack on moving pictures was published by Art Review. The article was written by an unknown quantity calling himself Spencer Brodney. We never knew before that Art Review had become a humorous publication.

* * *

Rubye de Remer has returned from Europe.

* * *

February 28 has been set as the date for the annual banquet of the New York Photodramatists. The affair will be held at an uptown restaurant.

* * *

H. O. Larsen, of Russell Productions, following a flying trip to Boston, remained in New York for a couple of days during which he met Harry Segal, of Boston; Dave Segal, of Philadelphia, and Al Kahn, of Omaha, and then left for Atlanta.

* * *

R. J. Cullen, of the staff of Famous Players-Lasky British Producers, Ltd., has received an official notification from the Independence of Montenegro that he has been invested with the Order of Prince Danilo I "for gracious services rendered to the Montenegrin Government."

The order carries with it the privilege of using the title "Chevalier." Cullen, who has been intimately associated with the British industry since the old "London" days under George Loane Tucker, recently accompanied George Fitzmaurice and his company in the capacity of business manager to Italy where the exteriors were filmed for the forthcoming Paramount production, "The Man from Home."

* * *

Al Lichtman has gone to the coast.

* * *

Harry Carey has been routed over the B. F. Keith vaudeville circuit for a limited tour.

* * *

"Little Tommy was discovered by his mother industriously smashing all the eggs in the house," says Paul Terry, who tells this story to prove that the "Enough's enough; beware of greed" lesson told in his "Aesop's Film Fables" release, "The Goose That Laid the Golden Egg" is a moral every child should know.

"Why Tommy," cried his mother, "what do you mean by breaking all those eggs?"

"I heard Papa say there was money in eggs," answered Tommy, "so I am trying to find it."

* * *

Louis Klar has been appointed assistant sales manager in the Chicago territory and will be permanently located at Apartment 6, 1126 Wells street, Milwaukee, Wis. Films and accessories will continue to be shipped from the United Artists' office in Chicago.

* * *

The A. M. P. A. held the regular monthly luncheon for trade paper men last week. The event included a discussion of publicity.

* * *

Arthur S. Friend has gone to Palm Beach for two weeks.

* * *

Lyn Harding, the English actor, arrived this week from London.

* * *

Joe Reddy has gone to the coast to be the Pathe publicity representative with the Hal Roach producing units which release through Pathe.

* * *

M. C. Levee, president of United studios, arrives in New York the latter part of this week. He comes East for the purpose of transferring the Selznick units to his studios.

* * *

In a movie theatre down in Richmond, Va., the other night two darkies, Sam and his gal, were watching Major Jack Allen in "Roping the Black Panther." To make a hit with his sweetheart Sam waxed enthusiastic about his own prowess.

Sam—Listen, 'Liza. Ah kin do jus' what dat Major Jack Allen feller do. Ah's perfec'ly fearless. Jus' give me a gun an' a breast plate. Ah'll face dem wil' animals.

'Liza—Listen, brave man, slow down yo' self. You'd better hang date breast plate in de rear fo' yo' ain't goin' to face dem beasts long.

* * *

Saturday, February 11, is the date set for the fourteenth annual luncheon of the National Board of Review of Motion Pictures, to be held at the Hotel McAlpin, at 12.30, and which in addition to members of the National Board of Review, will be attended by many people prominent in motion pictures and motion picture criticism.

The topic of "Moving Pictures at Home and Abroad" has been selected for discussion at the luncheon. Speakers will include Senator "Jimmy" Walker, John Emerson, B. Christensen, Samuel L. Rothafel and Dr. Albert Shiels. The following screen artists have been invited: Lillian and Dorothy Gish, May

(*Continued on page 747*)

VICTOR MANSFIELD SHAPIRO

Pathe's exploitation manager and also treasurer of the A. M. P. A., has been elected commander of the S. Rankin Drew Post of the American Legion

SEVEN AGES OF WOMAN. POSED BY MAY McAVOY, PARAMOUNT STAR

1: *The tot—wide-eyed with wonder at this big, old world.* 2: *The school girl.* 3: *The flapper—self-conscious, vain and saucy; collector of masculine photographs; ambitious amateur in the arts of the dressing table; grown up far too soon.* 4: *The vampire—eighteen years old, but trying to look like a woman with a past—hard, cold, utterly disillusioned.* 5: *The sweetheart—her poses and foibles forgotten, her head full of beautiful dreams; her choicest possession a glittering diamond.* 6: *The wife—her youthful ecstasies settled into calm serenity; the poise of a woman who knows perfectly how to manage a husband.* 7: *The shawl stage—when massage and society are alike abandoned; when wrinkles may come and stay if they like, for she is old and doesn't mind*

In the Independent Field

By ROGER FERRI

The Passing Week in Review

DOES the public want melodrama? Box office statistics for the past seven weeks say they do. A consensus of opinion of critics of the country supports the contention that melodramatic offerings satisfy the prevalent appetite of the public for entertainment, be it a legitimate stage offering or cinematic production. Statistics compiled during the past five weeks show a heavy demand for this type of pictures by exhibitors, who, after all, furnish the connecting link between producer and public.

THIS sudden revival of the melodrama, dignified and attired in modern theatrical clothing, is not confined alone to the silver sheet. This fact was disclosed this week by George M. Cohan, one of the foremost American producers and the man whose productions seem to most appeal to the fickle public. The writer had heard that G. M., immediately after making up his mind to resume production here, had sought the co-operation of dramatic editors in this country. He did not confine this co-operative appeal to New York, for Cohan is too good a showman to deceive himself into believing that what Broadway enjoys the entire nation will patronize. Bitter experience has taught him otherwise.

BUT, to get back to the original topic, G. M. did not trust his own judgment. He left it to the readers of American newspapers to say what they wanted or did not want. And when the result was made known to Mr. Cohan some three weeks ago, it developed that eight out of every ten readers, who expressed themselves on the subject, favored productions with melodramatic leanings. With this fact in mind, George M. Cohan is planning the production of two melodramas.

THERE will be those who will say that what the public enjoys on the stage it will not enjoy when reflected on the screen. There is something in that. But the question involved is not one of public taste, but of adaptation. The public dictates in this business much as it dictates in anything in which it is an interested party. The producer who does not permit himself to lose track of this fact you will find is usually the fellow who is making the most money.

IT has been reported that the market will be flooded with melodramatic offerings and there are many film men who pessimistically refer to this report. They contend that it will "kill everything." We don't think so. We are confident that the public knows what it wants and can distinguish between good and bad entertainment. We have sufficient confidence in the showmanship of exhibitors in this country to believe that they will discourage the production of "junk" by not booking such stuff.

THE box office furnishes concrete facts. An exhibitor may do a good business on "junk" camouflaged by some popular and attractive box office title at his opening, but after that the picture stands on its merit. If it furnishes that which the public pays for—entertainment—it will survive, but if it is "junk" it will sooner or later flop. The public knows what it wants. Make no mistake of that. The "wishing" days are over. It is the business of the showmen to ascertain what these wants are. The next step is to fill them. Any other course is fatal.

FROM a financial standpoint, the current week will go down in State Rights history as one of superlative importance. New York housed more than a score of buyers, who emphasized their confidence in the future of the independent markt by acquiring big box office productions. Deals transacted during the past week represented an aggregate investment on the part of buyers of more than one million dollars. In these times such an investment is considered reckless, but, in this instance, it typifies the confidence the State Rights exchangeman has in the future of this field. He is gamely sticking by his guns, fighting industriously, determined to win—and there is no doubt that with the attitude displayed this week victory will soon be at hand.

THE Federated convention put aside many discouraging rumors. Contrary to reports circulated prior to the sessions at Hotel Astor, the organization seems to be stronger than ever. The convention solved many perplexing questions. The one big setback of the organization seemed to have been a financial one, but this, too, was corrected through an increase in the capitalization. Federated represents some of the keenest and livest State Rights exchangemen in the business. Its possibilities are great. If it will only conduct itself for 12 months each year as it did during its convention there is no doubt that it will loom forth into an organization that will be welcomed not only by the independents themselves, but by exhibitors as well. The future of Federated will depend entirely upon the organization. Utilization of the business tactics that so brilliantly marked the five-day New York convention in the daily operation of the organization will guarantee success. The third year of Federated promises much, but, we repeat, it remains for the organization itself to say just what part it will play in the independent market.

WE take this means of announcing a series of special articles on the State Rights market in general by Joe Lee, one of the shrewdest and best informed showmen in the business. The first article will be published next week. Mr. Lee has exploited and materially assisted in the successful distribution and exhibition of some of the biggest money-makers offered in the State Rights market. His observations are not only instructive, but entertaining as well and written in a showman's vein for showmen whether they are in the producing, distributing or exhibiting end of the business. We consider ourselves particularly fortunate in having acquired this series for publication in this department.

NOW is the opportune time for local exchangemen to encourage a more extensive exploitation of State Rights production. The real showman will need no coaxing. Your exploitation man can do much to encourage exploitation of your pictures. The average exhibitor will come into an exchange, book a picture, ask for a dozen one sheets, seek two or three pictures in a set of photos and, perhaps, a slide. Few ask for 24-sheets. Many ask for press books, but few make use of their contents. Consequently, it is up to you, Mr. Exchangeman, to convince your patrons of the importance of exploitation. And there is no better time in which to start this exploitation campaign than the present. Give your exhibitors service as well as film.

In the Independent Field

I. P. D. A. to Present Arguments in Tax Case—Special Get-Together on Feb. 15

BULLETIN!

The verdict of the Internal Revenue Commission in the Christie sales tax case that the latter firm will have to pay the 5 per cent. tax and then petition for a refund of the money will in no way interfere with the plans of procedure of the Independent Producers and Distributors Association, said Harry G. Kosch. In all probability the fight will be carried to the Federal courts.

Following a special meeting of the Independent Producers and Distributors Association in New York on Wednesday night, February 8, a committee of three, including Joe Brandt, President of the association; Dr. W. E. Shallenberger, President of Arrow Film Corporation, and Nathan Hirsh, President of Aywon Film Corporation, was elected for the purpose of solidly organizing all independents in the fight against the five per cent. film sales tax. This committee also will co-operate with Harry G. Kosch, the enterprising counsel of the I. P. D. A. Mr. Kosch will go to Washington on Monday for the purpose of presenting arguments in the case at a preliminary hearing before the Internal Revenue Commission.

Mr. Kosch was in Washington last week and obtained leave to intervene in the Internal Revenue Commission - Christie Comedies Corporation tax case. He has been extremely busy during the past week preparing statistics to support the contention of I. P. D. A. that imposition of such an unreasonable or any sort of sales tax, for that matter, is suicidal and would bankrupt the entire State rights market.

The important contention of the I. P. D. A., according to Mr. Kosch, is that imposition of such a tax is unconstitutional and not consistent with the provisions or motive that prompted passage of the bill by Congress. While there is a feeling of optimism prevailing in State rights circles, the I. P. D. A. is leaving no stone unturned, and Mr. Kosch and the committee elected this week will devote all their time during the next two weeks in an effort to show the Internal Revenue Commission the error of its way.

The National Association of the Motion Picture Industry, while directly affected by the interpretation placed on the matter by the Internal Revenue Commission, is still noncommittal and no statement has been made from that organization. Why this attitude has been taken by this organization is more than the trade in general can understand, although it is a known fact thatt the N. A. M. P. I. representative in Washington, Jack Connolly, has kept well-posted with the situation and is rendering splendid service in Washington, having been instrumental in bringng about a number of important meetings.

Another meeting of the Independent Producers and Distributors Association will be held on Wednesday night, February 15, at Hotel Astor in New York. At this meeting all producers and distributors whether or not they are members of the I. P. D. A. are invited to be on hand for a general discussion of the situation. It is planned as a consequence of this meeting to take joint action on the tax question. Mr. Kosch will at this session submit a report.

"Innocent Cheat" Will Open in Los Angeles on March 12

Arrow Film Corporation's new six reel special, "The Innocent Cheat," will be given a premier presentation in the big 2,000 seat California Theatre, Los Angeles, of which Fred A. Miller is manager, on March 12. Among the notables from the Arrow organization who will attend the showing are Ben Wilson, Roy Stewart and Kathleen Kirkham. An unusual prologue will be arranged for the presentation and some of the more prominent Los Angeles city officials as well as representative players from the great film colonies will occupy boxes.

Arrow officials say the opening will be an event in the California city.

"The Innocent Cheat" is termed a moral drama. J. Grubb Alexander wrote the story and it was directed by Ben Wilson.

"Ten Nights" Sales Start Ball Rolling in a Record-Breaking Week of Big State Right Sales

The week just closed was the biggest State Rights sales week recorded for the past 15 months. More big sales were recorded this week than had been closed at any one time before in the history of the market. The deals represented an aggregate outlay by local buyers of approximately one million dollars. Those figures are conservative as the Enterprise Distributing Corporation of Atlanta, Ga., alone negotiated deals on pictures that represented an expenditure of $200,000.

Arrow Film Corporation and Equity Pictures Corporation reaped the greatest financial harvest this week from sales, for both reported important sales on their big specials. Dr. W. T. Shallenberger, president of Arrow, sold the Blazed Trail Productions, Inc., miracle picture, "Ten Nights In A Barroom" to Palmore & Homand of Baltimore, for Maryland, District of Columbia and Virginia, to Standard Film Exchange, through A. Weiland, for Western Pennsylvania and West Virginia, and to Progress Features of Los Angeles and San Francisco for California, Nevada, Arizona and Hawaiian Islands.

Equity sold its masterpiece, "Where Is My Wandering Boy Tonight?" to Ben Amsterdam of Masterpiece, Philadelphia; Sam Grand of Federated, Boston, and Sam Zierler of Commonwealth, New York. There are two other sales that were expected to be closed this week. The Arrow and Equity sales alone aggregated more than $350,000.

What it contends to be the biggest southern State Rights deal negotiated in this field was reported this week by the Enterprise Distributing Corporation of Atlanta, Ga., in announcing the acquisition of product amounting to $200,000 for distribution in the fifteen states in which that firm operates. The company maintains offices in Atlanta, Dallas, Oklahoma City, New Orleans, Kansas City, Omaha, and St. Louis. The deal involves more than 50 States Rights feature productions, divided into series, and starring many well-known western favorite productions, divided into series, and starring many well-known western favorites. The sales:

ARROW FILM CORPORATION

"Ten Nights in a Barroom"

Progress Pictures Exchange, California, for California, Nevada, Arizona and Hawaii.

Palmore-Homand, Baltimore, for Maryland, District of Columbia and Virginia.

Standard Film Exchange, Pittsburgh, for Western Pennsylvania and West Virginia.

"Blue Fox," "Bachelor Apartments," "Strangers in Canyon Valley" and two Jack Hoxie westerns

All-Star Features Exchange, Salt Lake City, for Colorado, Utah, Wyoming, New Mexico and Southern Idaho.

Eddie Lyons Comedies, Broadway Comedies, "Girl from Porcupine," 12 Jack Hoxie Westerns and two future productions

Arrow Photoplays Company of Denver, Salt Lake City and Seattle for all three territories.

EQUITY PICTURES CORPORATION

"Where Is My Wandering Boy Tonight?"

Masterpiece Exchange, Philadelphia, for Eastern Pennsylvania and Southern New Jersey.

Federated Exchange, Boston, for New England.

Commonwealth Exchange, New York City, for New York State and Northern New Jersey.

"HIS NIBS" SYNDICATE, INC.

"His Nibs"

Fontenelle Film Company, Omaha, for Iowa and Nebraska.

PHIL GOLDSTONE

Richard Talmadge series

Enterprises Distribution Corporation of Dallas, Atlanta, New Orleans, Kansas City, Oklahoma City, Omaha and St. Louis for 15 southern and southwestern states.

Franklyn Farnum series

Enterprises Distributing Corporation of Dallas, Atlanta, New Orleans, Kansas City, Oklahoma City, Omaha and St. Louis for 15 southern and southwestern states.

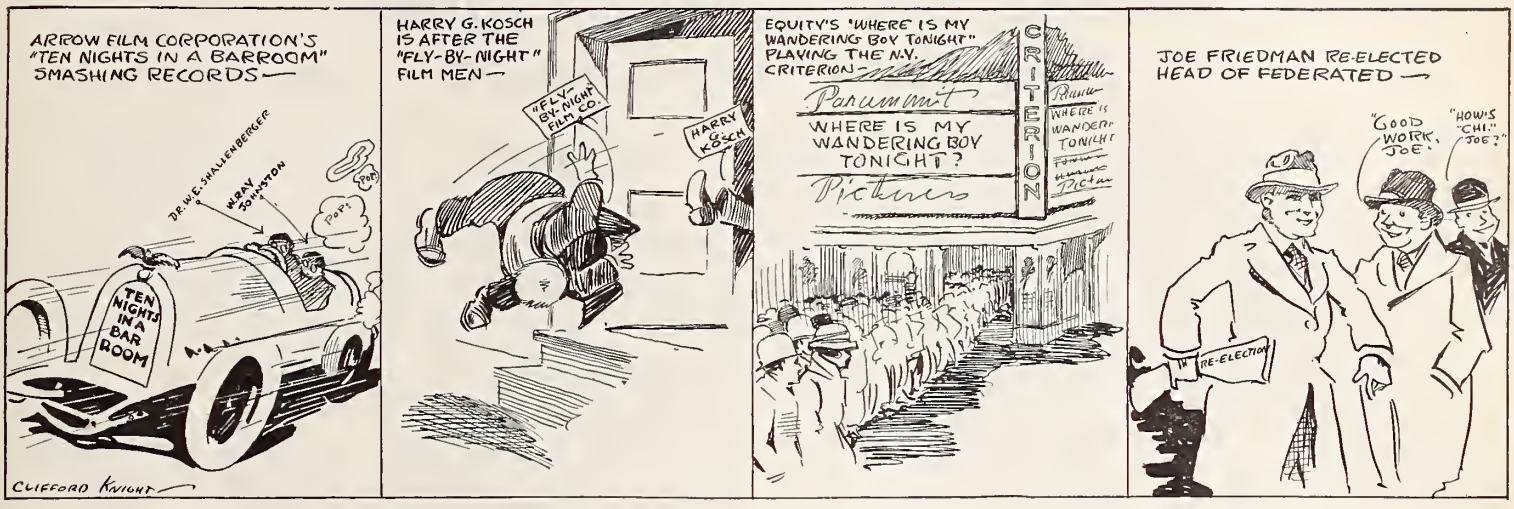
C. B. C. FILM SALES CORPORATION

"Heart of the North"

Select Pictures Corporation for Australia, New Zealand and Tasmania.

In the Independent Field

Sidelights on Week's State Rights News — *By CLIFFORD KNIGHT*


ARROW FILM CORPORATION'S "TEN NIGHTS IN A BARROOM" SMASHING RECORDS —
DR. W. E. SHALLENBERGER
WRAY JOHNSTON
POP!
POP!
TEN NIGHTS IN A BAR ROOM
CLIFFORD KNIGHT
HARRY G. KOSCH IS AFTER THE "FLY-BY-NIGHT" FILM MEN —
"FLY-BY-NIGHT FILM CO."
HARRY KOSCH
EQUITY'S "WHERE IS MY WANDERING BOY TONIGHT" PLAYING THE N.Y. CRITERION —
Paramount
WHERE IS MY WANDERING BOY TONIGHT?
Pictures
CRITERION
JOE FRIEDMAN RE-ELECTED HEAD OF FEDERATED —
"GOOD WORK, JOE."
"HOW'S "CHI." JOE?"
RE-ELECTION

Picture Situation in Europe Improves—American Exporters Enthuse Over Future Prospects

The foreign film situation is improving, according to those who are in a position to know. Particularly bright are the prospects for a happier and more lucrative future in England, where booking congestion has discouraged buying. However, with this phase of the situation there gradually clearing American exporters look forward to a busier spring. In Germany, with international problems gradually solving themselves, there is hope for a general boom, while cables from Italy agree that with an adjustment of the financial market there Italian film men are inclined to maximize their activities.

Foreign rights on "The Heart of the North," the George H. Davis-Joe Brandt feature of the Canadian Northwest, co-starring Roy Stewart and Louise Lovely, have been sold for Australia, New Zealand and Tasmania. The deal was closed by Select Pictures Corporation. John Carlson, representative of British distributing interests, has closed for the United iKngdom and continental European rights.

Stoll Film Company, Ltd., whose "Adventures of Sherlock Holmes," a series of 15 two-reel complete detective stories, is being State righted in this country by Alexander Film Corporation, this week announced the "Further Adventures of Sherlock Holmes," series of two-reelers. The titles follow: "Charles Augustus Milverton," "The Abbey Grange," "The Norwood Builder," "The Reigate Squires," "The Naval Treaty," "The Second Stain," "The Red Circle," "The Six Napoleons," "Black Peter," "The Bruce Parkington Plans," "The Boscombe Valley Mystery," "The Musgrave Ritual," "The Golden Ritual" and "The Greek Interpreter."

J. Stuart Blackton, now producing in England, at a recent get-together of trade pressmen of London, directed the attention of the writers to two slips in his production, "Passersby." Not only were the metropolitan police shown wearing brightly polished buttons on their waterproof coats, but the automobile used in the feature obviously bore the New York registration sign. "Passersby" has London for its locale.

"The Tony Sarg Almanac" has taken England by storm, judging from reports that have come to this country from abroad.

Max Weiss, of Artclass Pictures Corporation, who has been touring Europe for the past few months, returned to New York this week. He will shortly leave for Florida with his brother, Louis, who has just recovered from an illness that has confined him to his bed for the past few days.

"The Love of Lust," an Itallan production, has been acquired for distribution in this country by Regal Pictures Corporation of which David G. Fischer is President. This company has acquired four foreign pictures for American State rights distribution, two of which were made in Italy.

The Unione Cinematografica Italiana, acording to reliable reports, is angling with two big American producers for the distribution of two spectacles recently completed by It.

"Monte Cristo," the Fox feature produced in Italy, had its American premier at Fox's Theatre in Springfield, Mass., two weeks ago. The production received commendatory reviews in The Springfield Union, Springfield Republican and Springfield News.

A serial on "The Three Musketeers," made in England, will shortly be distributed in the independent market in this country. The serial is now being booked in England.

While Jury Is staging trade shows on the Elmo Lincoln serial produced by Welss Brothers' Artclass Pictures Corporation, "Adventures of Tarzan," that episode play will not be released for public showings until the latter part of the summer, according to a despatch from England.

The motion picture industry is improving rapidly, according to reports that have come to New York from Rome. There seems to be a particularly encouraging increase in production in southern Italy.

Pearl Whlte, who salls for Europe late this week, won the motion picture star popularity contest in Switzerland. The contest was conducted by a string of Swiss papers. And, by the way, 'tis rumored that the clever Pearl will appear in a popular revue in Paris.

An Itallan version of "The Two Orphans" is now being produced In Rome.

Franklyn Farnum Completes Three for Goldstone; Will Make More—Coast News

Franklyn Farnum is now making productions under the supervision of Phil Goldstone, who is one of the most active independent producers on the coast right now. Farnum is working on a series of six features. Three of this series already have been completed. They are entitled, "Prince of the West," "Smiling Jim" and "When East Comes West." The remaining three will be produced at the Phil Goldstone studios.

Plans for independent production for this year are elaborate insofar as Mr. Goldstone is concerned, for in addition to the Franklyn Farnum series he is also working on a series starring Richard Talmadge. Jack Dillon, who directed Mary Pickford in "Suds," has directed Talmadge in "The Cub Reporter," the current release. It is understood that there will be six Talmadge pictures released annually.

Progress Features Exchange of this city and Los Angeles have acquired the California distribution rights to Arrow Film Corporation's "Ten Nights In A Barroom," starring John Lowell. The feature replaced Universal's "Foolish Wives" at the Rivoli in San Francisco and arrangements are now pending here for a showing of the Arrow picture at Grauman's Theatre in this city. Much interest is prevalent here over the picture. Reports reaching here and touching on the showing of the picture in Eastern cities have been particularly enthusiastic.

Edwin Carewe is one of the busiest independents in this section. With his all-star cast lined up for future productions, which Affiliated Distributors will handle, Mr. Carewe is busily completing production plans. The first picture of the Edwin Carewe series will be known as "Hell's Highway," according to reliable reports circulated here.

The murder of William D. Taylor here last week caused quite a stir among independent producers, who have from time to time found it necessary to cal l upon him for the loan of players.

Inasmuch as many local film folks are interested In "Where Is My Wandering Boy Tonight?" having financed the production, much enthusiasm followed receipt of reports here that the picture had received a good reception at the Criterion in New York. Local folks are particularly enthusiastic over this picture and if ever a picture carried the good wishes of the film colony, "Where Is My Wandering Boy Tonight?" most assuredly has them.

Director Milburn Morante of the Morante Producing Company, using the old Balboa studio at Long Beach, is back on location here following a trip to Hot Springs, where he took his company to get exteriors for his next picture. George Chesboro is being featured in these pictures.

Curran-Herbst Productions, Inc., has completed its first "Big Boy" Williams feature, entitled, "Blaze Away," by Bruce Boteler and directed by W. Hughes Curran. Molly Malone is leading woman.

The annual rush to be the first to complete a snow picture finds Irving Cummings the winner. On Wednesday afternoon at Keene's Camp he "shot" the last scene of "The Man From Hell's River," the James Oliver Curwood story he has been making. The cast includes Eva Novak, Wallace Beery, Robert Klein, Lillian West and Frank Whitson.

Sideburns, which will make him a very old-fashioned young man, will be worn by Lester Cuneo in the early sequences of his next story in which he enacts the role of a physician. Henry McCarty and Leo Meehan are at work on the continuity. Charles W. Mack will supervise the production.

After five unsuccessful starts, each one of which had the weather to blame, Dick Hatton of Prairie Productions left for Tenecula this week with his company to begin work on "Four Hearts." The cast includes Dick Hatton, Carmon Arsolle, Lucille du Bois, Mrs. Nell Spaugh, Ed Fitzharris, Jack Waltermeyer, Virginla Fair, Barney Furey and Bud Geary.

Albert Rogell of the Cactus Features has been working at Burbank all week on scenes for "Fingers of Fate," co-starring Maryon Aye and "Bob" Reeves. The cast includes Lew Meehan, George Lasley and W. G. Whitehorse. Victor Hugo Halperin wrote the story.

Louis Burston, producer of the David Butler pictures, is arranging to send a cameraman, and possibly several players to New York to take slum scenes to be used In the next David Butler picture.

In the Independent Field

Federated Exchanges Increase Capital; Negotiate for Features and a Serial

The third annual convention of the franchise-holders of Federated Film Exchanges of America concluded on Monday, February 6, following one of the busiest series of motion picture meetings held within the walls of the Hotel Astor. Numerous rumors concerning the status of Federated, as well as the acquisition of pictures, were set aside. The meeting was the most enthusiastic, most largely attended, and the most important held since the organization of the independent exchangemen.

Most important of the accomplishments was that resultant from an increase in the capitalization of the corporation. Just what this increase amounts to has not been made known, and the specific figures were closely guarded by the franchise-holders. It was also decided to expand operations. Negotiations have been opened with a number of independent producers for the distribution of their product. This includes features and short subjects.

The convention opened on Thursday, February 2, and the following officers were re-elected for the ensuing year:

President—J. L. Friedman, of Celebrated Players' Film Corporation, Chicago.

Vice President—Harry Charnas, of Federated Film Exchange, Cleveland.

Secretary—J. Eugene Pearce, of Pearce Exchange, New Orleans.

Treasurer—Samuel V. Grand, of Federated Film Exchange, Boston.

The fact developed, too, that while Federated will not distribute Warner Brothers' animal serial, tentatively entitled, "Shadows of the Jungle," which the latter will soon State right, that organization had opened negotiations for the distribution of the Export & Import Film Corporation's serial, "The Jungle Goddess."

Negotiations also have been opened for the distribution of a series of five reel features now being made on the coast. Two of these features are already completed and ready for release. A number of new short subjects also will be acquired.

That the future is bright and that the State rights market is on the uplift were facts enthusiastically referred to by members. One of these said:

"At no time in the history of the State rights field has the market been in such a healthy condition. While there are yet a number of spots that must be thoroughly cleansed the fact remains that the market is increasing in popularity not only among exhibitors, but equally so among independent producers, who have come to realize that the State rights market offers them a maximum return on their investment."

The convention was a business one throughout, there being little or no time left for the delegates in which to resort to play. In fact, the sessions started early and lasted late. While it had originally been intended that the convention close on Saturday, there were so many problems to be solved that the sessions were prolonged through Sunday and Monday.

Fischer Closes N. E. on New Production

A deal has been consummated between David G. Fischer of the Regal-Fischer Corporation, New York, and G. M. A. Fecke of the Motion Picture Corporation, Boston.

An agreement has been entered into whereby Mr. Fecke will release "Persecution" the first of the Regal-Fischer product throughout the six New England States. It is also the intention that Mr. Fecke will handle all subsequent output of the Regal-Fischer Corporation.

Plans are now under way whereby a special sales force will be "put on" to concentrate in securing the maximum business on all productions that are to be released in the New England territory under the direct supervision of the home office.

Hoxie's Next

"The Desert Bride Groom" is the title tentatively chosen of the next Arrow-Ben Wilson releases starring Jack Hoxie. Roy Clements is the director of this picture.

Sidelights on Federated Confab

Federated is now handling the following product: C. L. Chester "Snookie" Comedies, Monty Banks series, Hallroom Boys Comedies, Joe Rock Comedies, Screen Snapshots, Prizma and the serial, "Miracles of The Jungle."

The following franchise-holders were present at the convention: J. L. Freidman of Chicago; Harry Charnas and M. A. Lebenberger of Clevelaud; Samuel V. Grand, C. W. Dimick and Samuel Bischoff of Boston; Ben Amsterdam and S. Karson, of Philadelphia; Abe Warner and Bobby North, of New York City; Albert Wunderlick, of Minneapolis; J. T. Sheffield, of Seattle; J. Oppenheimer, of San Francisco; W. G. Underwood, of Dallas; Al Kahn, of Omaha and Kansas City; Sam Warner, of St. Louis; J. Eugene Pearce, of New Orleans; Peter Oletsky, of Baltimore; L. E. Ouimet, of Montreal, and George H. Wiley, of New York City.

G. H. Wiley was re-elected general manager of Federated Film Exchanges of America.

The Westward bound Twentieth Century on Tuesday, February 7, carried most of the delegates from the West. Joe Freidman headed the party.

Sam Grand, Peter Oletsky, Ben Amsterdam, Gene Pearce, Joe Freidman and Harry Charnas took advantage of their presence in New York to look at the latest State rights pictures. Most of them returned home with contracts for rights to these pictures.

Abe Warner is particularly enthusiastic about the forthcoming serial, "Shadows of The Jungle," which will be re-named, according to reports. The serial is being rushed to completion and, according to Coast reports, promises to be even bigger than "The Lost City" or "Miracles of The Jungle."

Ben Amsterdam is losing no bets, for he is acquiring the best there is in the market. After closing for the Eddie Polo serial last week, he closed with Louis Baum of Equity this week for that firm's big feature, "Where Is My Wandering Boy Tonight?" Ben booked it immediately after seeing the picture at the Criterion in New York on Sunday.

The Astor was virtually in charge of State rights folks during the past week. The visitors were in big demand and dinners at the expense of some of the distributors were common, although the "boys" kept very much to themselves and found so much business to transact that they had but a few minutes in which to eat Mrs. Astor's meals.

Congratulations to Federated are in order, for the splendid business-like manner in which the convention was conducted. There was not a single hitch and while there were many bitter discussions, no problem was left unsolved or was not "washed out."

Federated franchise-holders look forward to a big year and just to prove that they would back what they said they raised their capitalization in order that a number of pending big deals can be closed.

A meeting of the Board of Directors will be held within the month for the purpose of passing on pending deals for production.

Joe Freidman was indeed an exceedingly busy man during the convention, denying and spiking all sorts of rumors that buzzed about the busy corridors of the Astor Hotel.

Some of the sessions lasted into the wee morning hours. Not even the fact that February 5 was Sunday meant anything in the lives of the busy delegates, for that day was a busy one, judging from the hard time experienced in trying to locate some of the delegates. It was a strictly business session with no time for play.

Al Kahn, who came all the way from Omaha, Neb., to attend the convention, was one of the most popular men at the convention. Al looks forward to a break in prevalent conditions and has acquired some of the biggest features in the market.

Wires from the Coast to the Federated franchise-holders were numerous. For three days a New York distributor, who has an animal serial, hobnobbed with the delegates. He sought to distribute the serial through Federated, but as that organization already had decided not to handle any more serials, having originally intended to distribute Warner brothers' episode production, now in course of production on the Coast, nothing came of his efforts. The serial, however, is in big demand.

The initial session of Federated was one of the stormiest in the history of the organization, reports to the contrary notwithstanding. Rumors circulated fast and furious, but they "didn't mean a thing."

Len L. Burman was in town for the convention and certainly had a great time. Burman is running the Independent Exchange down in Philadelphia and putting over his features in exceptionally good fashion.

Abe Warner, who manages the New York Warner Exchange, was very much interested in all that went on. As was Jack Cohn, whose producing firm has been producing the Hallroom Boys' Comedy series, which Federated is distributing.

Franchise Oletsky of Baltimore is accomplishing wonders with his exchange in that city. This Baltimorean is a hustler, this fact making itself evident during the convention.

Some of the delegates from the extreme Western section had planned on staying over another week to attend the M. P. T. O. convention in Albany, N. Y., on February 15.

Contrary to the many rumors there were no changes made in the line-up of franchise-holders.

Old Testament Film Rich in Settings, Claims Weiss

Weis Brothers Artclass Pictures Corporation are advancing the claim for their film version of the Old Testament that in point of settings, picturesque values and strongly drawn characterizations it ranks with the foremost screen attractions of the past five years. Produced by the leading Italian picture organization with tremendous studio facilities in Rome, Italy, the cast of this film embraces the names of the leading players of stage and screen of the Old World. It is said to be particularly rich in magnificent pictorial backgrounds, lavish interior settings and dramatic characterizations.

The various characters of Moses, Joseph, Pharoah, Solomon, Adam and Eve, The Shulamite, etc., are interpreted by carefully picked players whose physical qualifications and histrionic ability make them perfectly suited to these difficult roles. The editors and cutters of the production have succeeded in weaving an engrossing narrative throughout the entire film, which depicts in gorgeous scenes and magnificent sets the happenings of the Old Testament from the episode of Creation to the Book of Exodus.

In the Independent Field

Cohn Finds Demand for Short Films

Announcement was made this week by Jack Cohn that two new novelty short releases, each different from the other, will shortly be announced for release.

These releases are said to be unusual in that not only are they promised as distinct surprises, but they have received the O.K. of the leading exhibitors and theatre-owners throughout the country before production details were started.

Mr. Cohn, who has been prominent in the film industry for fifteen years, "The King of Short Stuff," recently made two trips around the country for the purpose of ascertaining the needs of exhibitors and wants of the public, and found that, owing to the fact that the good average program feature is now only five reels, there is a need for good short releases. An average program, he found, needs at least two good one-reel novelties.

Buyers Clamor for "Wandering Boy" Following Criterion Premier; "Ten Nights" and "School Days" Go Big

Immediately after the world premier of Equity Picture Corporation's "Where Is My Wandering Boy Tonight?" at the Criterion Theatre in New York on Sunday, February 5, three of the biggest territories were sold on the production, and negotiations opened for the disposal of rights in two other sections. Those who bought rights to the picture after the New York opening are Sam Zierler, of Commonwealth Pictures' Corporation for New York State and Northern New Jersey; Ben Amsterdam, of Masterpiece Exchange of Philadelphia, for Eastern Pennsylvania and Southern New Jersey, and Sam Grand, of Federated Exchange of Boston, for New England. Joe Friedman, of Celebrated Players Film Corporation of Chicago, on Thursday closed for rights to his territory, including Wisconsin.

The New York premier was much discussed among showmen and through a coincidence was opened at the same time Federated Film Exchanges of America, Inc., was holding its annual convention at Hotel Astor. In spite of the weather the picture attracted huge crowds with business improving as the week progressed. The picture will be held over for another week. The showing was a tribute to the State right market and convincing proof that the most alert showmen in the country are not overlooking the independent field when in want of money-making productions.

Hugo Reisenfeld, managing director of the Criterion, arranged a clever program for the premier. The picture had most of the audience in tears and these, judging from the box office figures, left the theatre, entertained, returned to their homes and passed on the good tidings to relatives and friends. This is the only reason that can be attributed to the daily increasing attendance, for with the exception of the Saturday and Sunday prior to the opening, only one-half inch ads were used in the papers. The Saturday and Sunday "ads" were two columns wide, five inches deep. They were attractive and contained just enough reading matter to arouse curiosity. However, it was the word-of-mouth publicity rendered by pleased patrons that made the engagement so successful.

The picture is an excellent box office attraction and showmen who are not afraid to mingle with the public and hustle will have no trouble cashing in.

While Equity officials were busy answering inquiries from exchangemen and exhibitors from all parts of the country following circulation of the commendable reports on the successful opening, Dr. W. E. Shellenberger, president of Arrow, was smilingly going over the batch of letters and telegrams from exhibitors who were topping the board with that firm's miracle production, "Ten Nights in a Barroom," the L. Case Russell version of the popular melodrama.

The success that has followed this picture since its premier in Providence, R. I., two months ago this week, is still the topic of the day among State righters. Business at the Globe in Boston was so big that the production has been held over for several more weeks in order to meet the popular demand for tickets. This week Tony Lucbese, of De Luxe Film Exchange, realized the ambition of every Philadelphia State rights exchangeman—that of putting a picture into a Stanley house on profitable terms. This Tony accomplished this week, for "Ten Nights" opened at the Victoria, Stanley's first-run Philadelphia house, and played to capacity business, with the probability that the feature will have to be held over. But Tony did more, for the demand for bookings on the picture was so great that he was compelled to get ten more prints. These prints are in use this week, which means that "Ten Nights" has established another record, that of day and date run. This is the first time in the history of a State rights production where ten simultaneous showings have been made necessary in any one territory.

"Ten Nights in a Barroom" opened last week at Famous Players' Strand Theatre in Toronto, Ont., and held up so satisfactorily that the management, after seeing every house record broken, was prompted to hold it over for a second week. The house manager's report is to the effect that the picture has grossed more than any other picture that has played that theatre in two years. On Sunday, the feature opened at the Rialto Theatre in San Francisco, following "Foolish Wives." Openings are scheduled next week for Fox's, Denver; Fox's, St. Louis; Strand, in Albany, N. Y., and Tally's, Los Angeles.

Educational, too, broke into a fastidious and hard-boiled Broadway house this week when Hugo Reisenfeld booked one of C. C. Burr's Johnny Hines "Torchy" comedies.

The Strand Theatre showing of Warner Brothers' Harry Rapf's production of Gus Edwards' "School Days," directed by William Nigh, was a notably successful one. While Joe Plunkett's clever showmanship and Warner's picture were drawing them into the Strand Theatre in spite of the miserable weather that prevailed during most of the week, Manager E. J. Weisfeld, of the Strand in Milwaukee, was breaking all records with the same feature.

For the first time in the history of the New York Strand, a "School Days" revue was given in conjunction with the showing, which was heralded by an exceptionally clever exploitation campaign that reached out to every section of New York. Manager Weisfeld, in Milwaukee, also spent considerable money in advertising and exploitation, but he was more than amply rewarded for his efforts. His "School Days" musical revue, including six children, proved a winner and attracted no end of attention in the press and from patrons. He is holding the picture for a second week.

Matt Radin, of Capital Exchange, New York, reports the month of February booked solid on the initial Richard Talmadge feature, "The Unknown." Fred Mitchel, the Loew picture booked, looked at the second Talmadge feature, "Taking Chances."

David Segal, of Royal Pictures, Philadelphia, who last week acquired the eastern Pennsylvania rights to Lee-Bradford's "Determination," will road-show the special in Philadelphia, where it will in all probability open at the Metropolitan.

"Persecution," the Regal Pictures Corporation initial independent release, received its metropolitan premier at the Delancey Street Theatre, New York. This is an East Side house and the picture, making a special appeal for patronage of folks in that district, played to particularly big business.

Louis Weiss, of Artclass Pictures Corporation, which will soon send out a number of shows on its Italian version of the Bible last week advertised the fact that he sought trained showmen to handle these units. He had no less than two hundred applicants—all from experienced showmen. Which proves that it pays to advertise.

Gossip of the Trade

LOUIS WEISS, Secretary of Adventures of Tarzan Serial Sales Corporation, returned to the offices of the organization this week following a protracted siege of grippe, which confined him to his home during the past two weeks. During bis ahsence Bert Ennis has been in charge of the organization's various activities. Weiss will leave on Thursday next for a three weeks' stay at Palm Beach, Florida, for the purpose of recuperation.

He will be accompanied on this trip by his brother Max, now on his way to New York from Monte Carlo. Following his vacation in the South it is understood that Weiss will arrange plans for his departure to England, where he will make arrangements with Sir William Jury, owner of "Adventures of Tarzan" for the United Kingdom, for the personal appearance tour of Elmo Lincoln in England sometime during the month of September.

Prior to his trip to England Weiss will arrange for the premiere presentation of the film version of "The Old Testament" in New York and several other cities throughout the United States. These showings will be placed in charge of Bert Ennis, director of publicity for the serial company and also Artclass Pictures Corporation, the latter named company sponsoring the Biblical film.

Clinton White, who last week joined Lee-Bradford as sales-manager, is on the road selling "Determination." This week he will visit Cbicago, St. Louis, Kansas City and Omaha.

H. O. Larsen, representing Russell Productions of Chicago, State righters of "Shadows of Conscience," is now touring the South, but will return to New York late next week.

Joe Weil, "a little bird" attached to this department discovered this week, is a fullfledged "polar hear." When you and I are comfortably buried under five heavy hlankets, the genial puhlicist and editor-writer-compositor, etc. of "The Belly-ache" is taking his "hawth" on the shores of far Far Rockaway.

Nat Rothstein of Equity was confined to his bed for several days this week, but recovered sufficiently to take up his duties at his offices in the interests of "Where Is My Wandering Boy Tonight?"

Truly B. Wildman, well-known film man of Kansas City, was made Kansas City manager for S. A. Lynch Enterprises last week.

E. H. Silcocks, general salesmanager for the Pacific Film Company, distributors of Folly Comedies, is touring the country and is expected in New York within the next week. Tbis week he is in Chicago and on his way East will make stops at Cleveland, Detroit, Buffalo and possihly Pittsburgh.

This was indeed a busy week for Federated franchise holders. Not in a long, long time was tbe Astor Hotel as busy as it has been during tbe past few days. The "hoys" certainly will be missed.

Arrow Film Corporation, Aywon, Equity, Commonwealth, Nu-Art, Warner, Capital, Jans and other New York and Buffalo exchanges have leased hooths for the annual convention of the Motion Picture Theatre Owners of New York State at Albany, New York, on February 15.

Len Burman of Independent Film Exchange of Philadelphia looks forward to a record-breaker in Warner's "School Days."

This department this week came in receipt of an interesting booklet published by the Progress exchanges of San Francisco and Los Angeles. This booklet, which contains interesting data and all that exhibitors care to know ahout pictures, is perhaps the cleverest organ any exchange has issued. It contains announcements of Arrow Film Corporation, whose features Progress releases as well as intimate information on stars featured in the exchange's pictures.

The Pittsburgh Federated Exchange has moved to 1018 Forbes street, taking the offices formerly used by Realart.

In the Independent Field

A WINNING HAND

Edwin Carewe, Director-in-Chief of Edwin Carewe Pictures Corporation, whose features C. C. Burr will State Right through Affiliated Distributors, and Alice Lake, one of the six stars already signed

Exchanges Commend Burr for Ed. Carewe Enterprise; Production in Full Swing

When announcement was made to the trade last week by C. C. Burr of Affiliated Distributors, Inc., that Kenneth Harlan, Alice Lake, Rosemary Theby, Noah and Wallace Beery and Gaston Glass had signed with Edwin Carewe as director to appear in an independent production to be released through Affiliated Distributors, it brought forth the commendation of some of the largest independent exchanges in the country.

Last week, a carload of props, and another passenger coach filled with principals and extra players, arrived at Truckee, California, where the initial Edwin Carewe-Affiliated Distributors release will be produced. Because of a special arrangement with the Chamber of Commerce in Truckee, an entire hotel was turned over to the Carewe outfit. In fact, the hotel was specially opened for them, as the company is working thirty miles from the railroad station, in the heart of the snow region, and consequently they close up during the winter season.

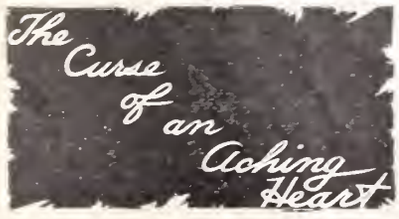
B. P. Fineman is in charge of the party which includes Alice Lake, Kenneth Harlan, Rosemary Theby, Gaston Glass, Noah Beery, Wallace Beery and Cameraman Bob Curley. The scenario prepared by Raymond Shrock calls for a number of big mob scenes laid in the snow country. For this reason it was necessary to transport a large list of players from Los Angeles.

Serial Notables Visit New York

Agnes Johnston and Frank Dazey, who collaborated in the preparation of the story and scenario for Col. Selig's new wild animal serial, "The Jungle Goddess," which the Export & Import Film Co., Inc., is state righting, arrived in New York this week from the coast, for a conference with Mr. Louis Auerbach, of this company, regarding the final episodes of the serial.

Slow Motion in "Hallroom"

Slow motion photography as a means of securing comedy effects is one of the unusual features of a new Percy and Ferdie Hallroom Comedy featuring Sid Smith and Jimmie Adams which has been completed by Harry Cohn. The comedy, which will be released through Federated Film Exchanges of America, Inc., has been given the title "Beware of Blondes." Noel Smith directed this release.



Books J. W. Film

E. S. Manheimer, of J. W. Film Corporation, this week reported that both the Loew and Fox circuits had booked "Road to Arcady."

Between You and Me

RICORD GRADWELL, now associated with Producers Security Corporation, and one of the best known men in the business, has been offered the leadership of a national distributing corporation. Mr. Gradwell has been considering the proposition, and will in all probability accept it late this week. The organization involved is a comparatively new one. Mr. Gradwell, with his vast wealth of knowledge of the distribution end of the business, should have no trouble building the organization.

David G. Fischer, who now heads a new distributing organization in the State-Rights market, has taken over four foreign pictures for distribution. "Persecution," which already is on the market, will be followed by two Italian-made films. He is also negotiating for the product of an independent producer. It is understood that the firm, which is said to be substantially financed by Baltimore capital, will later enter the independent production field.

George Fecke, the New England State rights exchangeman, is apparently seriously contemplating entering the national distributing field, for it became known this week that he has taken over the world rights to "Annabelle Lee," which Joan Sales Corporation advertised last season. The picture is new.

The D. F. O'Donnell, whose name appeared in the list of known dead at the Knickerbocker Theatre catastrophe several weeks ago, was none other than the owner of the Federal Film Service of Washington, D. C. Mr. O'Donnell was one of the keenest showmen handling a State rights exchange and news of his untimely death was received with regret along film row. He was vice president of the Exchange Managers' Association, of Washington.

For some unknown reason the general impression seems to prevail in the trade that because C. C. Burr, head of Master Films, Inc., and president of Affiliated Distributors, Inc., as well as sponsor for the Johnny Hines "Torchy" Comedies, has interested himself in the production of a series of big Northwestern dramas in association with Edwin Carewe, Bernie Fineman and Bennie Zeidman, he will make Los Angeles his headquarters. On the contrary, C. C. will remain right in New York, for what would Mrs. Astor or Mrs. Algonquin do without the versatile Charles?

J. J. Goodstein Optimistic on Future; Buys Arrow Pictures

Joseph J. Goodstein, president of the Arrow Photoplays Company of Denver, who is in New York City this week on a business trip finds conditions slightly improving in the Western States. Mr. Goodstein, who is one of the most energetic representatives of the motion picture industry, says that while the change noted is gradual it shows a substantial improvement and he believes that another six months will reflect a decided trend toward better times for the exhibitor. Mr. Goodstein has built up a wonderful organization for his territory. Jimmy Moran, who was associated with the Universal Film Company for several years, is manager of the Salt Lake territory. Charles Zagrams, who is also secretary of Mr. Goodstein's organization, has charge of the Denver district, assisting Mr. Goodstein. Mr. Goodstein opened the Seattle offices about six months ago. Barney Shooker is sales manager in the Denver offices. A. H. Hout is in charge of publicity and exploitation and also manager of the Seattle offices.

Besides his organization in Denver, Mr. Goodstein is owner of the Palm Theatre, Pueblo, and the Palm Theatre of Philadelphia. On his trip to New York Mr Goodstein visited the offices of the Arrow Film Corporation and purchased twelve special two reel Eddie Lyons Comedies, known as "The Big Twelve"; fourteen Broadway Comedies, featuring Eddie Barry; twelve five-reel Westerns starring Jack Hoxie; "The Girl From Porcupine," James Oliver Curwood's latest production, and two additional features to be produced in the near future.

Howells Closes Foreign Deal

David P. Howells this week closed a contract with The Argentine-American Film Corporation for the distribution of all First National pictures in the South American territory, including the countries of Argentina, Uruguay, Paraguay, Chile, Peru, Bolivia and Ecuador. Former Ambassador Noan is president of the company.

In the Independent Field

MONTY BANKS IS UP TO SOME MONKEY BUSINESS
Clever comedian enjoying a smoke with "Bozo," the Chimpanzee, who appears with him in series of comedies being State righted by Warner Brothers

From the Showmen's Angle

SIXTY exhibitors in Western Missouri and Eastern Kansas on Tuesday, Feb. 7, organized an Exhibitors' Direct Service Exchange, which will handle State Rights productions, along the lines of the co-operative St. Louis exchange bearing the same name. Most of the leading exhibitors in that territory are concerned in the enterprise. Negotiations already have opened for productions to be distributed through that exchange.

Showmen in general are particularly enthusiastic about the Warner Brothers' organization. Their "Why Girls Leave Home" has saved many a house and their latest vehicle, "School Days," promises to be another record-breaker, for the showing at the New York Strand last week was exceptionally big.

Glancing through our correspondence from exhibitors one is struck by the characteristically encouraging tone of these letters. The attitude of showmen toward State Rights never was more favorable and if the opportunity confronting State Rights exchangemen today is not made the most of, it will not have been because the theatre folks gave a deaf ear.

Universal's widely-advertised picture, "Foolish Wives," was slated for a long run at the Rialto, San Francisco, but after several weeks was pulled out to make way for "Ten Nights In A Barroom," the Arrow special, which opened there on Sunday. Reports from the house manager up to the time of going to press were that huge crowds had to be turned away, with indications that the picture will stand up for five or more weeks. The success of the picture in 'Frisco immediately brought a demand from Los Angeles where the production opens on Sunday, February 12, at Tally's Theatre for a run.

Col. Selig's "Jungle Goddess" Is Nearing Completion; To Launch Newspaper Campaign

Col. W. N. Selig's new wild animal serial, "The Jungle Goddess," co-starring Elinor Field and Truman Van Dyke, will be ready for release soon, according to Mr. Louis Auerbach, of the Export & Import Film Company, Inc.

Production at the coast studios is now proceeding according to schedule. Delay occasioned by the unlooked for frost, which seriously hindered the taking of wild animal scenes, has been made up for by constant night work. Director Conway has now finished the ninth episode of Agnes Johnston and Frank Dazey's drama. Work on chapters ten, eleven and twelve is rapidly nearing completion.

The posters for the first six episodes are now ready as are the lobby display photographs for the first four chapters. Slides, heralds, banners, etc., will be available within one week. Material for a 32-page multi-colored press book with exploitation and exhibitor aids, reproductions of posters, cuts, lobby photographs, and a complete newspaper campaign is now being assembled and should be off the press within two weeks.

"The Jungle Goddess," it is said, will be backed by extensive newspaper publicity in addition to the trade paper advertising now going on. Following its release, several syndicates will distribute individual feature stories to the various periodicals and newspapers regarding the production of wild animal episode pictures.

Grace Darmond, "Shadows of Jungle" Star, Seriously Hurt

Grace Darmond, star of Warner Brothers 15 episodes animal serial, "Shadows of the Jungle," was seriously injured during the filming of an African jungle scene, according to Sam Warner, under whose supervision the episodic drama is being made. Miss Darmond is said to have fallen from an elephant's back, and while the exact injuries sustained are not known she was confined to a hospital for a week.

Scores of other accidents have occupied during the making of the serial. An idea of the trials and tribulations in serial making, including the many accidents that have befallen the players, is contained in the following letter sent by Sam Warner to his brother, Harry M. Warner.

"We have finished the eighth episode," writes Sam Warner, "and the director is completing nine, ten and eleven. I will make part of 12, 13, 14 and 15. Miss Darmond fell off an elephant's back and has been in bed a week. Mrs. Hill was attacked by one of her leopards and bitten in the neck and leg. An artist we had working insisted on shaking hands with a lion. He is still in the hospital, having nearly lost his hand. Another trainer got in the way of a tiger and landed in the hospital, but is now out nursing twenty-two wounds. A negro tried to put out a flaming torch in some gasoline, and almost burned the place down.

"All these accidents were not due to our negligence. While we are covered by insurance we have had a hard time preventing them from cancelling it, as they have paid out an average of one claim a day. I haven't mentioned the burns, monkey bites and the few fingers that have been lost by the various players in the serial."

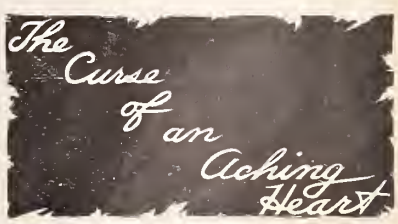
New Amalgamated Series Acquired by East Coast, Inc.

An explanation of the extra amount of activity in the main offices of East Coast Productions, Inc., and the sudden decision of Franklyn E. Backer to leave for the coast on February 11 is forthcoming in announcement of a second series of Amalgamated Pictures to be launched through the franchise-holders of this organization upon Mr. Backer's return. The second production of the first series, designated as co-star pictures, is "Any Night" and will be followed by "The Greater Duty," the prints and accessories of which are now ready for shipment to the exchanges.

A feature of the distributing method of this series was the showing of three completed productions upon the screen before any contracts were closed with the independent exchanges holding Amalgamated franchises. The new series will be launched along the same lines, and the first three pictures are now ready and will be brought east by Franklyn E. Backer upon his return from the trip to Los Angeles some time late next month.

Producers' Security Acquires Three Melodramatic Features

"The Bootlegger," starring Walter Miller, has been passed by the New York Motion Picture Commission, according to a statement made this week by Producers' Security Corporation, which is State righting the timely feature. Roy Sheldon directed the picture, which is arousing much curiosity. Negotiations are now under way for a representative first-run showing in a New York theatre.



The Oldest and Newest Trade Paper in the Field

FIFTEENTH ANNIVERSARY NUMBER

Dated March 11th
Out March 3rd

THIS publication started delivering a service to the motion picture industry fifteen years ago. On March 11th we will celebrate our fifteenth birthday.

Our first issue was a small sixteen-page affair.

The staff was small; the whole industry was in its infancy then. Today our staff numbers approximately sixty people and we are represented by correspondents in the principal cities of the United States, Canada and Europe.

We have lived through the various phases of the picture business, encouraging when encouragement was necessary and criticizing when criticism was in order.

All during this time our object has been to build up the motion picture industry in all of its elements. All trade papers in this field are fashioned after Moving Picture World—almost department for department. This is indeed a great compliment.

We were the first in the field and have set the pace ever since.

The fifteenth anniversary number will go a bit into history——the individuals', the corporations'—big events of the past.

We will also make a few predictions of the future on our own account.

It will be a great number. Be sure to be in it. Have your past performances on record with the accomplishments of the others, telling the trade what you have done and what you are going to do—in the fifteenth anniversary of

MOVING PICTURE World

The oldest and newest trade paper in the field

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Small Income Managers Can Exploit by Cutting Stunts to Fit the House

PRACTICALLY all of the questionnaires filled in on the page published in this paper praise this department. Only one manager, so far, has said that he does not use the suggestions. Many have replied that they used them "with changes" and several have suggested that most of the stunts are too expensive, asking that material better suited to houses with small incomes be substituted.

We cannot quite get the angle of this last series of replies, for a large percentage of the stunts used each week are from small-income houses, and the costs have been quoted, as in the case of Howard James, of Union Hall, Voluntown, Conn., who pulled them in at a cost of forty cents. Others have required only a little carpenter and paint work and a few passes for the loan of toys and other material. You cannot get a stunt much cheaper than for nothing, and a lot of the ideas have cost the house absolutely neither money nor passes.

Wrong Mental Attitude

The trouble is that these managers approach the department with the wrong slant. They feel that exploitation costs more than they can afford, and they read the department to confirm their opinion—and find such confirmation, no matter what the department may contain.

We do not take each stunt and tell how it can be cheapened, for we do not think that the average manager needs such elementary instruction. We do, very often, suggest the simplification of an idea to give a general idea of how to treat the rest.

Practically eighty per cent. of the stunts given in any issue of this department are as available to the house able to spend three dollars in exploiting a picture as to the manager who can spend a hundred dollars. It is merely a matter of adapting the idea to the house.

Because the original stunt cost $80 to construct, it does not follow that you will have to spend as much if the income from your house does not permit such expenditure. You can take a stunt that will cost more to work than your house will hold at capacity, and you can cut it down to your exact size.

Take the issue of February 4, for example. Page 531 shows a Lindlar lobby that can be made up for about four dollars, and can be done even more cheaply by using paper cutouts instead of fabric ghosts. It does not cost much to placard the taxis in a small town. It costs nothing to use the newsgirl stunt, for you can lay this off to the newspaper, and you can figure what it costs to letter your exit doors. There is not a stunt on that page that any manager cannot work, no matter how limited his income. And if he has not booked Three Live Ghosts, he can take the *idea* and make a jumping banner for any picture out of any material from a one sheet pasted to a cardboard box cover from the dry goods store to a canvas sign.

More Saving Ideas

The next page carries three stunts. One shows a window dressing which cost only the cards, another tells how a cutout was worked and the third describes how working in with a charity got a house a good banner location.

The third page gives an example of the reuse of old material, tells of the snow covered lobby (which has been worked for as little as $3.50) and tells how a Paramounteer obtained a free fashion show in a store window and was asked to call again.

It is not until you come to the fifth page that you strike a stunt which is not possible to the smalles house, if done in a small way. This is the book lobby, which is here also used for a perambulator. As this can be worked every two or three months, if not more often, and serves both for the street stunt and the lobby, the $25 it cost can be divided by five to make each stunt cost only $5 plus a little painting for a really big town stunt.

You are not supposed to use these stunts as they stand, but to adapt them to *your* house and *your* purse. It can be done, because it is being done daily by hundreds of live wires who are not always going to be small town people, but who are now getting their training for larger jobs and broader fields.

This entire department is for the small town man. He can get an idea from any stunt.

Lindlar Exploitation All at Sea This Week

This week instead of showing an expensive lobby and telling how it can be cut down, Walter Lindlar, of Paramount exploitation, tells how this simple decoration can be built up. All he shows is the foundation idea. The rope ladder is simply made. You can use wooden rungs, painted black, to simulate iron, and tie these to an uncut rope, if you don't want to go to the trouble of splicing; (which you probably won't) and the life preservers can be made of old scene cloth, stuffed with straw and painted white and lettered, if you cannot borrow the real article. The box office is covered in with stiff paper and lettered "Purser" and if you have a built in box office, you need only a sign and an announcement that the steamship company will not be responsible for valuables not left in the purser's care.

With this display for a starter, you can build up the idea to the most complicated lobby you care to pay for, and you will not have to lay out very much for a material enlargment on this idea. Even a fresh water yacht club will be able to lend you signal flags and port lights, and a fog horn on the roof will give the noise you may feel you need. Any small siren or deep toned tin horn will serve as a fog warning if you keep it hidden, and you can find a small boy who will esteem it a privilege to act as stage manager in return for a pass.

Get a Change of Pace on "Molly O" Exploits

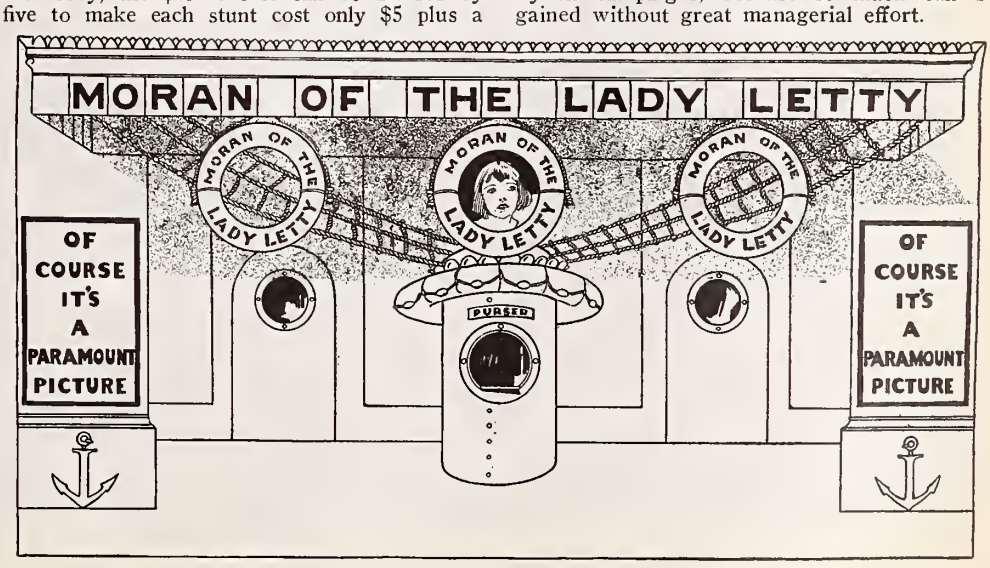
Each week we get a big batch of photographs on "Molly O" exploitation, and we do not use them because they are all like the ones we had the week before and the week before that.

For the exhibitor it is good ready-made exploitation. All he has to do is to book the picture and the manufacturers of the various "Molly O" products will do the rest with the long line of hook-up material. In the Ohio Valley section they are also using a girl impersonator of Mabel Normand, who apparently carries the First National film cans around with her.

Of course the exploitation is new in each town, but why not give it a new twist anyhow? Instead of putting a painting of Miss Normand in the window with Molly-O hats, make up half a dozen head cutouts and put the hats on these. Drape Molly-O fabrics over other cutouts and feed a cutout real Molly-O biscuits.

Don't be content with what is handed you. Jazz it up and make even more money. Stage a cracker eating contest in your lobby, using Molly-O biscuit, and awarding a prize to the boy who makes the neatest job of eating three crackers and then whistling Yankee Doodle all the way through without losing all of the biscuits. Just shoot up the town even if you have to take a fine for violating the fire ordinances against excess standing room sales. At least make them try to get in and you can hold it over for a second week.

"Molly O" has the largest hook-up possibilities of any picture since the same star's "Mickey," and it is developing the least orignality in campaigns, because so much can be gained without great managerial effort.


MORAN OF THE LADY LETTY
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OF COURSE IT'S A PARAMOUNT PICTURE
OF COURSE IT'S A PARAMOUNT PICTURE
PURSER

PITY THE POOR SAILORS ON A NIGHT LIKE THIS!

Walter Lindlar's nautical lobby for "Moran of the Lady Letty" is inexpensive and characteristic. You can add to the ship suggestion with boatswains, marlinspikes and little things like that all the way up to a full sized ship's deck

Selling the Picture to the Public

Audience Criticism Helped Sell Picture

Staging a pre-view at which audience comment could be obtained, Gift's Theatre, Cincinnati, put out a thousand questionnaires to a representative list, about 750 of those invited responding.

After explaining that Ince claimed "Hail the Woman" to be an exceptional picture and that the management wanted to check up the statement from opinions of their own representative patrons, these two questions were asked:

Do you think "Hail the Woman" is an exceptional picture as compared with the majority of photoplays you see?

What, in your judgment, are its chief points of excellence?

The second question naturally leads to an affirmative answer to the first, and then the spectator has to justify that answer by an appreciation.

Space was also left for additional expressions of opinion and this gave some very valuable publicity material, much of which the newspapers carried as part of a new story of the stunt. This was all velvet, as the big idea had been to obtain material for advertising work.

It's a good stunt that will bring you such opinions as: "At a time when narrow prejudices are being fostered by organizations which would attempt to clothe hypocrisy with religion, 'Hail the Woman' comes to clear the atmosphere." No press agent could do better than this.

Hyman's Novelties at the Mark Strand

For the week commencing with Lincoln's Birthday, Edward L. Hyman has selected two characteristic numbers for the program at the Mark-Strand, Brooklyn.

EDW. L. HYMAN

The overture will be Laurendeau's Memories of Abraham Lincoln, a potpourri of war-time melodies including Tramp, Tramp, Tramp the Boys Are Marching, John Brown's Body, When Johnny Comes Marching Home, Our Flag Is There, Marching Through Georgia, The Battle Cry of Freedom, Massa's in the Cold, Cold Ground, Arkansas Traveler and Dixie. The stage lighting will be red, white and blue spots, stage strips and foots in blue, with flashes of the three colors from overhead strips. The house lights and dome will be white, the cove red and the box lights blue.

Following this comes a negro number, using the Levee set. The opening selections will be Old Black Joe, sung by an ancient negro; Don't Cry My Honey, sung by a mammy, and Carry Me Back to Old Virginia, sung by a younger black boy. Then a scrim is dropped with a motion allegory of Lincoln, presumably the vision of the race he freed, and the four singers drop upon their knees and shout Glory, Glory Hallelujia as the curtains close in.

Next comes the Topical Review, followed by Prosch's Variations sung as a concert number, a showy selection for an excellent coloratura soprano, and this is followed by the last production.

The setting gives a garden with a flowered wall with an arched gateway, set with a stone bench, sun dial and swing. One pair of sweethearts are at the swing and the others by the bench. The first selection is Friml's I Love You, Dear, followed by Greig's Sunshine Song. At the conclusion of this number the swing is electrically illuminated.

The film features are Nazimova in "A Doll's House" and a Mermaid comedy, "The Vagrant." Goodwin's In the Garden will be the organ postlude.

FIVE INTERESTING BOOK DISPLAYS FOR "PENROD" DONE BY PETE SMITH IN CHICAGO

Working with E. Joslyn, the local First National man, Pete blew into town with Wesley Barry and tied up traffic all over the Loop by parading the young man with the naval recruiting officers. It was the biggest time since the Haymarket riots, and made them forget the stockyards strike. This was the first fruits of a tour of personal appearances of the star for "Penrod"

Selling the Picture to the Public

HERE IS A VALUABLE SUGGESTION FOR BOOK PLAYS

Oscar Whit,e of the Rex Theatre, Sumter, S. C., devised the twelve-page book made from beaver board to stand in the lobby. The cover and four of the right hand pages are lettered with material for Paramount's "Miss Lulu Bett"

Turned the Leaves for "Miss Lulu Bett"

Oscar White, of the Rex Theatre, Sumter, S. C., a Southern Enterprises house, has evolved something that is a cross between Lindlar's book lobby and the dispaly racks used in certain lines of business. The cut shows the general idea of the device, which is a twelve-page book, built of beaver-board, and which is stood in the lobby with the pages partly opened.

The front cover, which does not show from this camera angle, was lettered up with the title, Miss Lulu Bett, with the author's name below and "A Paramount Picture" at the bottom. The third page tells that Adolph Zukor presents the play and gives the billing. Page five reads: "The play that of New York saw and talked about. The book that half of America read and raved about. Now on the screen for all the world to enjoy."

The next page carried: "A picture of universal appeal because its deals with the lives of American people as no picture ever did before," and the last lettered page gives: "The story of a woman who thirsted for love and whose nature had always been starved. See what she did to win happiness."

The last cover page was left blank, but this gave five messages which could be read if one stopped.

This is a distinctly good idea, and not a costly one, for the book can be cut up and used for other purposes when it has served its turn for the novel origin play.

Sold An Editor on Good Sunday Shows

W. C. Johnson, of the Rialto Theatre, Columbus, Ga., got Betty Compson in "The Little Minister" to replace a cancellation. He had no time to prepare a lobby display or do the usual exploitation, so he worked hard with slies and used the editorial comment from this paper to run in place of the regular reader, backing up the display advertisement with the strong endorsement.

Evidently it coaxed the editor in, for Monday morning the editorial column carried this:

"Went to see our first Sunday movie yesterday—'The Little Minister'—at the Rialto. It'll do ye good, mon, to see the picture like that any day in the week, and all the more on the Lord's Day."

You can't buy that sort of thing. It has to be given you. More power to Johnson!

Revives the Bull

For the past few months the "this is no bull" blanket for cows has been forgotten, but Fox's Liberty Theatre, St. Louis, very appropriately revived it for Clyde Cook in The Toreador. The animal was led through the streets by a man in a bullfighter's costume and made up to resemble the comedian. The banner also announced A Virgin Paradise as part of the bill and put both titles over.

The no-bull idea was a winner for a time. It is just as good as ever and even in the small towns is can be dug out again every six months or so. But if you work the stunt, keep the blanket short enough to prove that it really is no bull. The widder should not be covered, as was the case in many of these stunts. It helped to capacity in St. Louis. It will make standing room in the smaller towns.

Worked Again

The Mozart Theatre, Elmira, N. Y., worked the careful driver idea, orginated by a Paramount exploiteer, for Fox's "Over the Hill."

The newspapers announced that the traffic officer on the post nearest the theatre would award five pairs of seats to the most careful drivers on a certain day.

The newspaper publicity alone would have paid the trifling cost, but the stunt had the further effect of bringing most every automobile in town past the elabortely decorated house front, which was why that particular traffic post was selected.

Had Elaborate Lobby at a Moderate Cost

J. G. Crouch, of the Princess Theatre, Troy, Ala., sends in an elaborate lobby which cost him only $7.10 in money, but he does not count in his own time nor that of his violinist, Herman Moore, who helps him on these displays.

There is rather too much fence here, we think, but the display is elaborate and helped to bring them in to "The Old Nest." We presume that the patron entered through the house shown in the center and that the fences were taken down as the patrons came out, but Mr. Crouch does not supply the details. This looks like a lot for $7.10, but Mr. Crouch says that is all the material cost. It looks as well as a hundred dollar lobby and probably brought in every cent as much business.

The details do not show clearly in the photograph, but it should be noted that the background is partly filled with branches over which Spanish moss is draped, and branches run from the three-sheet boards at the corners into the picture.

If you use your head you can make a hammer and saw take the place of dollars and cents in your lobby displays.

THIS LOOKS AS THOUGH THE PATRONS JUMPED THE FENCE

But they went in through the cottage in the center when "The Old Nest" played the Princess Theatre, Troy, Alabama. The fences were taken down to let the crowd out. It was built by Manager J. G. Crouch and his violinist, Herman Moore

Selling the Picture to the Public

Scene Model in Lobby Made a Heavy Business

John B. Snider, of the Grand Theatre, Bessemer, Ala., writes an entire chapter on exploitation when he says that people are particularly attracted by miniatures. He knows, because it worked for him, and everyone else who was tried it will agree with him.

But this is not Mr. Snider's only shot. He cleaned up just before Christmas with a potato matinee stunt the four days of the week before Christmas. Any child was admitted on presentation of five potatoes, and the surprising total of 82 bushels was realized. The tubers were turned over to a local charity for distribution among the poor and in addition to 42 inches of reading matter and the use of a cut, Mr. Snider writes that he won over to pictures a great many who were inclined to look down on the "movies."

And get this angle from Mr. Snider. He suggests that in town where there is much unemployment you do not have to wait until next Christmas to work this stunt. Do it next week, or the week after. It may hurt the matinee business a little, but it will mean hundreds of dollars in the long run.

Mr. Snider tells how he made the scene model better than we can. Listen to him:

"The other two photographs show our lobby display for "The Sheik" during its run here last week. As you will see the main attraction in the lobby was the miniature reproduction of a scene from the picture. The small stage was built over our regular photo display case. The bottom of the stage was covered over with sand. The figures in the figures standing in front of the tent were cut from the 22x28 as were the horsemen in the background against the horizon. The four horsemen in the right front foreground were cut from the 3 sheet mounted on heavy cardboard and stood up in the sand. The tent was made from a plain piece of white cloth striped a brilliant red with show card ink. The lone palm tree was made by taking a round piece of wood, painting it brown and making the leaves from a piece of dark green card. The sides of the stage were made of wall board, painted with kalsomine blended, using the colors blue, white and pink to give a sunset effect for the horizon. Three 75-watt lamps kept the interior of the box well illuminated day and night, and it attracted more attention than any lobby display I have put out regardless of the cost.

"As we have received many helpful suggestions from your valued paper of the activities of fellow exhibitors I feel that I should pass on to them through your paper any ideas that we have found useful and a paying proposition. Whether they think it will help them or not is for them to determine but I will be willing to bet any of them that if the thing is put up right it will attract as much attention as if they had spent $50.00 for some elaborate lobby. It is the miniature things that count. I know for I have a display frame made using the same stage frame in my lobby now advertising 'The Old Nest' for its run during the latter part of the week and 8 out of every 10 people passing along the sidewalk stops and looks at it and I will bet that I get some money on 'The Old Nest' because of the display."

Getting Reckless

We told you E. Metzger, of the Strand, Creston, Ia., was getting to be a regular spendthrift. He spent four dollars on a single stunt and if he doesn't watch out his name will replace the drunken sailor in the old saying. Time was Metzger could upset the entire town for $1.75.

Anyhow, he hired a masked girl to sit in a department store window and write teasers for First National's "Nobody" on a slate. Half the time she wrote such cryptic messages as "I am nobody, yet somebody. Guess my identity," and the other half she wrote about the store bargains, which is why the stunt cost Metzger only four dollars, for the store paid the other half of the $2 per for four days.

Now a Debate

Eller Metzger, the economical exploiter of the Strand Theatre, Creston, Iowa, has found something with which to vary the composition contest and the newspaper symposium.

When he booked First National's The Oath he arranged for debates in the schools on the question as to whether the marriage vow or the oath of allegiance to one's country were the stronger tie.

A Dual Role Stunt

General Manager, F. J. Miller and J. L. Shields, house manager of the Rialto Theatre, Augusta, Ga., have worked out a stunt for Chaplin in "The Idle Class" that will work for any dual role and work to the limit.

The 24-sheet gave two pictures of Chaplin, as the tramp and as the millionaire. The tramp was cutout and mounted on beaverboard. It was placed before a mirror on which had been pasted the cutout of the second character. The effect was that of looking into the glass and seeing one's other self, and it attracted no end of attention. It was put in the lobby close to the sidewalk.

Harold Lloyd was also on the bill and his 24-sheet was cutout and hung from the cornice. The two stunts cost only five dollars and brought a lot more than that in.

Split the Crowd

When the Strand Theatre, Laredo, Texas, imported a Mexican opera troupe, the Royal did not decided to give the ushers a holiday. Being a First National franchise holder, the Royal took the Associated Producers' "The Forbidden Thing" and made such a fuss over it that they played to a good business the opening night of the Mex opera.

It would sound better to say that they played to S. R. O., but they didn't. They did, however, fend off a loss and not only made a little money but held their patrons to the idea that there was still another theatre in town. That was the big point. The patrons were held.

Here's a Good One

A "Toonerville Trolley" won the first prize in the Mummers' Parade in Sunbury, Pa., New Year's Day, which inspires the First National publicity department to suggest this comedy series can be put over with small prizes offered for the best reproductions in miniature made by boys under a stated age out of the materials to be found in every home, old cigar boxes, tin cans or whatever the kinds think they can use.

It's a capital idea and you can easily tie up some prominent window for a display of the entries. They can't be any funnier than the Fontaine Fox cartoons, but they can be funny.

A MONEY MAKING LOBBY DISPLAY AND A DETAIL OF THE STUNT WHICH MADE THE MONEY

On the left is seen the lobby of the Grand Theatre, Bessemer, Ala., and on the right an enlargement of the miniature setting which got most of the attention. It was very simply made and John B. Snider says that he knows it caught on because of the number of people who stopped to linger before the display. It worked so well he is using it for a repeat

Selling the Picture to the Public

HOW GEORGE SCHADE MAKES HIS MARQUISE CUTOUTS

This picture shows how he built up his display for "Lying Lips" from corrugated board and laths, painting in where the lettering obtruded and varnishing the whole to make it weather-proof. He gets a splendid display for little cost

Playing on Curiosity

Daniel Knight, Jr., of the Globe Theatre, Marcus Hook, Del., advertised "The Sheik" for two months, but did not tell where or when it would be seen.

After a while the thing got on the nerves of the curious and they began calling the local paper up to ask when and where "The Sheik" would be played. The paper tried to find out, but no one, not even Knight, seemed to know. When he was all set he went over to see the editor and the result was a front page box headed "A Question Answered," and it was not included in the advertising bill, either. This will work just once, but it's a wonder the first time.

Toy Trestle Work to Help "The Iron Trail"

Another development in the toy train idea for "The Iron Trail" was found by James Q. Clemmer for the Winter Garden Theatre, Seattle. In place of the usual lobby display on a platform he threw a bridge across the rear of the lobby, making two spans with the box office as a central pier.

The trestle was built from the construction sets sold in the toy stores and material was supplied by a toy store in return for a credit card. An electric train was also furnished, and this ran over the bridge and returned across a panoramic setting which backed the display, and which is only faintly indicated in the cut.

By a trip arrangement a whistle was blown each time the train crossed the box office, which attracted attention to the display and added to the realism, a cylinder of compressed air supplying the whistle.

As the lobby of the Winter Garden is very wide, the raidroad had room for a full display and many persons were attracted by the ingenious device and sold the Rex Beach story. The cut shows only about a third of the display, but it will give an idea of the construction work. A headline and illuminated cars helped to attract attention to the train when the whistle was not blowing.

Sin Flood Impressed at Advance Showing

E. S. Rogers, of the Tivoli Theatre, Chattanooga, had the first showing of "The Sin Flood" in Southern territory, and reports not only a good business, but an excellent after effect, for the picture left the people talking!

He made a part of his drive on the fact that Chattanooga was to be the first to see it, but mostly his advertising campaign was directed to the theme of the picture and was split about evenly between the moral lesson conveyed and the entertainment value, that the fact might be emphasized that this was a lesson in an acceptable form and not rigid propaganda.

The most effective appeal was an open letter to the mayor. The open letter should not be used too often, but here is an instance where it will offer its own excuse, and even though it was recently done on "The Old Nest," it had an effect.

The picture came so close upon the heels of the holiday that no records were broken, but it played to better than average business and did an amount of good that only the future can measure, and that not with precision.

Stages Chariot Race

Apparently the Fox advertising department is routing chariots for advertising "The Queen of Sheba" in the Middle West, for several sections report the use of the Roman jitneys.

The Capitol Theatre, Des Moines, bettered the stunt by getting hold of two chariots and staging a race down the main street about noontime, the course covering three blocks.

It made a lot of talk, but it is hardly safe to work the stunt with local horses, for there is something of a knack in handling the horses, and it is safe to speed them only where trained horses are employed. It should be possible to book chariot racers at a small price now that the circus and fairs are closed. Where trained horses are not to be had, it is better not to speed the carts.

A Sensational Railroad
There's a gripping romance in this powerful story
Thrilling adventures of brave men and devoted women

TOY TRESTLE WORKED FOR "IRON TRAIL" DISPLAY

How Dr. Clemmer put over the United Artists' release at the Winter Garden, Seattle, with a long trestle backed by a cyclorama. The train ran over the bridge and then ran back across the mountain range in the distance

Selling the Picture to the Public

How to Make Heralds Into Window Displays

Necessity may be the mother of invention, but J. H. Everett, of the Palace Theatre, Maryville, Tenn., was the proud father in this instance.

He had "The Sheik" and after he had copied the lobby of the Howard Theatre, Atlanta, as published in this department, he hooked a photograph store to a drive on The Sheik record with a magnavox attachment, which was new to the town. Everyone for a couple of blocks around came to see where the brass band was, and they looked into the window before they saw the horn.

Everett wanted to put copies of the book into the window, but he could find none in the local stores. The heralds were done with the front page in imitation of a book cover. Mr. Everett took these. Pasted the inner half of page three, first creasing the sheet to get an even division. Then he glued this half to page two, bent the unpasted half sharply at right angles and had easel cards which could be set into the window for a fine display and used more liberally than any book supply.

It's a useful little kink which will make heralds available for any picture. Keep it in mind. Cutting the bottom on a slant will permit the display to be angled in a low window.

Dam Good Exploitation Helped Priscilla Dean

Harry Gould, of the Hippodrome, Fort Worth, Texas, is not dependent upon an artist when it comes to lobby work. He can roll his own, as this display for Priscilla Dean in "Conflict" very exclusively shows.

He selected the dam incident for illustration and so planned his drawing that she seems about to shoot over the falls onto the heads of the entering patrons, and the banner helped to provide the patrons in large numbers.

It gave an adequate idea of the big punch in the story and backed up the "Never Again" posters which were used on the corner boards on both sides of the lobby.

Just what the stonework wings below are supposed to represent is not clear, but the flats serve to provide a place for the stills and if they have no other reason, that is sufficient. It is very evident from this and other pictures that Mr. Gould is a staunch believer in plenty of stills to put the idea over.

Fruitless Request Really Advertised

It might sound like a foolish stunt to ask for something you know you cannot get, but I. C. Holloway, of the Imperial Theatre,, Anderson, S. C., requested permission of the Chamber of Commerce to put a banner across the street in front of the court house for "Little Lord Fauntleroy."

He knew he could not get it, but he knew that more than a hundred solid business men would hear of the coming play and help him to spread the word. He knew that this information would sink in more deeply if he got them excited about it, so he asked for the forbidden thing and every man in the room knew all about it—and remembered. It was neat work.

He gave out pupils' tickets admitting to the matinees for ten cents. That is his standard matinee price, but the cards were backed with an offer to let them in the following week for five cents to see the start of "White Eagle."

A composition contest for the schools was planned and the principals were so interested that they instructed the teachers to correct and grade the papers before turning them in, which saved Mr. Holloway a lot of work.

He brought the college principal to see the picture the opening day and got an endorsement that means that sold tickets and he bannered the taxis for a week in advance of the showing. All of which helped to a substantial increase at a cost of only $15.

THIS STRIKING PAINTING SOLD THE IDEA OF "CONFLICT"

It was planned by Harry Gould, of the Hippodrome, Fort Worth, Texas, and he put over the idea of the big punch in a most striking manner. The Universal star seems about to shoot down on the heads of the entering patrons in realistic fashion

Staged Opposition To Revive Business

Joseph Neiser, of the Majestic and Princess Theatres, London, Ont., knows that there is nothing like a good fight to get public interest. He decided that the business could stand a little more interest, so he quietly staged a scrap. He booked in Molly O against Peck's Bad Boy and advertised as though the two houses were in desperate rivalry. Then he split the second half of the week with Hail the Woman at one house and The Silent Call at the other. These he exploited through a mailing list obtained from the local paper, as against window work and lithographs for the comedies. The dramas did the better business, and now Neiser is trying to figure whether his patrons prefer drama to comedy, whether the last half of the week is better than the first, or whether mailing lists beat paper and window cards. It must be one of the three.

In any event the "fight" got the attention he was after, and business has shown a decided improvement. A little dose of exploitation is helpful now and then to the most profitable houses.

Molly 'O Ball Was a Feature in Columbus

In addition to about a hundred hook-up windows for Molly O goods, the Mack Sennett-First National feature was put over in Columbus, Ohio, by a ball ostensibly conducted by the Old Guard, an organization of G .A. R. men.

Admission was gained through donations of food or clothing to be distributed to the poor at Christmas, and some of the merchandise hook-ups added their contributions to the material brought in by the guests. They also donated prizes of Molly O goods for the most graceful dancers, and the street rubes helped the fun along with their antics.

The biscuit company making the Molly O sweet biscuit gave out samples in the lobby of the Majestic Theatre, and a cocoa manufacturer changed his brand to Molly O and added a tiny cup of hot chocolate to the cracker.

The publicity enabled the Majestic to hold the feature to solid business for two weeks, the second week being fully the equal of the first and leaving a lot for the second run houses to pick up.

Jockeys and Charts Helped "Thunderclap"

For Fox's "Thunderclap" the American Theatre, Paterson, used six jockeys on blooded horses, which patroled the street in pairs and staged impromptu races when it looked as though they could get away with it. Each man wore a sign on the back of his jacket and the saddlecloths were also lettered for the house and attraction.

The heralds were in the form of racing charts, with a mortise for the house announcement.

Got 1173 Children

When he played Rip Van Winkle, J. S. Hursey, of the Majestic Theatre, Memphis, put out a Rip to parade the streets, with instructions to kid the kiddies along. He selected a glib, persuasive talker, and he played to 1,173 children on the run, 542 being in the house for a single matinee. Even if some of the children were part orphans he probably reached two thousand adults through his juvenile press agents, not to mention the Parent-Teacher Association and some women's clubs.

Selling the Picture to the Public

"THE SHEIK" WAS SNUG AS A BUG IN A RUG IN CLARINDA

That's in Iowa, and Manager O'Hare, of the Armory, borrowed a tapestry rug that was worth a lot of money to back an oasis display for the Paramount traveling mint. It made the talk that brought in business in wholesale quantities

Desert and Rugs Made a Fine Sheik Display

Because of the phonograph records, it is easy to borrow music store windows for the display of pictures for "The Sheik." Manager O'Hare, of the Armory Theatre, Clarinda, Iowa, worked two good stunts on his music store window.

First he made a desert scene with three tents, but he did not think to people it with cutouts from the stills. Then he backed this with a tapestry rug that probably cost more money than the theatre would take in at a performance. It might have been woven with its use as a lithograph in mind, for it fitted perfectly into the display.

This was backed with another rug of conventional pattern and some pampas grass. The usual palms were omitted to give space to framed stills. A foliage background would have cut the desert off from the rug and vice versa, and this was a better arrangement. A copy of the song and two of the records constituted the store's show of the advertising, but for that matter it all ran for the store as well as for the theatre, and both cleaned up on this simple but very effective display.

Makes Short Feature His Stronger Appeal

Figuring that the name of James Oliver Curwood possessed a stronger appeal than The Serenade, Manager Bradt of the People's Theatre, Portland, Ore., gave "The White Mouse" the place of display on his front and let the longer feature ride on that.

For that matter he played the author's name to the exclusion of the title, for the author is shown in rustic letters at the base of this painted scenes in two planes, and the title is shown only on the insert cards.

The picture is a rather non-committal scene in the Northwest, but it caught the eye, was typical of the atmosphere of the Curwood stories and brought in the money, perhaps better than the more pretentious offering. Both were First National titles.

Freak Stunts Sold Caligari Booking

Booking "The Cabinet of Dr. Calibari" into the Orpheum Theatre, York, Pa., a drama house, the Goldwyn company sent Alvin R. Plough down to put it over for the benefit of the natives, and Plough dug out some freak stunts to help along.

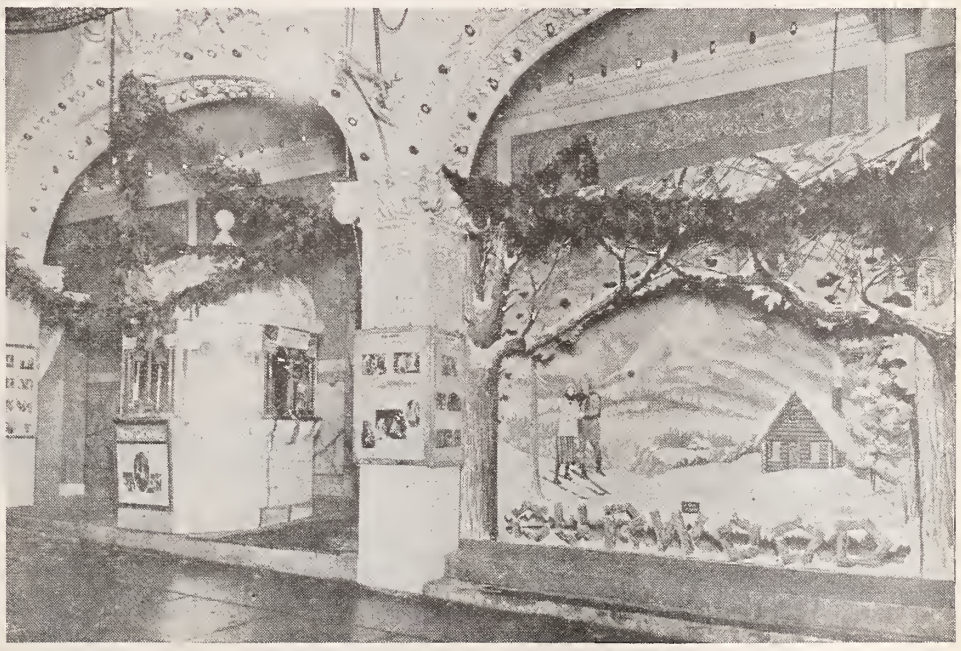
One was to charter an Indian princess mind reader in a vaudeville house next door to reply at each performance, in answer to the question: "What can I do to keep my husband from sleep walking," with the advice to take him to see the Goldwyn offering. It got a laugh, but it carried business with it.

A good stunt was placing a six sheet cutout in front of a saloon which had just been raided by enforcement officers. Everyone gave the place a passing glance, and could not well overlook the sign. Other cutouts were landed in the public square, which was also the street car transfer point, and it was announced that every person who could prove that he walked in his sleep would be the guest of the management on the second day. And five persons really qualified. These, with a liberal showing of posters and cut rate tickets to the Y. M. C. A. and T. W. C. A. kept business up for a three-day run.

Blamed it on Jackie

George Monroe, of the Gilbert Theatre, Beatrice, Neb., took all his old display cards and inserts, lettered them "Peck's Bad Boy did this," and went around town looking for broken windows, torn screens and everything that could be blamed on a small boy. He even placarded the site of a recent fire. It did not occur to him to "break" a few show windows with a jagged line of soap, but you can do this.

As a finishing touch he accumulated a pile of wrecked wagons and broken furniture in front of his house and similarly labeled the pile. It got a laugh, and the laugh brought business at practically no cost.



THROWS MOST OF THE DISPLAY TO A SHORT FIRST NATIONAL

How Manager Bradt, of the People's Theatre, Portland, Oregon, gave the major space to a short Curwood story instead of to the longer release, playing up the Curwood name even to the exclusion of the title, "The White Mouse"

Selling the Picture to the Public

Grauman Press Agent Betters Selling Talk

For Don't Tell Everything, which was the second anniversary attraction at Grauman's Rialto Theatre, Los Angeles, the copy writer sells the show much more successfully than he did The Sheik, chiefly because he does not overexert himself. The panels on either side of the star names hook in to the the attractor with "We tried so hard to hear no evil, speak no evil, see no evil, but—"and on the other side "But we knew too much about each other and one of us talked too much, so———?" This serves capitally to get the interest, but the lower panel is almost a repeat, and loses

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force through the similarity. Here a newer approach should have been made. A good disposition of the large lines is made and those side panels contribute not a little toward the general effect since they lighten the space and keep it from becoming too heavy, as it might have been had the names been written larger. The anniversary lines are rather inconspicuous, but it is to be presumed that this feature was taken over into the news stories and on the house front. The artist's weakest point is the lettering of the names in that linear background. You scarcely see them. It does not matter a great deal whether you do or not, since they are so prominently displayed just below, but a heavier lettering would have put them over and have sold the names while the cut was still engrossing the attention.

—*P. T. A.*—

Circle Theatre Layout Makes a Good Seller

About the best of the advertising yet shown on Molly O comes from the Circle Theatre, Indianapolis where a large space did not betray the copy writer into an endeavor to tell everything he knew about the play. This is 200 lines across five; considerably better than a quarter page, and some agents would have written several thousand words about the Mack Sennett production, but there are just 49 words in that bank of selling talk—and it sells. To save you the trouble of picking it up, here it is in eight point: "Start the New Year right with a laugh—climb to success and happiness with gay and mischievous Molly and see what happens when a wash-woman's daughter leads the grand march at a society ball. It starts with a roar, runs into romance and ends with a riot of thrills." If you had half a dollar in your pocket, don't you think you would hustle over to the Circle and swap it for a ticket? We think a lot of people did. The sketches mean little or nothing. They indicate in a very general way the nature of the

A MODEL OF RESTRAINT

play, but they are not particularly characteristic nor have they very great seling value. They are used chiefly to embellish the text, and to this end they are purposely kept light in outline, which not only throws the type into greater prominence but keeps within the spirit of the talk. Solid sketches, even though they had a greater selling value so far as pose went, would deaden down the aspect of the space and detract from the intimate tone of the appeal. It is an example of closely fitting the sketches to the text and making them help instead of hinder. The only real selling picture is the character drawing of Miss Normand. That will influence the sale directly. The rest helps more through not hindering, and that, in itself is an accomplishment. We think it not only the best Molly advertising to date, but one of the best designs to come from the Circle.

—*P. T. A.*—

Three Styles of Ads in This Set of Four

There is always variety to the Shea small advertisements, but this set of four for Don't Tell Everything offers three distinct styles. The first and third are caricatures, while the second is a straight pictorial and the fourth cleverly adapts the old East Indian monkey group of "Hear no evil. Speak no evil. See no evil." The idea is singularly well carried out in the single column space. Much of the text in these four displays is almost too small, in spite of the clearness of the lettering, because it falls below the point of easy legibility, but a personal appearance was added to the Don't Tell Everything, and you cannot tell everything in a single forty-two lines. In point of lettering the displays are below the Shea standard, merely because they are so small, but the designs are unusually well done; so well done that we regret the artist was forced to talk too much. He might have made this a set of record breakers with only the feature and the smaller reels to sell.

—*P. T. A.*—

Odd Opening in Display Makes Good Attractor

The Karlton, Philadelphia, hit upon an excellent shape attractor lately in a display for "Fool's Paradise." This is only seventy lines across three, yet it is a dominant space on the page because the cuts are set in to make a distinctive shape for the announcement and then the title is played up without competition from the other lines, though ample copy is used. The cuts do not come up very well, but they do not have to. It would be almost as good were the cut spaces merely filled with solid black, for it is the outline and not the use of cuts which attracts. The unusual outline is always striking simply because it is

Karlton
CHESTNUT STREET, WEST OF BROAD
FOURTH and LAST WEEK
CECIL B. DeMILLE'S
LATEST AND GREATEST PRODUCTION
"Fool's Paradise"
A PARAMOUNT PICTURE
WITH
DOROTHY DALTON, MILDRED HARRIS, CONRAD NAGLE and 1000 Others
"The LAURELS and The LADY"
Commencing Xmas Week
Elsie Ferguson and Wallace Reid in "PETER IBBETSON"

A CAPITAL SHAPE ATTRACTOR

unusual. Generally it is the circle or diamond which is used to get attention, and this is a modification of the diamond form with an opening at the top to keep the text in close association with the signature. The form is closed at the bottom to cut off the underline, but it is left open at the top to hold in the house name. If the line ran across the top the same as it does at the bottom, the effect would not be as good by at least 25 percent for then the message of the title would not be as clearly linked to the house. At it is you get Karlton

FOUR SHEA DISPLAYS OFFERING THREE STYLES OF ATTRACTORS

Selling the Picture to the Public

and "Fool's Paradise" in one glance because there is no heavy matter intervening. Here is an idea which any fairly competent artist can copy, and he will find that it gives him more in a comparatively small space than would a reverse cut of four times the area. Good attractors can be had, if one plans intelligently, and this is a really clever bit of work, and it looks like intelligence and not accident.

—P. T. A.—

This Reverse Drawing Lacking in Strength

Probably in pure whites and blacks this drawing for the Circle Theatre, Indianapolis, was a very sightly thing, but when it was reduced to a greyish black on a yellowish paper it did not look so well. A much better result could have been gained with black lettering and light benday curtains, with the drawing cut into with a white line to define the black.

KATHERINE MAC DONALD
IN
"THE BEAUTIFUL LIAR"
HE thought she was a famous actress
SHE lied and lied, then lied some more
BUT when the famous star came back?!!
Due to the enthusiasm of our patrons, Alla Axiom's engagement will be extended for one more week
CIRCLE THEATRE
Extended Engagement
ALLA AXIOM
APPEARING DAILY at
3.15 7.25 9.50
KATHERINE MACDONALD
IN
THE BEAUTIFUL LIAR
ALLA AXIOM
TONY SARG ALMANAC
CIRCLETTE OF NEWS
TOPICS OF THE DAY

A SKETCH THAT FELL DOWN

Even better would have been an outline sketch with some real type instead of lettering. This is an example of a lot of the work done between the two oceans. It seldom comes out well, yet artists keep on turning out the design in spite of that fact, possibly because they hope to be the exception to the general rule. With such a drawing, the star and title should have been painted in a thick white letter. This would not have been as symmetrical as the lettering used, but between symmetry and ticket sales, we think that most managers prefer money to art effects, and this is not even sufficiently artistic to come under the latter classification. The sketch means nothing. It is a picture of two curtains with a man in oriental dress standing beside the opening. He does not arouse any particular curiosity as to why he should be there, and the portrait does not look enough like Miss MacDonald to permit a clear type announcement to be dispensed with. It is four 175 lines with about 150 lines on each column wasted. A four twenty-fives would have told more than is given in this sketch, and there is not enough to that mortise to save the space. We might excuse the reverse if the drawing meant something, but it has not even that excuse. It is mostly a waste of about 500 out of 700 lines.

Adding to the Title a Trifle Confusing

With the Son of Wallingford and Get-Rich-Quick Wallingford both on the first run market, there is bound to be some confusion in the minds of the fans, and the Allen Theatre, Cleveland, adds to the confusion by contributing a third title, The Son of Get-Rich-Quick Wallingford. From the appearance of the copy it would seem that the Get-Rich-Quick was added after the lettering had been done, for it is in a different style. We think that with so much type to be used, the management has lost

—as Barnum said "There's one born every minute"—and now for the fascinating story of "Big Jim," "Blackie Daw" and the boy with the lobeless ears in
"THE SON of GET-RICH-QUICK WALLINGFORD" by
GEORGE RANDOLPH CHESTER
The most Fascinating Characters in Fiction are brought to life by their Author-Creator in this entertaining picture. Nearly everyone has followed the adventures of Get-Rich-Quick Wallingford and in this story the climax is reached in the career of this "Within the Law" buncoman and his associates
"Yes, Barnum was right," thought the big chested Wallingford. "There's a fool born every minute and I'm the biggest one." When he saw the scheme of the son for whose future he had always feared—
—but that's getting ahead of the story! Better see it yourself!
One Week Starting Today
ALLEN
THE DOMINANT THEATRE
DIRECTION JULE and JAY J. ALLEN
OPERA!
CARMEN
Mr. Frances J. Sadlier
"FINLANDIA"

A CONFUSING TITLE

out through not telling of the big punches of the play. The lake of burning oil is sensational enough to get anyone's money, the real estate deals and the drilling for the oil are all points which will sell better than the generalities in this copy. It is very poor selling for a first run house and is either careless or ignorant, for the Vitagraph press book carries a wealth of material. The copy almost suggests that the management hoped that the picture would not make money. It might have been written by a man who had heard of the Chester stories but had never heard of the play, but it should not have been written from this slant by anyone who reads the trade papers or the fan magazines. It is the poorest copy we have ever seen from a McCormick-managed house. Possibly the advertisement writer thought he could sell the characters better than the story, but he should have sold the characters through the story. It just goes to show that even the best of us will take a tumble now and then.

PICTURE THEATRE ADVERTISING

is a book every exhibitor needs. Packed with ad-stunts, tested advertising wrinkles, information on every phase of advertising for the picture house.

$2 postpaid.

ORDER QUICK! YOU NEED IT!

Chalmers Publishing Co.
516 Fifth Avenue New York

Schenectady Theatre Has Good Sheik Ads

The Strand Theatre, Schenectady, put over The Sheik with a well planned campaign. It started in ten days in advance to tell that the big Paramount production was coming. A series of three reading advertisements about three and a half inches, single, were first used on successive days. The first gave a general outline of the picture, the second told just who the Sheik was and the third went back to a general seller. There was a drop for a couple of days, then one teaser, followed by four the next day, then another two-day cessation and the big campaign broke. The Sunday advertisement shown here is chiefly press book mat

TODAY AND ALL WEEK NO ADVANCE IN PRICES
STRAND THEATRE
The book that amazed and thrilled the country!
Now the year's greatest screen sensation!
JESSE L. LASKY PRESENTS
"THE SHEIK"
WITH
AGNES AYRES AND RUDOLPH VALENTINO
Supplemented by
AN ALL STAR STRAND PROGRAM
A STORY of love that flowered in a desert oasis. Out of hate, in a bejeweled society belle who met her master. Out of revenge, in a wild young Chieftain who knew no law but his will. Nothing approaching it ever seen on the screen!
From World's Best-Selling Novel by Edith M. Hull—Scenario by Monte M. Katterjohn

USING PRESS BOOK MATS

with a few extra lines built on, but it shows that the press book stuff can be used to make money with—which was not always the case a couple of years ago. It is a good selling cut because it tells in the single pose the essential idea of the play. It is conventional work, but it put the engagement over to a lot more money than is usually made by the house, and paid for all the extra advertising.

—P. T. A.—

This Cleveland Trio Shows Good Writing

We rather imagine that the advertising copy for the Gusdanovic houses in Cleveland is done by the sign writer rather than an artist. This looks more like the work of a sign writer, who is intent upon getting the message over in good lettering. He does a better and neater job of it than would an artist, who probably would be more concerned about his art than legibility. The lettering is a little rough, but every line of it can be read in the size in which it is shown in the original, and this s a great deal more than can be said for some of the art work in which the pictures are more or less pretty, but in which the message is not put over. The only type is the cast and other details of the operatic production at the Circle, where a comic opera company plays each night and three matinees, the film feature rising to star place at the other afternoon performances.

Selling the Picture to the Public

This is an odd idea, but probably the signers will not play daily matinees, or possibly the other days were used for rehearsal of the next production, the matinees being given on Saturday, Sunday and Monday. The second string houses merely offer the main title and the comedy, but get those over well. We do not like the "first four days." Probably that is explicit enough, but Monday to Wednesday

A TRIPLE CLEVELAND AD

is more definite and more elegant. The space is 150 lines across four, and this gives ample room without crowding. It strikes us that comic opera should give a stronger appeal than vaudeville and will cost less. The idea is interesting, for there is more sound music tucked away in the old opera comique than can be found in most of the present day girl shows.

—P. T. A.—

Calls Pola Negri Names to Sell First National

This is one of the first examples of the advertising for the Palace Theatre, Dallas, the

PALACE
STARTING TOMORROW
Stupendous Glittering Magnificent
A spicy tale of the scandals of an Oriental court and the romance of the
SILKEN DARLING of a hundred HAREM BEAUTIES
POLA NEGRI
as the Wild Desert Dancer in the Greatest Romance of the Orient ever shown
ONE ARABIAN NIGHT
The Dazzling Romance of the Harems of Bagdad
The Palace, the Largest and Finest Theater in Texas, Equaled by Few Theaters in America, Presenting the Famous Palace Orchestra Daily

A TEXAS INVITATION

finest house of the old Hulsey string, and we think a lot of Texans were coaxed into the house to see "the silken darling of a hundred harem beauties." We didn't notice a hundred beauties when we saw the First National presentation, but perhaps Texas liked them. It was more the production than the players which seemed to count, but it goes to show that the Palace press agent has imagination. For a comparatively small space this display makes a big flash. Paneling the announcement, with the light line used, does not cut the text from the cuts, and yet it serves to widen the space without increasing the space bill. It is a very intelligent handling of the three sevens, both as to the copy and its disposition, in the space. The placement of the signature is unusual, but this balances better than where the signature is centered, for then it would be in confliction with the cut at the left. It is all so well done that we hope to obtain other examples of the work. The copy is the chief point of merit, for it gives the idea of a snappy story with an elaborate production. It sells just what the house has to offer, and all too often the copy for a display is at variance with the nature of the story to be sold and sells people on the wrong idea. Often a patron will feel dissatisfaction with a story, not because it is poor, but because it is not what he had been led to expect, and disappointment is mistaken for lack of merit. The same play, properly sold, might have pleased the same person.

—P. T. A.—

Strong Selling Talk for Over the Hill

J. M. Blanchard, of the Strand, Sunbury, Pa., does not tell where he got this copy for "Over the Hill." If he wrote it himself, he should hire someone to pat him on the back, for it is capitally done. If he found it somewhere, he at least has an appreciation of a good thing. We are inclined to believe that Mr. Blanchard wrote it, for he was one of the earliest contributors to this deparment, and he was not a newcomer then. He lays his copy very interestingly. He starts off with a statement that gets attention and then he proceeds to prove his point in well written argument. He hinges his appeal on the argument that a story which ran for a year in New York and appealed to all classes of patrons must be out of the ordinary. There is nothing flamboyant about the talk. It is all sane and analytic. There is not a single "greatest" or "most costly" in the entire panel. It is as sane as the announcement of a legitimate bond issue, but every argument carries deep conviction with it.

SUNBURY WILL REALIZE WHY
This picture has crowded four Broadway Theatres for one year and still remains in New York. The record run breaker of the year.
William Fox presents
The wonder play of the century
OVER The HILL
From the poems of Will Carleton
Daily 35c
Evening 50c
Children 25c
THERE MUST BE A REASON
Why people will flock, for a solid year in one city, to see a certain attraction, and it is an unwritten law of the New York Rialto that when you move a successful attraction from one theatre to another you cannot pick up the crowds again at the new location. Yet "Over the Hill" made five moves; it occupied at different times throughout its run, six theatres, and the crowds kept flocking to it, just the same.
OVER THE HILL
The crowds that made up the audience of "Over the Hill" conshtute one of the strongest psychological phenomena of stage history. It was not a gathering of the erudite and wealthy. It was not an outpouring of the toilers and the masses. It was not the frivolously inclined in search of riotous amusement. It was not the religious and sedate in quest of mild entertainment. It was just a lot of each.
OVER THE HILL
Proof positive of the universal appeal of the simple story that has been so powerfully done. The many-sidedness of "Over the Hill" has made it a work apart from any other picture ever produced and one that every man, woman and child in Sunbury should enjoy.
OVER THE HILL
AT THE
STRAND
Monday, Tuesday, Wednesday
Time Pictures Start—2, 4.15, 6.45, 9

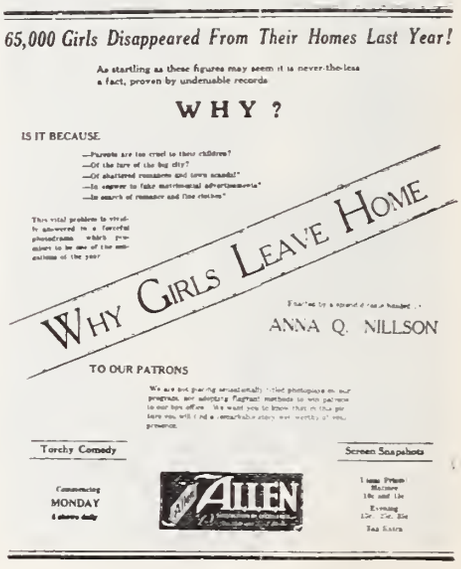
MR. BLANCHARD'S COPY

It is a fine example of selling a picture on pitiless logic and it stands in a class almost by itself. It carries a greater appeal than the type displays used by Griffith for "Way Down East" and "Orphans of the Storm," and we think it did him infinitely more good than a lot of loose talk and unsupported statement. It is not the sort of advertisement to be run for all attractions, week in and week out, but for a worthy production it puts over the idea as nothing in the line of jazz writing possibly could. We believe that this brought out more cash buyers than any other form of approach could have done. It's one advertisement among thousands. Some of these old-timers are still hard to beat.

—P. T. A.—

Why Girls Leave Home Sold on News Angle

The Allen Theatre, Branford, Ont., takes a large space to give an open display to the sensational statement that 65,000 girls left their homes last year, and then goes on to reassure the more conservative that the story is not sensational, but vital. It does this in a line


65,000 Girls Disappeared From Their Homes Last Year!
As startling as these figures may seem it is never-the-less a fact, proven by undeniable records
WHY ?
IS IT BECAUSE
—Parents are too cruel to their children?
—Of the lure of the big city?
—Of shattered romances and town scandal?
—In answer to false matrimonial advertisements?
—In search of romance and fine clothes?
This vital problem is vividly answered in a forceful photodrama which promises to be one of the sensations of the year
WHY GIRLS LEAVE HOME
ANNA Q. NILSSON
TO OUR PATRONS
Torchy Comedy
Screen Snapshots
Commencing MONDAY
ALLEN

A DUAL HANDLING

"To our patrons" just below the title, which reads: "We are not placing sensationally titled photoplays on our program, nor adopting flagrant methods to win patrons to our box office. We want you to know that in this picture you will find a remarkable story well worthy of your presence." This will do a lot toward saving the business of the conservatives and add their numbers to those who will come in the hope that the story will prove sensational in spite of this disclaimer. The display is well treated to achieve this end, for the statements are sensational, they lead to speculation, which will develop interest, and yet there is at no time a statement made that the story is what the title suggests at the first glance. The printer has done his share and has turned out something he need not be ashamed of. The absence of all heavy type, even in the title, also helps not a little. With heavy display lines the effect aimed at would have been destroyed, for this cannot be handled in heavy type without conveying the suggestion of a sensational and rather questionable melodrama. The press agent has adopted just the right note for the most advantageous sale.

—P. T. A.—

Have something to say in your advertising! Don't just talk!

News in Brief from Everywhere

Washington State

The Allied Amusement Interests, of Washington State, held an organization meeting at the Washington Annex Hotel on January 31. L. O. Lukan, manager of the Seattle First National Exchange, was elected president.

* * *

An epidemic of grippe which has been going the rounds in Seattle has incapacitated a great many of the managers and employes in the film offices and also a number of exhibitors in the surrounding territory. Some of the film offices have been so handicapped that it was almost impossible to continue business. For instance, last Monday at the Vitagraph office not a single stenographer turned up, and Manager George Jackson was taken sick the next day and confined to his bed for several days.

Among others who have been ill are Jack Lannon, president of Greater Features; J. G. Von Herberg, of Jensen & Von Herberg; L. J. Schlaifer, manager of Universal; William W. Lewis, of the Theatre Equipment Co., and W. C. Gowen, Oregon representative for Vitagraph. Mr. Lewis is the only one among these who has been seriously ill.

* * *

When the Pantages Theatre in Spokane advertised the coming of the film depicting the adventures of Roy Gardner, famous train bandit, together with the personal appearance of Mrs. Gardner, the censor board of the city demanded a preview of the act and afterwards ordered its suppression. The theatre management took the case into court before Judge Lindsey, who upheld the censor board's decision on the ground that such films might encourage crime. Mrs. Gardner's regular speech was suppressed because it was an appeal for sympathy for the convict, she claiming that all he needs is an operation on the head and that it is to raise money for this purpose that she is appearing on the stage.

* * *

"Molly O" is completing its third big week at the Strand, Seattle.

* * *

An attempted robbery of the film vault of the Pathe Exchange on the night of January 27 failed after the robbers had knocked the combination lock from the door. The robbers lowered themselves into the film offices with a knotted rope tied around the chimney after taking a square of glass from the skylight. The offices were ransacked, but nothing of value was stolen. The clumsy manner in which the attempt was made in evidence that these were not experienced film thieves, as was the case in the two recent film thefts in Seattle.

* * *

"The Connecticut Yankee" is compleating its third big week at the Blue Mouse Theatre, where it has broken all house records up to date.

* * *

The First National has opened an office in Butte, Mont., with C. W. Koerner as manager. The territory supplied from this office is that which includes the towns of Kellogg, Mullen, Wallace and Coeur d' Alene. This office will have a new print of every picture.

* * *

L. D. Netter has resigned the management of the Seattle Educational Film Exchange to manage the New York office.

* * *

J. G. Von Herberg returned from his Benton County ranch last week with a story of a rabbit hunt as marvelous as anything the film salesmen tell exhibitors about their productions.

"Our ranch is the only one under irrigation for some distance, consequently the rabbits, searching for food, have been concentrating there. In Eastern Washington they are an extreme pest, for they consume tons and tons of hay, grain and alfalfa. With the snow on the ground they seek out the haystacks. And so they came thousands upon thousands, just like great droves of sheep, running hundreds abreast on the ranch. From one haystack we killed 150 rabbits in one day, and about the same number the next day. One merely pulls the trigger and he can't miss. But our efforts were puny; we didn't make a dent among them. They are thicker than ever."

* * *

J. A. Conant has resigned the management of the Select office and has gone to New York. Claude C. Ezell, personal representative to Lewis J. Selznick, is in temporary charge of the Seattle office.

* * *

Dick Thorne, pioneer picture man of Alaska, owner of the Thorne and Eagle Theatres in Fairbanks, and proprietor of the Central Alaska Film Exchange, has sold out his entire interests to Capt. A. E. Lathrop, who now controls the entire situation in Southeastern and Interior Alaska.

* * *

Harry Lustig, Western district manager for Metro, is visiting the Seattle office.

* * *

J. A. Gage, formerly assistant manager of the local Educational office, has succeeded L. D. Netter as manager. F. W. McDermott, formerly with First National, has taken Mr. Gage's place.

* * *

The Liberty Theatre, Wenatchee, Wash., has been taken over by Jensen & Von Herberg. R. L. Daly is the manager.

* * *

Dr. Clemmer, of the Clemmer Theatre in Spokane, is putting in a $2,200 stage setting. The work is being done by the Western Theatre Equipment Company.

J. T. Sheffield, manager of Greater Features, left for New York this week, to be gone a month.

* * *

W. C. Banford, manager of the local Goldwyn office, is expected back from the Chicago convention soon.

* * *

Herman Wobber, district manager for Famous Players, is visiting the Seattle office. M. H. Lewis, his assistant, is accompanying him to a convention in Chicago.

* * *

Hal Hodes, representative of Cosmopolitan Productions, is in Seattle on a tour of the West Coast.

* * *

J. A. Van Wie, of the Van Wie Company, Portland, makers of stage scenery, is visiting Seattle. He reports a surprising activity in theatre building throughout Oregon and Idaho.

San Francisco

Herman Wobber, district manager for Famous Players, is making a business trip to Seattle.

* * *

M. H. Lewis, special representative of Famous Players, with headquarters at this city, is on a trip to Chicago and New York.

* * *

Harry Lustig, district manager for Metro, was a recent visitor here from Los Angeles and has since left for Seattle.

* * *

Leon Netter, for several years located in this city but lately manager of the Seattle branch of the Educational Film Corporation, stopped off here recently on his way to New York where he will take charge of the local office of this concern.

* * *

T. C. Reavis, of the Cline Theatre, Santa Rosa, was a recent visitor on Film Row and stated that the remodeling of this house has been about completed. Two hundred seats have been added, increasing the capacity to 1,700.

* * *

Among the trade visitors of the past week have been C. D. Loveless, vice president of the Commercial Cinematic Sales Company, of Chicago; R. R. Rockett, president of the Rockett Motion Picture Company, Los Angeles; Galvin Heilig, a theatre owner of Portland.

* * *

The Maxwell Theatre, at Maxwell, has been taken over by G. W. Peoples.

* * *

A picture theatre is being erected at Irvington by F. A. Leal.

* * *

The Palo Alto Theatre Company has completed arrangements to erect a theatre at Palo Alto with a seating capacity of 1,200. The building will front on University avenue.

* * *

Work is being rushed on the new T. & D. Theatre at Richmond and when this is completed two theatres will be operated there by the Turner & Dahnken Circuit.

* * *

A miniature war is being waged at Oakland over the right of Commissioner Albert Carter to refuse to permit large productions being shown in the Oakland Auditorium Theatre. Following the showing of several large pictures there the local managers of the T. & D., the Century, the American and the Franklin filed protests, declaring that the projection of pictures in the city building prevented them from getting the pictures themselves and was being held as a club by booking agents who demanded exorbitant prices.

* * *

C. F. Montgomery, manager of the T. & D. Theatre, Berkeley, recently received word from his daughter to the effect that she and her husband were members of a party trapped by snow in the mountains near Los Angeles, following a snowstorm that swept the southern part of the state.

* * *

At a meeting of the Motion Picture Theatre Owners of America, Northern California Division, held late in January, plans were discussed for the opening of certain theatres on Saturday mornings for the free exhibition of educational films. Prof. Edward Mayer, of the visual educational department of the University of California, was present, with representatives of the city schools and leading clubs. This plan is in charge of a committee consisting of A. E. King, of the Lincoln Theatre, Oakland; R. A. McNeill, San Francisco; Sam Gordon, Napa; H. L. Beach, Berkeley, and John DiStasio, Sacramento. The proposition will be given a trial at an early date.

* * *

J. H. Magoon, of the Consolidated Amusement Company, Honolulu, T. H., has returned home, following a stay of several months in this city. Rapid progress is being made on the new Bijou Theatre and it is expected that this will be opened late in the spring.

* * *

The Belasco Productions, Inc., has been incorporated with a capital stock of $750,000 by Edward Belasco, Leon E. Morris, Richard C. Burnett, Edward M. Jaffa, Leslie C. Rogers, G. Reynolds, H. S. Cuny, J. M. Fuller and D. A. Moffitt.

* * *

Eugene H. Roth has arranged for the appearance of Victor Herbert as a guest conductor to personally conduct the California Theatre orchestra for the week beginning February 26.

Indiana

Clyde Wilson, who has operated the Paramount Theatre at Rochester for several years, has sold the theatre to Charles F. Kreighbaum, formerly assistant cashier of the Leiters Ford Bank at Leiters Ford. Mr. Wilson operated the Kai Gee Theatre at Rochester for several years, but disposed of it before he took over the Paramount. He expects to buy a theatre in some other city, he said.

* * *

Redecorated in old rose and gold and with new screen settings and draperies, the Orpheum Theatre at Hammond, which was taken over recently by the S. J. Gregory Theatre Company, owners of the Parthenon Theatre, was formally opened under the new management on Wednesday, January 25. The Orpheum had been a vaudeville house for years and was operated by Gumbinger & Michelsetter. However, when the new Parthenon, devoted to moving pictures, was opened, business at the Orpheum decreased and the lease was then sold to the Gregory Theatre Company. The programs will consist of moving pictures and music.

* * *

The anti-Sunday moving picture show forces, which, several months ago, were conducting an active campaign at Portland, Ind., apparently have given up the fight. Among a number of the state cases dismissed from the circuit court docket at Portland this week on motion of the prosecuting attorney were thirteen Sabbath desecration charges against three Jay county moving picture exhibitors.

One case was against Earl Coble, proprietor of a theatre at Redkey, four cases were against J. S. Hines, of the Princess Theatre at Portland, five were against Mrs. Hines, two were against William M. Francis and the other against Francis' wife, for operating the Crystal Theatre at Portland on Sundays. The jury in two former cases against Hines disagreed after long deliberation.

* * *

The Coburn Photo and Film Company, now located at 739 North Meridian street, Indianapolis, will soon start the building of a $50,000 home of its own, it was announced this week by H. H. Coburn, vice-president and general manager of the concern. The site has not been finally selected but probably will be in North Illinois street. The building will be fireproof, three stories in height, with a fully equipped film finishing laboratory, and a miniature moving picture theatre.

* * *

Officers of the Motion Picture Theatres Owners of Indianapolis for the coming year were elected at a recent meeting of the organization. A. C. Zaring was elected president; S. W. Neall, vice-president, and Louis R. Markun as secretary-treasurer. Mr. Zaring has served as secretary of the organization for a number of years,. Plans are being made by the local association for the state convention which will be held in Indianapolis in May.

* * *

The Neal Theatre at Montpelier has been sold by Charles Neal to C. O. Pickens, manager of the Strand at Kokomo. Mr. Pickens said the theatre will be closed for some time for repairs and improvements.

Jacob Handelman, manager of the Oliver at South Bend, had as special guests at a matinee this week more than 100 youngsters from the Orphans Home at Mishawaka. They were transported in a special car provided by the South Bend and Northern Indiana Railway Company.

* * *

A number of improvements have recently been made in the Luna at Logansport, which not only have added to the appearance of the theatre, but have made it more convenient for the patrons. The projection booth has been moved from the balcony to the first floor, the screen has been moved back about twenty five feet and the seating arrangement has been materially changed.

Canada

Civic officials in a number of Canadian cities hastened to make announcements regarding the safety of theatre structures under their jurisdiction following the Knickerbocker Theatre disaster in Washington, D. C. Victor Carmel, superintendent of the civic building department of Montreal, issued a statement in which he declared that Montreal theatres were built with a view to carrying a very heavy load of ice and snow. Thorough precautions were, he said, a premier consideration in all Canadian cities where climatic conditions rendered them necessary.

H. Newlands, city building inspector of Ottawa, Ontario, declared in a similar statement that all floors and roofs in Ottawa were tested to double their guaranteed capacity for weight. Snow on the roof was calculated to weigh from twenty-five to thirty pounds a cubic foot and tests were made for double and triple this weight.

* * *

There was considerable theatrical color to the Canadian National Winter Carnival which was held in Ottawa during the week of January 30. One of the stunts was a demonstration by a band of Mohawk Indians from the St. Lawrence Reservation under the command of Chief Martin Two-Axe. The Braves were guests at Loew's and the Family Theatre during the week, while the many visiting snowshoers were the guests at a theatre party in the Francais Theatre.

Manager Livingstone, of the Allen's Regent Theatre, had a float in the various parades to boost the Fox special, "A Connecticut Yankee in King Arthur's Court." Harry Brouse, proprictor of the Imperial Theatre, hooked-up with the carnival idea in various ways in the presentation of "Carnival."

* * *

The Famous Players Canadian Corporation, Toronto, controlling the chain of Capitol Theatres from coast to coast, has been granted a charter by the Ontario Government for the operation of a Capitol Theatre in Belleville. The name of the new company is Belleville Capitol Theatre, Ltd.

* * *

Ernest Shipman announced on February 3 at Ottawa that he had practically concluded all arrangements for the making of "The Man from Glengarry," the Ralph Connor story, as a six-reel film feature in the vicinity of Ottawa. He declared that Faith Green, of New York, was adapting the novel while Kenneth O'Hara had been secured as continuity writer. The director will probably be Henry MacRae, who directed the making of "Cameron of the Royal Mounted" at Winnipeg last year.

* * *

Lieut. Milton F. Gregg, who won the Victoria Cross and the Military Cross while serving with the Canadian Forces in France, has been transferred from the Governor-General's Foot Guards, Ottawa, to a unit of the Montreal Garrison, and has been promoted to the rank of captain. Capt. Gregg is the secretary-treasurer of the Anglo-Canadian Picture Plays, Ltd., Montreal, Canadian importers of many British-made releases.

* * *

Three theatres of Ottawa were checked up because they were not providing an official matron to act as general guardian for unaccompanied children admitted to the theatres for Saturday and holiday matinee performances, as required by the Ontario statutes. The Francais, Casino and Princess Theatres were the ones which received the warning from the local police department.

Chicago

Theatre managers whose patrons come from the agricultural class have lost the air of gloom which enveloped them earlier in the winter. The outlook is bright, and as for the present, Petey Wales, who owns a chain of small town theatres in Northwestern Illinois, declares that the week just ended was the best he had known for some time. Mr. Wales headquarters at Lanark.

* * *

Manager F. A. Ferguson has sold the Lincoln Theatre at Valparaiso, Ind., to W. S. Bush, a local business man. Mr. Ferguson will re-enter theatre work at Fairmount, Ind., where he has purchased new property for that purpose.

* * *

Herman Stern, Universal district manager, will soon be able to leave the Michael Reese Hospital, where he is recovering from a serious illness.

* * *

Clarence McGlish has assumed the management of the Theatorium at Ashley, Ind. He is well liked at Ashley, and his success seems assured.

* * *

Barbee's Loop Theatre has inaugurated a scheme to "keep 'em coming." A cameraman is on duty at the theatre taking the pictures of the crowds entering at certain hours. The following week the pictures are flashed on the screen at the same hour of the same day.

* * *

Carl Mueller, proprietor of the Spencer Square Theatre, Rock Island, Ill., is confined to the hospital following an operation.

* * *

The Colonial Theatre, Rock Island, has been closed. No re-opening date is announced.

* * *

Mr. and Mrs. Edward Reavy, of the Majestic Theatre, East Moline, have a new baby girl.

* * *

The Roosevelt Theatre lobby has been treated to new drapes and new carpets, which gives an air of warmth and cheer hitherto lacking in this new Ascher playhouse.

* * *

The newspapers are co-operating with the theatres of Davenport, Iowa, this week, to make a big success of their "Go to Theatre Week."

* * *

Richard Robertson, of the publicity department of Ascher Enterprises, is making a tour of the out-of-town Ascher houses, spending a couple of weeks at each place and putting on a special exploitation campaign. His first stop was at Peoria, where he worked in the interests of the Palace Theatre. Miss Esther Brandt has been added to the publicity department.

* * *

Following the Knickerbocker Theatre disaster at Washington, the Chicago theatres have been undergoing a rigid investigation by city officials. All have been found thoroughly safe.

* * *

Another meeting of the Chicago exhibitors was held last Tuesday to discuss ways and means for reducing film rentals. No definite method was decided upon and further meetings will be called.

* * *

A picture theatre seating 1,160 will be built next spring in Lincoln, Ill., by Steve Bennis, owner of the Lincoln Theatre. The theatre building will have three stores and a lobby. Construction work will start in March. Mr. Bennis is a successful theatre manager, who started in the picture show business many years ago.

Washington, D. C.

Joseph P. Morgan, general manager of the Crandall Enterprises here, was given a great surprise recently, following his joining the ranks of the benedicts. One morning orders were issued that all employes of the Crandall Theatres should attend the screening of a picture in the screening room of the Metropolitan. They were told to be on time, the orders being conveyed to them by Mr. Morgan at the request of Mr. Crandall.

Mr. Morgan was the last one to enter the room. When he arrived he was thunderstruck to see the new Mrs. Morgan sitting up in the front row. Still wondering he joined her and later lost his breath when Mr. Crandall on behalf of all those assembled made a speech accompanying the presentation of a complete set of sterling silver table ware all engraved with an old English "M."

* * *

"Billy" Ballenger, one of the most popular young film salesmen in Washington, is confined to his home here as a result of a partial stroke of paralysis suffered while on the road. He was hit while at Norton, Va., and was assisted back to Washington by Frederick B. Klein, a roadman for Select. Mr. Ballenger, who is only 27 years of age, has been on the road for the Reliance Film Corporation. He has friends in every film town in this territory, and all were greately grieved over his accident. His left arm and leg were affected.

* * *

There was a general exodus of film men during the week and the trains between here and the South carried delegations to the convention of Virginia exhibitors.

JOHN GOLDEN *and* MARCUS LOEW
present the picture from the play which ran

443 TIMES *in* N.Y.

TURN TO THE RIGHT!

A REX INGRAM PRODUCTION

By WINCHELL SMITH
and JOHN E. HAZZARD
Adapted by JUNE MATHIS & MARY O'HARA

Distributed Exclusively by

METRO PICTURES CORPORATION

The ROUND of PRESS PRAISE

OF

Turn to the Right

—in the New York dailies—

"Go and See it"—
New York Herald

"Far ahead of play"—
Evening World

"Not one fault"—
Evening Telegram

"Bigger than on stage"—
The World

"Impossible to resist"—
New York American

"100 to 1 shot"—
Morning Telegraph

"Value 98 per cent"—
Daily News

"Ingram has done it again"—
Evening Mail

"Excellent"—
New York Times

"Splendid"—
Evening Journal

"Scarcely any values lost, 101 lent by Ingram"—
The Sun

—and in the Trade Papers—

"Sure-fire"—
Exhibitor's Trade Review

"Parallel to great stage successes"—
Moving Picture World

"Splendid"—
Motion Picture News

"Couldn't be improved upon"—
Weekly Film Review

proves the picture even greater than the great play ...

METRO
PICTURES CORPORATION

News of the West Coast

By A.H.GIEBLER

Dr. Herbert M. Rollins, of Hong Kong, is in Los Angeles forming a producing organization to go to the Orient. He states he will produce a series of photo-dramas that will be a combination of educational and dramatic efforts combined. He has the endorsement of the Chinese Government. Two studios have recently been constructed in China—one in Pekin and one in Shanghai.

* * *

Grauman's Million Dollar Theatre is celebrating the fourth birthday this week. Sid Grauman is receiving congratulations right and left but is bearing up bravely.

* * *

Independent productions seem to be getting a new impetus. M. C. Levee, president of the United Studios, states that three additional producing units will soon be at work at that studio. John Jasper, president of the Hollywood Studios, is planning for two more producing companies to start operations with in the next few weeks. One of these will be a company of players from Mexico City who are seeking to learn American methods of production.

* * *

The W. M. P. A. is planning its first annual frolic and ball to be held at the Ambassador Hotel on March 15 with all stars in attendance. Ray Leek will be in charge, with Harry Hammond Beall as editor of the newspaper 'The Wampus," to be printed in honor of the occasion. W. E. Keefe will be business manager.

* * *

C. S. Jensen, senior member of Jensen and Von Herberg, Portland and Seattle, with Mrs. Jensen is a visitor to Los Angeles and is being piloted back and forth to the studios by John S. McCormick, western representative of the Associated First National.

* * *

Allen Holubar is cruising off the coast of Mexico in the former German raider, "The Oregon," shooting scenes for "The Soul Seeker," in which Miss Dorothy Phillips is starred. He expects to spend two weeks aboard the vessel.

* * *

W. Lawson Butt has formed his own producing company to be known as the W. W. Lawson Butt Productions. The first picture will be a film version of "The Flying Dutchman" with Lloyd Carleton directing. The initial production will be made at the Pacific Studios, San Mateo.

* * *

A new laboratory capable of turning out a total capacity of 1,500,000 feet of film every forty-eight hours will soon be installed at the Famous-Players Lasky studios, according to Frank E. Garbutt, recently appointed technical advisor. This will almost double the capacity of the laboratory.

* * *

Dr. H. B. Breckwedel is soon to build a $100,000 theatre on Pico street, near Twefth avenue. Its capacity will be slightly more than 2,000 and it will open sometime in November. A Roman garden will be one of the features.

* * *

Richard Walton Tully has received word that Milano Hilden stage manager for Guy Bates Post for eight years, will soon arrive at the United Studios to assist him in the production of the Tully features.

* * *

Edna Purviance, who has been leading woman for Charlie Chaplin for several years, will burst forth as a star in her own right as soon as Chaplin completes his current production in which Miss Purviance plays the leading feminine role. Chaplin will probably act as supervising director. Miss Purviance has received numerous offers from various independent producers to star in her own right, but has always refused to leave the Chaplin organization.

Personal Touch

(*Continued from page 726*)

McAvoy, Olga Petrova, William Farnum, Ethel Clayton, Mae Murray, Miss du Pont and Mabel Ballin.

* * *

Pearl White sailed for France on the Aquitania February 7. She will be gone but a few weeks.

* * *

Samuel L. Rothafel has been made honorary member of the New York City fire department in recognition of his paternal interest in the fire department band, and carries an inscribed gold badge to prove it.

Probably an immediate overture at the Capitol Theatre will be "Fireman, Save My Child," set to music, "When the Firebells Are Ringing" or "The Fire in the Old Stoneyard."

Or maybe he will make a revival of Selig's old picture, "The Still Alarm."

* * *

Anzia Yezierska, author of the eminently successful "Hungry Hearts," which Goldwyn made into a picture to be released soon, has written another novel called "Salome of the Tenements." Boni & Liveright are publishing it. We have also heard a rumor to the effect that Goldwyn intends making a picture of it.

* * *

One of the humorous occurrences of the week was watching Lowell Sherman strutting around the Sixty Club dance sporting a monocle.

* * *

Jack Mulhall, whose latest appearance was as leading man in "Turn to the Right," arrived in New York last week from Hollywood. It is his first visit in the East in eight years.

* * *

It remainder for marriage to disclose the fact that Fred E. Baer, advertising manager for Charles Urban, is known to his family as "Eugene." Friends who have been calling him "Fred" are surprised, upon meeting his bride, to hear her call him "Eugene." Presumably, we may expect Baer now to part his name in the middle, thus: F. Eugene Baer.

* * *

Clarence L. Brown, who has been directing Hope Hampton in her forthcoming First National feature, "The Light in the Dark," is confined to his apartment in the Commodore, a victim of influenza.

Shooting the final scenes have continued at the Paragon studio under the direction of Jack Hyland, assistant director, a number of big sets being completed under his guidance.

* * *

A new infant in the infant industry!

Born, a baby with a problematical future!

Kathryn, daughter of Mr. and Mrs. Victor Heerman, made her debut on this terrestrial ball Sunday, February 5. Mr. Heerman is the widely known motion picture director now in the employ of Selznick Pictures' Corporation. Mrs. Heerman is professionally known under her maiden name of Sarah Y. Mason as the writer of many successful motion picture plays.

Kathryn may become a scenarist —or she may become a motion picture directress, for these are the days when women are invading every field heretofore dominated by men. Certainly she's going to have something to do with the infant motion picture industry.

"Back Pay" Opens at the Rivoli

"Back Pay," a Cosmopolitan Production released by Paramount, will have its first New York presentation at the Rivoli Theatre the week of February 12. This production represents the combined talents of the same three cinema experts who collaborated on "Humoresque," Fannie Hurst authoress; Frank Borsage, director; and Frances Marion, scenarist.

While Cosmopolitan Production was at work on its screen version, the story was dramatized and has since been seen on the speaking stage on Broadway and elsewhere.

Seena Owen and Matt Moore, the two leading players are said to give the best performances of their careers in this drama. They are supported by J. Barney Sherry, Ethel Duray, Charles Craig and Jerry Sinclair.

Miss Holmquist Sails on Short Visit Overseas

Sigrid Holmquist, the Swedish Mary Pickford, who recently finished a starring part with Pyramid Pictures, Inc., in Ray C. Smallwood's latest photodrama, "My Old Kentucky Home," was a passenger on board the Acquitania last Tuesday. Miss Holmquist, although she has been in this country only nine months, has appeared in three photodramas of excellence.

Her American debut was made at the Rialto Theatre when International released "Just Around the Corner," "Prophets Paradise," a Selznick attraction in which Eugene O'Brien is starred and Miss Holmquist plays the female lead, will shortly be releaesd. "My Old Kentucky Home," Miss Holmquist's most recent vehicle, will be given to the trade world within the next several weeks.

Before boarding the Aquitania, Miss Holmquist said that she was delighted with the reception that the American public has given her personally and the manner in which they have received her work via the silent drama. She is going away for six weeks.

Uses Wealth of Pictorial Matter

Three twenty-four sheet stands, twelve six-sheet boards, nine three-sheet stands, and fifty half sheet stands is the wealth of pictorial matter taken regularly on every Selznick attraction by J. Dalrymple, of the Imperial Theatre, Rockdale, seven miles from Sydney, Australia.

His theatre seats 1,500 and has orchestra of eight and a pipe organ which is operated during matinees. The theatre is open nightly and twice on Saturdays.

Storm Joins Fox

The latest acquisition of the Fox Corporation is Jerome Storm, director. Mr. Storm's first picture will be a production starring John Gilbert, being made under the working title, "In the Land of Beginning Again."

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.).

Why Announce Your Marriage

(*Elaine Hammerstein—Selznick—5 Reels*)

M. P. W.—Delightful entertainment.

F. D.—Will please star's admirers and title can be used effectively.

N.—Pleasing story on a novel theme.

E. H.—An exceptionally good comedy.

Turn to the Right

(*Alice Terry—Metro—8 Reels*)

M. P. W.—Perfect balance of drama promises to make the picture duplicate the success of the famous stage play.

T. R.—The box-office appeal of this picture is perfectly easy to recognize.

N.—Mr. Ingram has embroidered it with deft touches, providing happy balances, well-rounded character sketches, and a subtle vein of humor.

F. D.—Stage play makes fine entertainment for screen.

E. H.—Here is a remarkable, smooth-running and entertaining adaptation of the famous stage play of the same name.

Why Men Forget

(*Featured Cast—Robertson-Cole—5 Reels*)

M. P. W.—Has nothing to redeem it, nor anything that would justify more than the slightest consideration.

T. R.—This picture will get over.

E. H.—Stock situations and mediocre story here.

F. D.—Below the average.

N.—In factory localities this may get over. Even these spectators may not find it a means of entertainment.

The Scrapper

(*Herbert Rawlinson—Universal—4,491 Feet*)

M. P. W.—Particularly interesting to those of Irish extraction.

N.—Irish character sketch mostly sub-titles.

F. D.—A very mild story in comparison with its title. Rawlinson's admirers may be satisfied.

T. R.—Here's a pleasing offering starring Herbert Rawlinson.

E. H.—This picture will prove a hit with any Irish audience and will probably please others as well.

Man to Man

(*Harry Carey—Universal-Jewel—5,629 Feet*)

M. P. W.—Good entertainment.

N.—Physical action in Carey's latest.

T. R.—Here's one of the best Westerns of the season.

F. D.—Will satisfy admirers of Harry Carey.

The Prodigal Judge

(*Jean Paige—Vitagraph—7,803 Feet*)

M. P. W.—Maclyn Arbuckle gives an unfortunate performance. Any number of excellent characterizations. The opportunities for drama are many and the last part of the picture, especially, excels in the way the big scenes are handled.

N.—"The Prodigal Judge" will be remembered as a picture for its clearly defined characterization and its rich and quaint atmosphere.

T. R.—It has been a long time since we have seen so pleasing a picture as "The Prodigal Judge."

F. D.—Fine characterization and pleasing atmosphere in this.

One Glorious Day

(*Will Rogers—Paramount—5,100 Feet*)

M. P. W.—Well presented novelty full of imagination. Entertainment of high order, and the whole thing is presented in a whimsically humorous vein.

N.—Decided novelty and cameraman's triumph.

T. R.—The film is simply made to amuse, and attains its object so thoroughly that the most hardboiled cynic could not view it without being cajoled into wearing a broad grin.

E. H.—"One Glorious Day" is long on novelty and short on story. It has a certain amount of fascination.

F. D.—Genuinely fine comedy offered in distinct novelty feature.

Nancy from Nowhere

(*Bebe Daniels—Realart—5,167 Feet*)

M. P. W.—Mingles good comedy with strong melodrama.

N.—Conventional "slavey" story.

T. R.—Offers pleasing entertainment.

E. H.—One of the first and one of the commonest themes for sentimental screen drama. Old plot is worked out in good old-fashioned way.

F. D.—Star and direction help put over weak story.

Red Hot Romance

(*Featured Cast—First National—5 Reels*)

M. P. W.—John Emerson-Anita Loos production lives up to its lively and alluring title.

W.—"Red Hot Romance" a red hot comedy number.

T. R.—It is amusing entertainment and ought to prove a good box-office asset.

E. H.—This is a satirical comedy handled in a manner that makes it an unusual photoplay feature.

Smiles Are Trump

(*Maurice Flynn—Fox—4,049 Feet*)

M. P. W.—Coming under the class of railroad thrillers, the picture has the exciting trend that gave the earlier features such a fascinating appeal, and wherever this type of subject is appreciated, it should be a success.

N.—Railroad story is there with the action.

F. D.—Fine railroad melodrama with good action and plenty of thrills.

T. R.—Old fashioned railroad melodrama.

Two Kinds of Women

(*Pauline Frederick—R. C. Pictures—5 Reels*)

M. P. W.—Splendid directing and the star's remarkably vital personality have an effect like a tonic on scenes and circumstances that would otherwise be like many of our heroic Westerns.

N.—Pauline Frederick scores in a Western.

T. R.—A real thriller. It is a story of the West, old as the hills themselves, yet brought up to date with excellent attention to detail.

F. D.—Should satisfy.

E. H.—A well produced, convincing story of the West.

White Hands

(*Hobart Bosworth—Wid Gunning, Inc.—5,654 Feet*)

M. P. W.—Hobart Bosworth has a vehicle here that should offer a more advantageous selling angle than many of his previous ones.

N.—Good audience picture from every angle.

T. R.—There is not a lapse in the telling and interest holds sway to the end.

E. H.—This photodrama depends upon the star's performance and personality for its success.

Exit the Vamp

(*Ethel Clayton—Paramount—5 Reels*)

M. P. W.—Amusing comedy.

E. H.—Is easily the best of the recent Ethel Clayton pictures.

N.—Ethel Clayton puts sparkle in this conventional story.

F. D.—Pleasing entertainment made more so by a pleasing star.

Anne of Little Smoky

(*Winifred Westover—Pathe—5 Reels*)

M. P. W.—Story of the hill country portrayed by fine cast.

N.—Fresh treatment with old theme lifts it above average.

F. D.—Varied action, a good cast and some interesting situations place "Anne of Little Smoky" above the average Western entertainment.

E. H.—Western narrative that proves fair entertainment.

Lucky Carson

(*Earle Williams—Vitagraph—5 Reels*)

M. P. W.—Earle Williams, star of Vitagraph feature, which is of only ordinary program quality.

E. H.—Story is interesting at times but at other times is unconvincing and has too few dramatic incidents.

N.—Earle Williams will please his admirers here.

T. R.—This is a picture of average merit.

The Ruling Passion

(*George Arliss—United Artists—7,000 Feet*)

M. P. W.—This is a picture with an exceptional appeal.

T. R.—Here's one of the most entertaining and interesting photoplays of the season.

F. D.—Another superb performance by Arliss in a picture that's real entertainment.

N.—Great entertainment; the gem of the season.

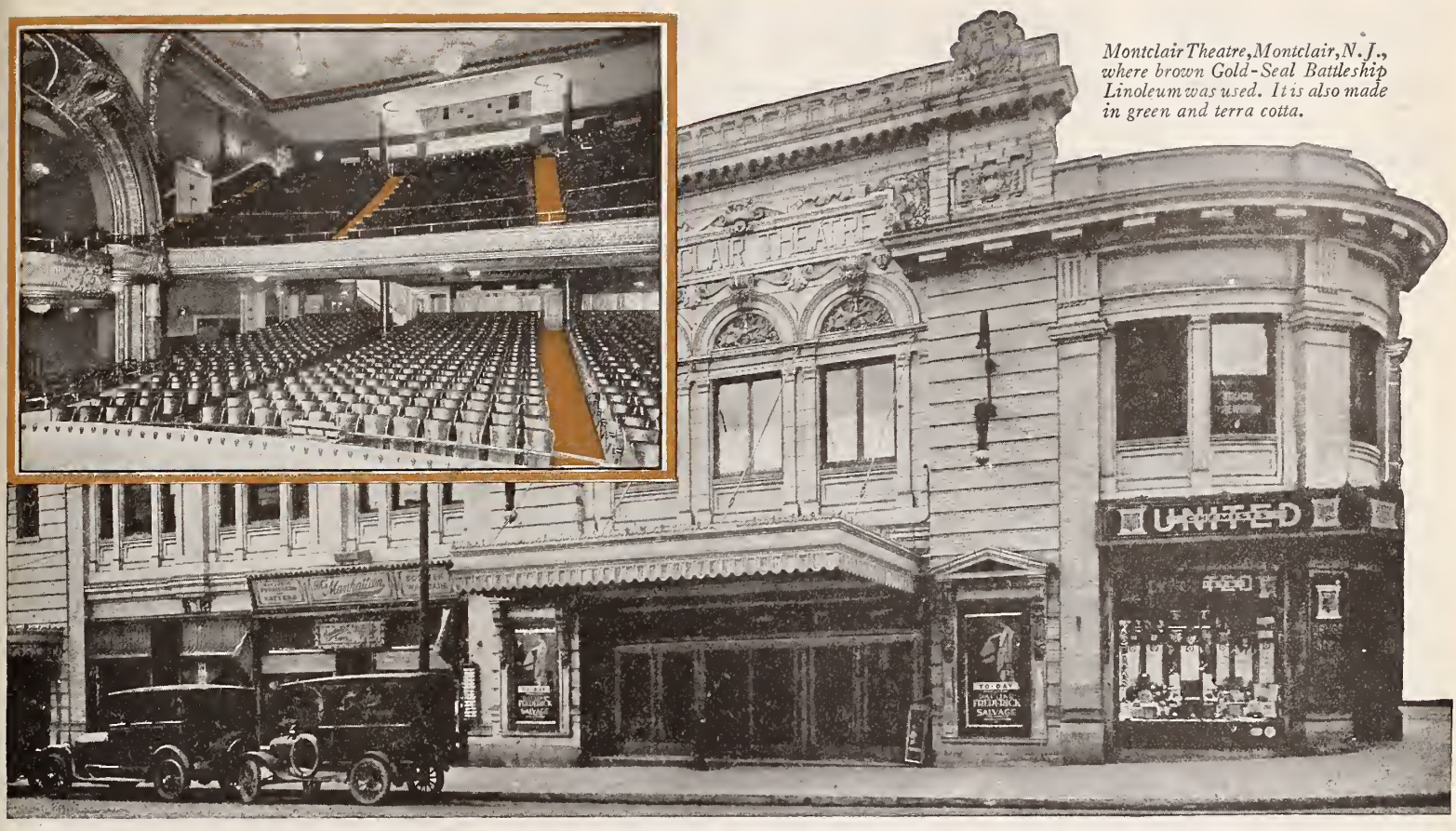
The Single Track

T. R.—The spirit of adventure runs riot through this picture, which registers as a good melodrama.

W.—Average picture mildly amusing; story weak.

N.—Story entertains.

E. H.—It is beautifully photographed and the various dramatic situations are effectively handled.



Montclair Theatre, Montclair, N. J., where brown Gold-Seal Battleship Linoleum was used. It is also made in green and terra cotta.

Economical Floor-Covering for the Medium-Size, High-Class Theatre

What the average theatre owner wants is a good looking, durable, and reasonably priced floor-covering.

Expensive, easily ruined carpet may be the choice of palatial movie houses in the big cities, with their high prices and thousands of admissions every day. But the initial and replacement costs of carpet would make an appalling dent in the bank balances of most theatre-owners. Nor is fabric carpet the most practical from an efficiency standpoint.

For the man looking for the qualities most desirable in a floor-covering—attractiveness, quietness, and durability, ease and low cost of maintenance—*Gold-Seal* Battleship Linoleum is the soundest possible investment.

Here is a floor-covering admirably suited to theatre service. As cork is one of the principal ingredients, it is pleasingly resilient and quiet beneath the tread of ever-changing audiences. The durability of *Gold-Seal* Battleship Linoleum is beyond question. It is made in strict accordance with the rigid specifications of the United States Navy.

Gold-Seal Cork Carpet

Where absolutely quiet floors are desired, we suggest *Gold-Seal* Cork Carpet. This durable floor-covering is as silent and comfortable underfoot as a thick woven rug. A super-quiet covering for aisles, rest rooms, etc. It is made in attractive shades of brown, green and terra cotta.

Consult our nearest office for any information you may wish on floors or floor-covering for your theatre. We shall be glad to send you information, samples of *Gold-Seal* Battleship Linoleum and Cork Carpet, and specifications for their proper laying.

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INCORPORATED

Philadelphia New York Chicago Boston Dallas Atlanta
San Francisco Minneapolis Kansas City Pittsburgh Montreal

SATISFACTION GUARANTEED

Important to the theatre-owner is the fact that satisfaction is guaranteed to every user of *Gold-Seal* floor-coverings. The Gold-Seal pledge of satisfaction shown at the right appears on every roll.

GOLD SEAL
Battleship Linoleum
(THE FAMOUS FARR & BAILEY BRAND)
Made According to U.S. Navy Standard

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Use the blank printed in this department or, better still, write us that you'd like a free supply of report cards.

First National

BOB HAMPTON OF PLACER. This was a fine picture, pleased 90%, but we're paying too much money to the exchanges. They are not satisfied with their share, they want all you take in. Advertising; extra newspaper space and 24 sheet. Patronage; all classes. Attendance; good, considering conditions. Stanley H. McNeill, Rideau Theatre, Smith's Falls, Ont., Canada.

CHILD THOU GAVEST ME. Just a little draggy, but had many favorable comments on this one. Most everybody likes little "Dickey" Headrick and his name listed amongst the cast means a few extra "shekels" for us. You make no mistake playing this one. Advertising, newspapers and lobby. Patronage; high class. Attendance; fair. C. A. Pratt, Fox Theatre, Washington, Iowa.

DAUGHTER OF TWO WORLDS. Well received. Star local favorite. Weather unfavorable. Advertising; usual. Patronage; mixed. Attendance; good. Thos. E. Orr, Princess Theatre, Albertville, Alabama.

DINTY. A very good picture, you will cry a little and laugh a lot; if you haven't played it you are missing a good one. Advertising; newspaper, heralds, slide and litho. Patronage; best. Attendance; poor. F. M. Holeman, Garrick Theatre, Madisonville, Kentucky.

A FIGHTING SHEPHERDESS. A mighty good picture that pleased 100%, and clean enough for anyone, according to a comment from the clergy. A tonic for any small town theatre, whether run-down or not. Advertising; posters, press and mail. Patronage; neighborhood. Attendance; good. Chas. W. Lewis, I. O. O. F. Theatre, Grand Gorge, New York.

GIPSY BLOOD. A box-office failure. It failed to please and failed to draw. Advertising; post cards, posters, newspaper, etc. Patronage; neighborhood. Attendance; poor. Temple Theatre, Aberdeen, Mississippi.

LAST OF THE MOHICANS. Picture seemed to take well with nearly all. Advertising; extra newspaper. Patronage; all classes. Attendance; fairly good. Stanley H. McNeill, Rideau Theatre, Smith's Falls, Ont., Canada.

A MAN FROM NOWHERE (Arrow-released through F. N. Exchange). Exhibitors in small towns, if you cater to the better class, lay off this one. Jack Hoxie dead here after this. The most indecent picture ever shown here. Advertising; local newspaper, one and three-sheet posters. Patronage; smalltown. Attendance; good. J. E. Evans, Star Theatre, Smithville, Tennessee.

MAN, WOMAN, MARRIAGE. Fine production, took well, ran for our New Year's program. Advertising; extra newspaper and 24 sheets. Patronage; all kinds. Attendance; good. Stanley H. McNeill, Rideau Theatre, Smith's Falls, Ont., Canada.

MAN, WOMAN, MARRIAGE. A wonderful picture and patrons were very well satisfied. Received more word of mouth advertising than any other picture ever shown in this theatre. Advertising; 24 sheets, sixes, threes and one sheets, newspaper, heralds, photos and home-made crosses or millposts designed from cuts in press book. Patronage; mixed. Attendance; good. A. W. Kaspar, Electric Theatre, Pomeroy, Ohio.

ONE ARABIAN NIGHT. A very poor feature for small cities, does not appeal to many first night, does not pull for the second. Advertising; extra newspaper, billboards and heralds. Patronage; family. Attendance; poor. J. A. McNear, Jr. Hill Opera House, Petaluma, California.

THE SCOFFER. A splendid picture that will please any audience. Don't judge the picture by the title, but judge for yourself. You can't make a mistake. Advertising; one six sheet, two one sheets, slide. Patronage; small town. Attendance very good. J. F. Schlez, Columbia Theatre, Columbia, North Carolina.

THE SCOFFER. Trade journal reports were off on this one, as it was extra good. Pleased all who saw it. Advertising; ordinary. Patronage; general. Attendance; light. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

SCRAP IRON. One of Charles' best pictures. He is liked by all. Advertising; slide, threes, ones, photos. Patronage; mixed. Attendance; fair. D. D. Purcell, Amuse-U Theatre, Cortex, Colorado.

THE SIGN ON THE DOOR. Not much. Picture pleased, only fair. Norma Talmadge is not good in such pictures as this one. Advertising; one six sheet, four one sheets, window cards, heralds. Patronage; small-town. Attendance; fair. H. Odom, Dixie theatre, Durant, Mississippi.

THE WOMAN GIVES. Fair picture. Norma Talmadge not very popular here, so we lose money on this star on account of high valuation. Advertising; regular. Patronage; average. Attendance; fair only. Stanley H. McNeill, Rideau Theatre, Smith's Falls, Ont., Canada.

Fox

AFTER YOUR OWN HEART. A combination of comedy and thrills that is hard to beat. Audience well pleased with this one. Advertising; one sheets, three sheets, sixes, slide, photos. Patronage; mixed. Attendance; good. J. H. Holeman, Auditorium Theatre, Dawson Springs, Kentucky.

AFTER YOUR OWN HEART. An extra fine Tom Mix picture. Don't pass this one up, it's great. Advertising; three sheets, one sheet. Patronage; first class. Attendance; good. H. Odom, Dixie Theatre, Durant, Mississippi.

HANDS OFF. Mix as the star, 'nuff said. He always pleased them all. This is as snappy as any of his. Patronage; middle class. Attendance; good. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

JUST PALS. Buck Jones, five reels, semi-western, not much action in first two reels, but balance very good. Good comedy and splendid character acting. Advertising; hand bills, three sheets, one sheets and photos. Patronage; neighborhood. Attendance; good. Harry C. Waffle, Lyric Theatre, McIntosh, South Dakota.

MOUNTAIN WOMAN. Very good Pearl White picture. Went over fine. Advertising; sheets and photos, regular. Patronage; general. Attendance; good. Jno. Cleva, Jr., Enterprise Theatre, Glenalum, West Virginia.

OVER THE HILL. Opened fair attendance and ended week with day's record. Has a peculiar appeal which gets under the skin. We need more pictures of this calibre. Advertising; 800 inches paper, snipes, window tie-ups, contests, everything. Patronage; mixed. Attendance; good. L. Santikos, Rialto Theatre, San Antonio, Texas.

OVER THE HILL. A 100 per cent. picture from every angle. Ran three days to very poor business, not fault of the picture. Advertising; newspaper, billboards, handbills. Patronage; high class. Attendance; poor. W. L. Landers, Gem Theatre, Batesville, Arkansas.

OVER THE HILL. The best picture we ever had in the house. On account of Christmas eve and big storms only small crowd, but all agreed with us in our opinion of the picture. Admission advanced to 45c. Advertising; lobby, slides, program and handbills. Patronage; mixed. Attendance; good. W. H. Pike, Majestic Theatre, Las Vegas, Nevada.

PRIMAL LAW. This went over very good for us. Good stories will make Farnum popular here. The child actor in this deserves mention. Advertising; newspaper and lobby. Patronage; smalltown. Attendance; poor. Ray Pfetcher, Isis Theatre, Roseville, Illinois.

A RIDIN' ROMEO. A good, peppy Tom Mix western. Subtitles very funny. Best business in two months. Advertising; lobby and program. Patronage; family. Attendance; good. Jos. J. Christie, Third Avenue Theatre, Watervliet, New York.

SINGING RIVER. Fair picture, nothing to brag about. Advertising; posters. Patronage; rural. Attendance; fair. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

Straight from the Shoulder Reports

Goldwyn

BE MY WIFE. Max Linder pleased patrons very much and we are looking forward to his next. Good for children. Advertising; newspaper and hand bills. Patronage; small city. Attendance; good. Harold S. Clouse, Hollywood Theatre, Highwood, Minnesota.

GRIM COMEDIAN. Just another picture. An attempt at something bigger, but it doesn't get across. Advertising; lobby, slides and program. Patronage; mixed. Attendance; poor. W. H. Pike, Majestic Theatre, Las Vegas, Nevada.

THE MAN WHO HAD EVERYTHING. Jack Pickford seemed to please the most of them and that's all I care for—to please my patrons. Advertising; lobby cards, paper and slide. Patronage; mixed. Attendance; fair. A. E. Rogers, Temple Theatre, Dexter, New York.

Hodkinson

GOD'S CRUCIBLE. Beautiful scenery, good cast. All seem to be miscast. Story jumps around and is jerky. Most anyone with care could have arranged it much better. Our people did not go crazy over this one. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

RIP VAN WINKLE. A very pleasing production of this old time classic. Used a prologue and put it over good. Advertising; newspapers, mail, posters. Patronage; best rural. Attendance; good. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

Metro

ALIAS LADYFINGERS. Good, Lytell fine. Advertising; regular, posters, newspaper. Patronage; smalltown. Attendance; average. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

ALIAS LADYFINGERS. Pleased 100 per cent. Star is very popular here, and it is a very good story. Advertising; billboard, newspaper, lobby. Patronage; mixed. Attendance; good. G. E. Shilkett, St. Denis Theatre, Sapulpa, Oklahoma.

GARMENTS OF TRUTH. We did fairly well on this picture and everyone seemed to be satisfied. Good smalltown picture. Advertising; local newspaper. Patronage; smalltown. Attendance; fairly good. Harold S. Clouse, Hollywood Theatre, Highwood, Minnesota.

WITHOUT LIMIT. Very good indeed. Star makes good her part, with strong supporting cast. Bad weather, but average business. Advertising; just ordinary. Patronage; mixed. Attendance; fair. Thos. E. Orr, Princess Theatre, Albertville, Alabama.

Paramount

AFTER THE SHOW. Good feature, only we think that it is a little too long and drawn out. Advertising; regular. Patronage; mixed. Attendance; fair. Fred S. Widenor, Opera House, Belvidere, New Jersey.

CALL OF THE NORTH. The best Holt picture I have ever run. A wonderful story well acted, pleased 100 per cent. Advertising; newspaper, lobby. Patronage; mixed. Attendance; good. G. E. Shilkett, St Denis Theatre, Sapulpa, Oklahoma.

CALL OF THE NORTH. 100 per cent. good, everyone was pleased with this one. Bigger business than with "The Affairs of Anatol." Advertising; three newspapers, window-cards, etc. Patronage; neighborhood. Attendance; great. J. Edw. Mitchell, Strand Theatre, Waverly, Massachusetts.

CALL OF THE NORTH. Exceptionally good picture with star, Jack Holt, liked better in this picture than any other. Advertising; newspapers, lobby, twelve one sheets, two 24 sheets. Patronage; the best. Attendance; good. H. B. Barr, Rialto Theatre, Enid, Oklahoma.

CAPPY RICKS. Picture pleased everyone. Boost this and you'll pack 'em in. Vaudeville and high prices killed it for us. Advertising half sheet cards, newspapers and window display. Patronage; mixed. Attendance; only fair. C. D. MacGregor, Princess Theatre, Chatham, Ont., Canada.

CITY SPARROW. Splendid, but failed to draw; however, no fault of the picture. Business is still dull. Advertising; posters. Patronage; neighborhood. Attendance; poor. Temple Theatre, Aberdeen, Mississippi.

CRADLE OF COURAGE. Best Hart picture in long time. Even the few women that came liked this one. Advertising; regular. Patronage; family. Attendance; fair. R. J. Relf, Star Theatre, Decorah, Iowa.

ENCHANTMENT. Good picture, title means nothing, some good shots, get them in. they will be pleased. Advertising; newspaper, one sheets, three sheets, 3,000 heralds, photos. Patronage; highest class. Attendance; fair. Jno. G. Pierce, Family Theatre, Mahanoy City, Pennsylvania.

FOOTLIGHTS. Excellent picture. Advertising; big. Patronage; mixed. Attendance; good. E. H. McCarthy, Orpheum Theatre, Fargo, North Dakota.

GET RICH QUICK WALLINGFORD. Very good, pleased them all, entire cast excellent. Patrons commented on appearance of Wallingford, however; they expected a fat, bald-headed man as he is pictured in magazine illustrations. Substituted at last minute, but pulled strong. Patronage; high class. Attendance; good. E. W. Large, Strand Theatre, Ithaca, New York.

HEADIN' SOUTH. Good, even if shrunken with age, lots of action; however could not help notice how much progress has been made in the motion picture industry since this one was made. Advertising; posters and press. Patronage; neighborhood. Attendance; good. Chas. W. Lewis, I. O. O. F. Theatre, Grand Gorge, New York.

HELIOTROPE. A real picture, patrons like it. Advertising; five one sheets, photos and heralds. Patronage; home people. Attendance; fair. Ernest M. Carules, Orpheum Theatre, Pelican Rapids, Minnesota.

THE IDOL OF THE NORTH. Keep off of this one. Paramount never released a worse one, looks as if it had been assembled from cuttings of old Dorothy Dalton features. Did not please 5% of our patrons. I always avoid the word "rotten" in discussing pictures, but I am sorely tempted to employ it here. Patronage; high class. Attendance; poor. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

THE LITTLE MINISTER. Certainly is a fine picture. Wonderful cast and photography, best I have even seen in any picture. It will be a feather in your cap if you play this one. More compliments than on any picture for a long time and that is the only real dope to go by. They liked it and said so. Was not ashamed to stand out in front. Ned Pedigo, Pollard Theatre, Guthrie, Okla.

THE LOVE SPECIAL. Weakest Reid picture in some time, but it's worth booking. Patronage; downtown. Attendance; fair. T. M. Hervey, Unique Theatre, El Paso, Texas.

Realart

ROOM AND BOARD. A mighty good little picture. Constance Binney all right. Give us more of these. Sub-titles extra good. Patronage; small town. Attendance; fair. C. S. Bovee, Florence Theatre, Elk Point, South Dakota.

SUCH A LITTLE QUEEN. The mush kind that drives the manager out of the box-office along about nine o'clock when his patrons begin to leave. These weak productions do harm and this we consider one of the weakest. Have one more to play and it will not be played, we have it paid for and willing to lose the price rather than play it. Patronage; country town. Attendance; very, very poor. Columbia Theatre, Columbia City, Indiana.

R-C

DUKE OF CHIMNEY BUTTE. Don't know what is lacking, but whatever it is, it wasn't there. Would say they let Stone stand too long in front of camera, seemed to need lots of time to think what to do next, and when he did it, what was it he did? I don't know. Very much disappointed, wanted to play the next one of Stone's. Attendance; poor. Columbia Theatre, Columbia City, Indiana.

THE STEALERS. A good picture and you need not be afraid to boost it. Advertising; lobby and daily paper. A. R. Workman, Coliseum Theatre, Marseilles, Illinois.

Selznick

CONCEIT. Not up to expectations. Beautiful exteriors, but that won't put the picture over. Fair entertainment. Advertising; special slides, posters, also stock posters, inserts. Patronage; mixed. Attendance; good. Jno. W. Creamer, Pert Theatre, Gillespie, Illinois.

A MAN'S HOME. Rotten. How can a producer have the nerve to hold the exhibitor up for such a price for this very ordinary program picture. If the other five of the supreme six are no better than this, let's hope they are never released. Advertising; billboards. Patronage; better class. Attendance; fair. L. O. Davis, New Theatre Hazard, Kentucky.

A PAIR OF SILK STOCKINGS. A good light comedy that pleased, with quite a few laughs. Advertising; billboards, lobby and newspaper. Patronage; better class. Attendance; fair. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

United Artists

DISRAELI. Fine picture, acting excellent, cast and story good. Picture only suited to very high class audience. No good for small town. Arliss has no drawing power here. Advertising; usual methods, nothing exceptional. Patronage; small town industrial. Attendance; poor. P. W. Kunze, Orpheum Theatre, Stoughton, Mass.

DREAM STREET. Did good business with Griffith's name published to the limit, very good on return engagement, something unusual for a neighborhood theatre to do. Advertising; regular newspaper. Patronage; mixed. Attendance; capacity. John F. Carey, Liberty Theatre, Providence, Rhode Island.

Straight from the Shoulder Reports

Universal

ACTION. Featuring Hoot Gibson, a fair feature, not as good as his former pictures. Advertising; usual advertising, four one sheets and local newspaper. Patronage; mixed. Attendance; good. Jerry Wertin, Winter Theatre, Albany, Minnesota.

BIG ADVENTURE. This one was great. Universal is a life saver for some of us little fellows, but when they see this kind of report maybe they'll do like others, jump up the price. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

THE FOX. An exceptionally good western picture and excellent business stimulator. Advertising; billboards, heralds, lithos, lobby. Patronage; small town. Attendance; good. Ray Pfetcher, Isis Theatre, Roseville, Illinois.

PLAYING WITH FIRE. A very good picture and pleased 100 per cent. I think Gladys Walton is improving wonderfully and in the near future will rank with the biggest stars. Exhibitors can't go wrong on this one. Patronage; small town. Attendance; extra good. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

Vitagraph

THE LITTLE MINISTER. This is a wonderful picture and Vitagraph should have the credit of making a great masterpiece. The stars, Calhoun and Morrison, did fine work. Wish to call your attention to the fact that we have a state college and they came 100 strong. Advertising; two newspapers and lobby. Patronage; high class. Attendance; fine. Thomas Clark, Electric Theatre, Maryville, Missouri.

Comedies

HIS HOME SWEET HOME (Vitagraph). Ape put this picture over equally as well as Semon did. Ape adds more to the comedy than Semon does. Best we have had in either series. Advertising; lobby. Patronage; small town. Attendance; fair. H. R. Walker, Classic Theatre, Dartmouth, Canada.

IDLE CLASS (First National). Picture pleased all classes. Some said it was Charles' best picture. Advertising; extra. Patronage; mixed. Attendance; good. Arch E. Bamberger, Empress Theatre, Owensboro, Kentucky.

MARRIED LIFE (First National). A riot and a picture that is bound to please any audience. It is a laugh from start to finish. Advertising; newspapers and billboards. Patronage; the best. Attendance; capacity. William P. Flemming, Academy of Music, Newburgh, New York.

OH, BUDDY (Educational). This is one of Christies best ones, and got some real genuine laughs from my people. E. E. Carr, Princess Theatre, Thompson, Iowa.

PUT AND TAKE (Federated). Good comedy. Find these comedies all good, once in a while you may get a weak one, but at that its not bad. W. Thatcher, Royal Theatre, Salina, Kansas.

SAILOR-MADE MAN (Pathe). Hats off to Hal Roach and Harold Lloyd on this. Patrons greeted comedy with great ovation when showing began. Advertising; local newspaper. Patronage; general. Attendance; great. Harold S. Clouse, Hollywood Theatre, Highwood, Minnesota.

SAWMILL (Vitagraph). Good, consider its one of his best, good stunts, not a dull moment in this. You can boost this as strong as you like. Business off for Semon. Wm. Thacher, Royal Theatre, Salina, Kansas.

Serials

WINNERS OF THE WEST (Universal). An honest to goodness serial. If you want to make money, book it. Advertising; six-three-one slide. Patronage; mixed. Attendance; good. Walter Albers, Eagle Theatre, Baltimore, Maryland.

Short Subjects

AESOPS' FABLES (Pathe). Best short reel cartoon we receive. Better than most simple comedies. H. R. Walker, Royal Theatre, Dartmouth, Canada.

JOHNNY RING AND THE CAPTAIN'S SWORD (Temple Prod Co.). Very well received, good clean picture, pulled 1,000 house on extremely cold night. Advertising; one and six sheets. Patronage; select. Attendance; 1,000. J. M. Graves, Liberty Theatre, Philadelphia, Pa.

State Rights

BANDIT'S GRATITUDE (Federated). A two-reel western, according to the lithographs, but has no action or anything else to comend it. Advertising; regular. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

GOD'S COUNTRY AND THE LAW (Arrow). Good picture, my patrons pleased. Scenery beautiful, animal scenes pleased kids. Advertising; as usual. Patronage; mixed. Attendance; good. H. D. Wharton, Pastime Theatre, Warren, Arkansas.

LURE OF THE ORIENT (Nathan Hirsh). A good Chinese melodrama picture, well acted, people satisfied. Big sets in the picture. Advertising; average, paper. Patronage; neighborhood. Attendance; good. L. Herman, Empire Theatre, Rahway, New Jersey.

MARY, BE CAREFUL (Pioneer). Putrid—five reels of nothing! Ashamed to look patrons in the face after the exhibit. Independent producers come around crying for business and then slip "limes" like this. I want to be fair and refrain from criticism because I know the difficulty of producing a good picture, but when such a picture is handed to you as "Mary, Be Careful" I feel I should advise exhibitors. I have a health seekers' resort here, where people come from everywhere to get relief from illness. I have a $100,000 theatre and I have to run good pictures; when this exchange manager came for business and I had his positive guarantee on the merit of the picture, I played "Mary, Be Careful," a picture three or four years old, costumed in that ancient period and all in all a picture that caused frightful comment from my patrons. Advertising; threes and one sheets. Patronage; health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

OUT OF THE DEPTHS (Pioneer). Very good program picture. Pleased 90%. Did extra good business on this one. Advertising; usual. Patronage; small town. Attendance; good. J. F. Pruett, Liberty Theatre, Roanoke, Ala.

THE SERVANT IN THE HOUSE (H. O. Davis). We lost money on this one. 90% liked this picture, personally I consider it a wonderful picture. Advertising; large ad. in paper and handbills. Patronage; small town. Attendance; poor. Kenneth Thompson, High School Movies, Hancock, Wisconsin.

THE STRUGGLE (Canyon). A good western, marred somewhat by a print that seemingly had a dark picture every three feet, resulting in unsteady light. Advertising; local papers and posters. Patronage; local. Attendance; good. Chas W. Lewis, I.O.O.F. Hall, Grand Gorge, New York.

THAT SOMETHING (Columbia). We would want more of this kind of pictures. Very pleasing to all patrons. Advertising; same as usual. Patronage; all kinds. Attendance; very good. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

WINGS OF PRIDE (Jans). This is the kind to get, some little picture. Pleased all. A little rough but good. Ran with "Thunder Bolt Jack," fourth episode. Going big. Advertising; lithographs, daily paper. Patronage; fair. Attendance; fair. C. L. Kirby, Elk Theatre, Longview, Texas.

EXHIBITOR'S REPORT

Title of Picture .....Producer .....

Your Own Report .....

.....

.....

How Advertised .....

Type of Patronage .....Attendance .....
Good, Fair, Poor

Theatre .....City .....State.....

Date ..... Signed .....

FILL THIS OUT, MR. EXHIBITOR, SEND IT IN, AND WE WILL MAIL YOU POSTAL CARDS FOR FUTURE REPORTS

Newest Reviews and Comments

FRITZ TIDDEN, *Editor of Reviews*

"The Enchanted City"

Inspired One Reeler Made by Warren A. Newcombe Who Has Reached the Pinnacle of Artistic Film Achievement

Reviewed by Fritz Tidden.

"The Enchanted City," a distinctively worthwhile, artistic novelty, establishes a new standard of comparison for moving pictures. It is the most exquisitely beautiful thing that has ever been done in films. It is so fine a thing that any spectator's reactions to it can not be measured in cold words. It is a matter purely of the senses.

Warren A. Newcombe is responsible for this decided contribution to the screen. "The Enchanted City" is a perfectly contrived mingling of exquisite painted scenes and living characters, which relates a charming and sympathetic dream with more imagination and phantasy than the screen has before reflected. It is an artistic contribution that no exhibitor need be afraid will be over the heads of his audience, no matter of what type, as it embraces the great beauty of simple things simply done, but which accomplishes the intricate achievement of astonishing the senses to such an extent that it leaves one fairly gasping. Not only should an exhibitor realize that "The Enchanted City" is a safe proposition as an embellishment for a program, but that it is his duty to show it to his clientele. To deny such pure beauty of presentation to any group of people is unwittingly robbing it of something it has a right to demand from the source of its entertainment.

There is so much sheer beauty in what may be called the visual parts of "The Enchanted City" that it counteracts whatever effect the written titles might have upon the onlooker. These latter do not measure up to the sweep, gesture or the soul of what Mr. Newcombe has supplied in his work. And attention should be called to the fact that in the event of the artist's continuing a series of what he so clearly demonstrated he has the power to do, he should not panorama his camera so frequently from left to right and right to left. Better effect, if such a thing can be imagined, would be gained if he adhered to but one panoramic direction for his camera, say from right to left. Anything else has a tendency to be dazzling.

If anything more were said of "The Enchanted City" in this review it would be merely a constant reiteration of such things as "exquisitely beautiful," "sheerest artistic imagination" or "most moving phantasy." It should be said, however, that the writer saw the one-reel picture numerous times during the week it was presented at the Rivoli Theatre, New York, and each instance the well filled house responded at the end with either demonstrative enthusiasm or equally demonstrative tense silence of deeply affected persons, punctuating their reaction with gasps of emotion at such appealing beauty. Anyone sincerely interested in the advancement of moving pictures should do everything in his power to encourage Mr. Newcombe to continue making such things as "The Enchanted City," which previously had editorial comment made upon it in Moving Picture World before its title was changed from the title of "Land of Love's Dreams."

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"Any Wife" (Fox)
"Boomerang Bill" (Paramount).
"The Ghost City" (Associated Photoplays).
"Chasing the Moon" (Fox).
"The Enchanted City" (Warren A. Newcombe).
"Moran of the Lady Letty" (Paramount).
"Julius Caesar" (George Kleine).
"Tillie" (Realart).
"Welcome to Our City" (S. A. Pictures).
"The Golden Gallows" (Universal).
"Taking Chances" (Phil Goldstone).

"Any Wife"

The Story of the Discontented, Straying Wife Reappears in Fox Feature Starring Pearl White.

Reviewed by Mary Kelly.

By the use of an "it was all only a dream" ending, Fox has saved this feature somewhat from the criticism that it is one of the oldest, most obvious, and consequently most uninteresting of the stories that repeat themselves on the screen. This anti-climax at the close which adds a comedy twist pacifies to some extent but does not justify the use of so much footage to the tiresome theme. The discontented wife who strays, loses her husband, grows penitent, is rebuffed by him and drowns herself in the river is a character who may still retain some charm for a certain class of patrons, but who must by this time have outworn her welcome with the majority.

The acting, directing and continuity are not particularly at fault. Pearl White no doubt has a following and she is the most promising feature from the standpoint of selling. She knows how to play upon the sympathies successfully and has a style and wardrobe that is pleasing.

The Cast

Myrtle .....Pearl White
Hill .....Gilbert Emery
Gray .....Holmes Herbert

Story and Scenario by Julia Tolsva.
Direction by Herbert Brenon.
Length, 4,597 Feet.

The Story

Myrtle is growing discontented with the monotony of married life and household duties. When her husband asks her to accompany him on a business trip she declines and accepts the attentions of Gray, her husband's business assistant while he is gone. Her husband, returning, finds her in Gray's arms, a divorce follows and then her unhappy marriage to Gray. The child fails to reunite them and she drowns herself. This proves to be all a dream, however, and Myrtle hastens to accompany her husband, as he desires.

Program and Exploitation Catchlines:

Even the Child Failed to Reunite Them After the Wife's Faithlessness—Desperate, She Jumps Into the River—You Think This is the End, But the Biggest Surprise of All Follows.

Exploitation Angles: Just tell them it's Pearl White. She'll do the rest.

"The Golden Gallows"

Weak Story and Faulty Continuity Make This Universal Feature Starring Miss Dupont, Below Average In Interest.

Reviewed by C. S. Sewell.

For her third starring vehicle, Universal has provided Miss DuPont with "The Golden Gallows," based on a magazine story. The early scenes contain some fine lighting effects and the production starts off as though it were going to be a pretty little stage romance. The interest, however, soon begins to lag, and the story never recovers its original pace.

Faulty editing and cutting have resulted in weak screen continuity, and this, coupled with a story that does not hold you, due partly to a somewhat illogical material, result in making the production below the average. The personality of the star, and the manner in which Jack Mower portrays the leading male role, fail to create necessary sympathy to make the spectator vitally interested in the outcome of the story. Coupled with this is a lack of suspense and the fact that the story is but a variation of the theme of the actress who is turned down by her lover because he believes she has had improper relations with another man, only to finally discover his error and become reconciled to her.

The best work in the production is done by Edwin Stevens, who is killed early in the film and leaves half his fortune to the girl, which causes all of her trouble.

The Cast

Willow Winters.....Miss DuPont
Leander Sills.....Edwin Stevens
Cleo Twayne.....Eve Southern
Peter Galliner.....Jack Mower

Story by Victoria Galland.
Scenario by Harvey Gates.
Directed by Paul Scardon.
Photographed by Ben Reynolds.
Length, 4,808 Feet.

The Story

Willow Winters, a chorus girl, suddenly leaps to fame, due to the illness of a star. Peter Galliner falls in love with her. Sills, a wealthy friend who admires her fight against temptation, is killed by a former sweetheart, and leaves half his wealth to Willow, instructing his lawyer to handle the matter in such a way as not to bring unjust suspicion on the girl. The lawyer, however, has other plans, and gives the matter publicity with the result that Peter, believes Willow's relations with Sills have been improper, denounces her and leaves town. Willow, under an assumed name, becomes a friend of Peter's mother, and wins her respect. Peter, returning home, is surprised to see her, but still is not convinced. Finally his better nature asserts himself and when she produces proof of her innocence, he refuses to read it, deciding to take her own word for it. Peter and Willow become reconciled and he then goes to thrash the rescally lawyer, the cause of all the trouble.

Program and Exploitation Catchlines:

One of the Screen's Most Beautiful Women in a Charming Romance of Stage Life.

The Brave Fight of a Good Girl Whose Name Is Under a Cloud Because an Admirer Has Left Her a Fortune.

Her Reputation Ruined on a Gallows of Gold, She Fought and Won the Uphill Fight for the Love and Respect of the Man She Loved.

Exploitation Angles: Play up the beauty of the star and put that over, along with the announcement that this is a story of the stage that differs from most.

Newest Reviews and Comments

"Boomerang Bill"

Paramount Picture Featuring Lionel Barrymore Is Entertaining.

Reviewed by Marguerite Kemp.

The commandment, "Thou Shalt Not Steal," is taught with the utmost simplicity, yet effectively, in this Paramount production, featuring Lionel Barrymore. The theme has been handled throughout with a thought to the censors and the result is a feature teaching a moral by giving the life and punishment of a hold-up man which will pass the strictest censorship, yet which retains a decided box office value.

The characterization of Lionel Barrymore as 'Boomerang Bill" is the outstanding feature. Although far removed from the stereotyped crook type, indeed looking more like a placid agriculturist coming in for the stock show when his fall plowing is done, the hard working sub-titles keep the plot moving, carrying out the idea of his nefarious work as hold-up man, while Bill is shown only in his love scenes and buying balloons for unfortunte children. Beginning with his "last trick," which he pulls to secure money for his sweetheart's sick mother, and his prison sentence, Mr. Barrymore's work becomes a vivid repression of feelings, the mad scene being an appalling bit which would have been ghastly in less capable hands.

Marguerite Marsh makes an appealing heroine, and Margaret Seddon plays the mother role with an appreciated minimum of sighs. A word of commendation must be said for Miriam Battista, as the Chinese girl whose love for the renegade is the one consistent bright ray in the picture.

The settings are well done, the all night, one-arm restaurant, the dirty windows of the Chinese laundry, and the ward dance, give splendid bits of atmosphere.

Two instances of bad cutting in the third reel should be eliminated.

The Cast

Boomerang Bill .....Lionel Barrymore
Annie .....Marguerite Marsh
Annie's Mother .....Margaret Seddon
Terrence O'Malley .....Frank Shannon
Tony, the Wop .....Matthew Betts
Chinamen { .....Charlie Fong
{ .....Harry Lee
Chinese Girls { .....Miriam Battista
{ .....Helen Kim

The Story

Terrence O'Malley, a plain clothes man, tells a youngster who faces a great temptation, the story of Boomerang Bill, an ex-hold-up man, now a shoestring peddler.

"Bill drifted into New York from Chicago, seking new fields for his gunman work. His first acquaintance with the Bowery came at a ward dance when he defended Annie from the advances of Tony, the Wop. Later, Annie acknowledged her love for him and he resolved to go straight, after turning one more trick to secure money to send Annie's sick mother to the country. He was caught by O'Malley, and sent to prison. Annie broke her promise to wait for him, marrying to secure a home for herself and mother. In his prison cell, Bill went mad, but later comforted himself with the thought that he may find her unhappy and can take her away on his release from prison. On the contrary, he found her happy with husband, mother and baby. Bill's great hope died, but he adhered to his promise to go straight—finding a meager living by selling shoestrings."

The youngster resists temptation to steal a valuable fur for his sweetheart—Bill's unhappy life has taught a lesson.

Exploitation Angles: Pin most of this on Barrymore, with a hook-up to his unusual character. Play also on the time-tried East Side angle.

"The Ghost City"

Helen Holmes Exploits Her Physical Fearlessness in Picture Made By Associated Photoplays

Reviewed by Mary Kelly.

Essentially a vehicle for Helen Holmes, "The Ghost City" has been constructed so as to exploit her proficiency as a horsewoman and acrobat. Like most features of this type, the psychology of the story is weak at times and the drama, forced, as most of the attention has been directed toward the technique of thrill-production. Admirers of Helen Holmes and vigorous outdoor action will find it much to their taste as the star does some rocky riding, daring jumping and climbing, and engages in several hand-to-hand encounters with men in which she is beaten only after difficulty.

The material might be described as sure but old. The bootlegging industry serves as the background to some of the villainous procedures, the map of a silver mine as the bone of contention, the burning of the shack where hero and heroine are held prisoners, as the spectacular climax and the fistic combat on the edge of the cliff as the final test between the strength of the good man and his evil rival.

The Cast

Nada Mayhew .....Helen Holmes
Desert Meg .....Anne Schaefer
Jim Hendricks .....Leo Maloney
Bob Clark .....Leonard Clapham
Dick Carroll .....Jack Connolly
Adapted from Story "The Girl in Gopher City," by George Rix.
Direction by William Bertram.
Length, Five Reels.

The Story

Nada Mayhew, who is vacationing with her father on the Mexican border, is attracted by a mirage to an untravelled section where she finds a map to a secret silver mine. The rest of the story is taken up with the difficulties she encounters in protecting herself and her new interests from lawless attacks. She wins the love of a construction engineer and with his help she outwits the others.

Program and Exploitation Catchline:

She Fancied She Saw a Secret City in the Wilderness and Followed the Vision and Discovered the Map of a Silver Mine, and Hunted for It, Fought For it and Won it.

Exploitation Angles: Sell them Helen Holmes and tell them it is a miniature serial packed with punches. That will be about all you will need, unless your patrons have forgotten Miss Holmes as one of the first thrill stunters, when it may be necessary to identify her.

Official Urban Movie Chats No. 3

This film is one of action almost throughout, but there are also some "restful shots" that are none the less interesting. In the latter category are pictures of the Yerkes Observatory at Lake Geneva, Wisconsin, where the monster telescope is constantly trained on the heavens in the interest of science.

Among the pictures of action are those showing alligator hunters at their work, diving into the water, and with no weapons capturing with their bare hands the dangerous creatures which live in the lagoons and along the swampy shore. Some desperate battles between man and reptile are pictured. The military maneuvers of Scandanavian soldiers in the deep winter snows are also pictures of hardihood and extreme action. —T. S. daP.

"Chasing the Moon"

Tom Mix's Activities Are Accompanied and Enhanced By Some of the Wittiest Sub-titles Ever Written —A Fox Production.

Reviewed by Mary Kelly.

A Tom Mix fantasy with more rhyme than reason is this, but with a dash and a swing that prevent one from taking it too seriously. It is as if the star had written of his own career as a screen actor, and finding all plots stale, even as the hero in the picture finds all life stale, breaks forth into a wild experience of things that could never happen.

It is up to Tom Mix and the sub-titles to sell this story. It is not a matter of selling his stunts this time, as he engages in practically no new tricks, but his magnetic style of going about the old ones, and the dynamic sub-titles which are the most striking feature of the picture have a big appeal. They reveal a neat twisting of words with a keen sense of comedy, but would make a better impression if they were less frequent, as it is obvious that a rather weak story had been bolstered up by clever sub-titles. Some estimate of the quality of these can be made from the following: (Description of a brainless beauty) "They often come pretty but seldom complete," and "In certain parts of Russia there are 1,000 persons per square mile, and 15,000 per square meal." Ralph Spence is responsible for the titling.

The Cast

Dwight Locke.....Tom Mix
Jane Norworth.....Eva Novak
Milton Norworth.....Wm. Buckley
Velvet Joe.....Sid Jordan
Princess Sonia.....Elsie Danbric
Prince Albert.....Wynn Mace
Scenario by Edward Sedgwick and Tom Mix.
Direction by Edward Sedgwick.
Length, 5,092 Feet.

The Story

Dwight Locke is a blasé millionaire looking for a new thrill. He handles some chemical fluid, is told he is poisoned and that the only antidote is in the hands of a professor who has just sailed for Russia. He sets out on a desperate chase to save his own life, which he has been told will last just thirty days longer. Meanwhile his sweetheart has found that he was not really poisoned and has followed him, hoping to overtake him before he takes the deadly antidote. She succeeds.

Program and Exploitation Catchlines:

He Thought He Was Poisoned—His Sweetheart Found Out He Wasn't—But Already He Was On His Way to Russia for the Only Antidote—He Had Been Sick of Life, But He Found a Few New Thrills On the Way—His Sweetheart Followed—to Save Him From Taking the Antidote, and She Got There Just in Time!

Exploitation Angles: Never mind the story, just sell Tom Mix and add that the story is crazier than the stunts he tries. You can get a kick out of the thirty days to live stunt if you need a pusher.

Official Urban Chats No. 1

Official Urban Movie Chats No. 1 carries a diversified and interesting line of subjects. Among the most amusing are those concerning "Sports and Pastimes," which show fishing for salmon along the banks of a Western stream. One of the interesting details of these "shots" is that showing a bull dog which has learned to dash out into the water and catch and drag back to shore any salmon which has happened to venture into the shallows.

There are also pictures showing experiments in science, nature studies, and films showing workers in various industries at their occupations.—T. S. daP.

Newest Reviews and Comments

"Moran of the Lady Letty"

Distinctive and Rousing Sea Melodrama Made From Norris Novel For Paramount.

Reviewed by Fritz Tidden.

In "Moran of the Lady Letty" there is such a strong combination of selling advantages that exhibitors supplying entertainment provender to any type audience should have no trouble in drawing a gratifying queue before their automatic ticket selling machines. Chief among the magnetic possibilities is probably the drawing power of the leading man, Rudolph Valentino, and the wide popularity of the star, Dorothy Dalton. Not to be forgotten is the fact that it is a picturization of a widely read novel of the same name, written by Frank Norris.

Assuming that a theatre manager is able to capitalize these distinct advantages, he may rest assured that his patronage will suffer no disappointment in having bought its way into the house. "Moran of the Lady Letty" is a rousing sea melodrama that is presented with distinctive artistry from all angles of production, and if not new in basic theme, at least there is something different in the way of characters, as exemplified by "Moran," played by Miss Dalton. There are enough thrills to satisfy the most avid and the suspense may be theatric but is nevertheless effective. The atmosphere is and the characters are carefully portrayed. Valentino gives a performance that will increase his popularity. The star has a difficult role to handle, and she more than meets the requirements.

The Cast

Moran ..... Dorothy Dalton
Ramon Laredo.....Rudolph Valentino
Captain Sternersen.....Charles Brindley
Captain Kitchell.....Walter Long
Nels ..... Emil Jorgenson
Josephine Herrick.....Maude Wayne
Bill Trim.....Cecil Holland
'Chopstick" Charlie.....George Kuwa

Adapted from Novel by Frank Norris.
Scenario by Monte M. Katterjohn.
Directed by George Melford.
Length, 6,360 Feet.

The Story

"Moran of the Lady Letty" tells a dramatic story of the sea, with scenes along the coast of Norway, in Magdalena Bay, Mexico, and along the waterfront of San Francisco. The principal action takes place aboard two sailing vessels, one a trader and the other a smuggling ship, commanded by Captain Kitchell, a murderous ,tyrannical seaman. Ramon Laredo is a society man, who has been shanghaied, and forced to join Kitchell's crew. On the other vessel, which becomes a derelict, is Moran, a girl of the sturdy, rough, seafaring type. Kitchell finds the derelict, Moran is carried aboard by Ramon, and from then on ensues a series of exciting events that for the most part embrace a continued fight for the sailor girl, with Laredo the justifiable winner in the end.

Exploitation Angles: Sell the two stars, getting all you possibly can out of this combination of box office benefactors. Then sell it as a melodrama done by artists instead of the ten-twenty-thirty type of players.

"Hunting the Hawk"

William Courtleigh and Marguerite Snow are the stars of this Pathe Playlet now reissued in three reels, cut down from its original five-reel form. It is a mystery story involving crooks and the secret service, involving a chase after an international jewel thief. The action is rapid and the question as to which of two characters is "The Hawk" is maintained until the last, however the manner in which the mystery is sustained has been overdone, with the effect of misleading the spectators, as no explanation is given as to why the detective should take the jewels from the safe and make a spectacular escape only to return and confront the real criminal. The story involves a girl whose father is charged with making counterfeit plates, in seeking to help him get away she believes she has killed one of the secret service men, after marrying one of the men without knowing he is a counterfeiter. Leaving her husband when she discovers his real identity she later falls in love with another man. Circumstances lead her to believe that he is "The Hawk," but it develops that it is a secret service man and that the "Hawk" is her former husband, who is slain in revenge by one of the gang. The costuming shows that this picture was made some time ago, and the technique is not up to the present standard. —C. S. S.

"Tillie"

Realart's Production of "Tillie, a Mennonite Maid," a Work of Cinematographic Art.

Reviewed by J. M. Shellman.

A cameo of cinematographic art aptly describes "Tillie," the Realart production from the well-known play and novel, "Tillie, a Mennonite Maid," starring Mary Miles Minter.

The character portrayal of Tillie by Miss Minter is natural, forceful and convincing. She lives the part of the Mennonite maid, who is imbued with a light, gay, youthful spirit in love with life, but forced to relinquish everything she loves due to the narrow-minded bigotry of her father and the people by whom she is surrounded.

Every member of the cast, from the leading player to the actors, who portrayed the two tramps, has made each part shine, and Lucien Littlefield's work is particularly good.

Alice Eyton has written a well connected, smooth running scenario; Frank Urson has directed the picture with an extraordinary insight, bringing out the latent qualities out of the actors and emphasizing telling situations. Lighting effects which are a delight to the eyes; photography subdued and beautiful, describes the work done by Allen Davey. The titling is clear and effective and the art work great.

This picture should prove of great box office value wherever it is shown in the largest to the smallest houses. While essentially of the subdued and tense dramatic variety, the scintillating humorous touches throughout relieves, yet heightens, its vividness.

At the time it was reviewed the audience was pleased and delighted with it. It is a picture which should gain patronage as it runs, as the people go out pleased with it, which implies word of mouth advertising.

The Cast

Tillie.....Mary Miles Minter
Jacob Getz.....Noah Beery
Little Sister Sallie.....Marie Treboal
Doc Weaver.....Lucien Littlefield
Sarah Oberholtzer.....Lillian Leighton
Lawyer Blentz.....Ashley Cooper
Absalom Pluntz.....Robert Anderson
Louise Wangermagel.....Virginia Adair
Jack Fairchilds.....Allen Forrest

Adapted from Story by Helen R. Martin and Play by Frank Howe.
Scenario by Alice Eyton.
Direction by Frank Urson.
Photographed by Allen Davey.
Length, 5,125 Feet.

The Story

Tillie is a drudge on her uncle's farm in Pennsylvania. According to the terms of an old lady's will, she is to receive a rich legacy providing she becomes a Mennonite before her eighteenth birthday. Some of the villagers learn of this and try various schemes to cheat her out of what is coming to her. The arrival of a mysterious young lawyer, however, upsets their plans and brings happiness to Tillie, in more than one way.

Program and Exploitation Catchlines:

Girls—If Your Father is Miserly and a Religious Fanatic and Wants You to Be a Frump, Then See How Tillie Outwitted Her Dad—Mary Miles Minter at Her Best—and That's Saying a Lot!

Exploitation Angles: Play this on Miss Minter's name, suggesting the story to tell that it has a new theme, but doing your banking on the personality of the star.

"Too Much Married"

An Associated Photoplays Farce That Stars Mary Anderson In a Hilarious Role.

Reviewed by Roger Ferri.

A. H. Woods is the father of bedroom and wayward bride farces, but he overlooked Florence Bolles' hiliarity, which was borrowed for cinematographic entertainment under the title, "Too Much Married," which really doesn't do the tale that is unfolded any justice. Although one is led to suspect some sort of tangle when it is disclosed that there has been an elopement, the plot is so cleverly handled by the director that one comfortably sits back into his seat anxiously awaiting developments, hoping against hope that something original or new will be unfolded.

"Too Much Married" will make you laugh, but if you expect anything new in the line of farces you will be disappointed. And, yet, there is that touch of directorial ingenuity that makes for worth-while entertainment.

Mary Anderson, who is rightfully starred, makes the character of the blushing, timid and ever suspicious bride a refreshing one. Mary has her own ideas concerning a bride's behavior and one can not help but hope that they all were as cute and decorous as she makes Betty Colford. Roscoe Karnes as the groom is hard luck personified, but he portrays a difficult role in satisfactory fashion, while Jack Connolly as Bill Trevor gives an interesting study of the art of screen acting.

The Cast

Betty Colford.....Mary Anderson
Bob Holiday.....Roscoe Karnes
William Trevor.....Jack Connolly
Mrs. DeCourcey.....Mathilde Brundage
Detective ..... Ben Lewis
Mrs. Wm. Trevor.....Carmen Phillips
Mrs. Peter Gulp.....Lillian Elliott
Peter Gulp.....Bert Woodruff

Story by Florence Bolles.
Scenario by John W. Grey.
Directed by Scott Dunlap.
Photographed by Steve Norton.
Length, 5 Reels.

The Story

Betty and Bob, guests at the brilliant DeCourcey-Varnay wedding, suddenly decide to elope. Bob slips away to make accommodations at a nearby Inn, where they plan to spend a honeymoon. Betty prepares to join him, but is halted by a detective who demands to know the contents of her bag. She refuses, but is told by the sleuth that a necklace belonging to the bride had been stolen. She opens the bag, but Billy Trevor, standing nearby, stoops to help the young woman, dropping a handkerchief into the bag. He offers to accompany Betty to the station. The detective allows Betty to go, but holds Billy, who escapes and arrives at the Inn before the girl and Bob, who had figured in an automobile accident and taken to the hospital. Developments show that Billy had dropped the necklace in the bag and tries in vain to regain it, these efforts resulting in a series of complications. Finally Bob arrives and the bride is saved from further humiliation and embarrassment, while Billy makes a confession that exonerates everybody.

Program and Exploitation Catchlines:

Betty Colford Found That Marriage Was Indeed a Gamble—What Would You Do If You Had to Introduce a Stranger as Your Husband? She Went to Meet Her Husband, But Found a Stranger in Her Room.

Newest Reviews and Comments

"Julius Caesar"

Once a Masterpiece Always a Masterpiece —Describes George Kleine's Film Starring Anthony Novelli.

Reviewed by Mary Kelly.

The developments of the past seven years in film production have failed to overshadow the beauty and art of a picture that once stood and always will stand for the best that the screen can give. "Julius Caesar" is such a picture, and as such, is recognized by MOVING PICTURE WORLD as worthy of repeated mention and commendation. (A review was previously published in the issue of November 21, 1914.) The present version is some two reels shorter than the first and has been subjected to a few changes in the matter of editing.

Space limitations forbid an exhaustive description of the splendor of this classic. It can only be suggested by a few references to the integrity of the production as a whole, in its relation to moments of great history, the seriousness of the acting, stupendousness of the cast and nobility of the material appointments. It depicts the political situation in ancient Rome, the glory and egotism of Caesar, the treacheries of his enemies and magnificence of his warfare in a way that is vivid and intensely interesting. Anthony Novelli's "Julius Caesar" is an achievement of strength and art, and thanks partly to expert directing, every other important characterizations, too, is superior.

The Cast

Julius Caesar.....Anthony Novelli
Marc Anthony.....Michaelo Valenzano
Cato ..... A. Mastriepetri
Brutus ..... Gaetano Ricciardi
Pompey ..... Ignazio Lupi
Vercingetorix ..... G. Umberto
Cornelia.....Matilde di Marzio

Directed by Alberto Guazzoni.
Length, 5,748 Feet.

The Story

The life of Caesar between the years of 83 B. C. and 44 B. C. forms the basis of the story. His love for Cornelia and their marriage, followed almost immediately by a separation due to the interference of Sulla, dictator of Rome at the time, then his political rise, his advantageous marriage with Calpurnia, his conquest of Gaul and finally the conspiracy against him resulting in his death are the principal events pictured.

Program and Exploitation Catchlines:

A Glorious Reproduction of a Life That Was Crowded With Drama—the Love Story, Political Progress and Militarism of Caesar—a Fascinating Chapter of History Enacted by a Stupendous Cast.

Exploitation Angles: Tell frankly that this is a revival, slightly shortened and made up-to-date with titles in the new manner. Play hard on the fact that the really great play will stand the test of time.

"The Dog and the Thief"

Here is another of Paul Terry's animated cartoon fables based on the sayings of Aesop. This time he has selected the moral "Beware of Strangers Bearing Gifts" and shows a dog as a guard over a farmer's flock of ducks, while a fox is the thief. When the fox fails to get one of the ducks, he tries to bribe the dog with a bone, but is soundly trounced for his attempt. This cartoon is well up to the standard of the others of the series, and is filled with Mr. Terry's clever humorous touches.—C. S. S.

"Rich Man, Poor Man"

Paul Parrott, Ethel Broadhurst and "Sunshine Sammy" are the most prominent players in this single-reel Hal Roach comedy distributed by Pathe. It contains some good laughs and is about on the standard with the former comedies in which these players have appeared together. The story revolves around a rich girl who wants to marry a poor man. Falling in love with the janitor, she is shocked to meet him at a swell ball. She finally learns that he is only masquerading as a celebrity who was unable to appear and everything is straightened out satisfactorily.—C. S. S.

"Taking Chances"

A Cyclonic Knockabout Comedian Furnishes Acrobatic Thrills In This State Righter.

Reviewed by Roger Ferri.

Richard Talmadge made his bow in "The Unknown," reviewed exclusively by this publication about six weeks ago. At that time this writer stated that "Dick" was one of the cleverest knockabouts flashed on the silver sheet. He is convinced more than ever that in this fearless, reckless young man there is the making of a big box office asset. He has a carefree, bold manner that, mingled with a rare personality, will endear him to most moving picture enthusiasts. But he must be exploited carefully and systematically.

His second vehicle, "Taking Chances," produced by Phil Goldstone, is a series of acrobatic feats held up by an old theme, which is well handled. The story without the personality of this star, if left on its own merit, would fall flat. But the presence of Talmadge not only arrests the spectator's attention and holds it undividedly, but injects into the story an entertainment value that can be capitalized. There are one or two absurd situations, but these are quickly forgotten and overlooked because of the rapid succession of escapades in which a miss seemingly would have meant instant death.

Richard Talmadge is given the support of a hard-working company, led by Zella Gray, who makes a petite and lovable heroine. Scenically, "Taking Chances" is a gem. There are some splendid shots. The direction is flawless. All in all, "Taking Chances" is a safe bet for any enterprising showman who isn't afraid to spend money exploiting a worthwhile star who in time will command the best there is to be had at the box office.

The Cast

By Himself.....Richard Talmadge
Mildred Arlington.....Zella Gray
Jose Borquez.....Elmer Dewey
James Arlington.....Percy Challenger

Adapted from the Story, "Vim, Vigor and Vitality."
Directed by Grover Jones.
Photographed by Harry Fowler.
Length, 5 Reels.

The Story

Richard Talmadge, a book salesman, not only sells James Arlington, a capitalist, a volume of his firm's latest novel, but also talks himself into a position as private secretary to the millionaire. He falls in love with his daughter, whose hand is sought by Jose Borquez. The latter is scheming with a number of financiers to gain control of a corporation headed by Arlington. He plans a cruise and invites Arlington and his daughter to go along as his guests. At a ball prior to the departure of the party, Dick overhears a conspiracy in which Borquez plays a leading part. It is planned to keep Arlington away from New York so that the "bulls" can wash him out financially. Richard is kidnapped, but after a series of adventures he not only overtakes the party but subjects Borquez to a severe punishment and wins the hand of Miss Arlington.

Program and Exploitation Catchlines:

"Dick" Talmadge, the Cyclonic Star, in a Tale of Wall Street and Revolutionary Mexico—a Story in Which a Book Salesman Conquers Wall Street and Bolshevistic Mexicans.

Exploitation Angles: Sell on the star and his vivid performances.

"Welcome to Our City"

Farce With Maclyn Arbuckle Has Every Reason For Success—Produced by S. A. Pictures Corporation.

Reviewed by Mary Kelly.

"Welcome to Our City" is a comedy-drama that can be recommended without reservations to any exhibitor desirous of securing first-class farce entertainment. The original material is charged with the keenest sort of humor, the continuity is excellent and the direction has successfully brought out the many delicious situations. To continue in praise, the performance of the star, Maclyn Arbuckle, and the rest of the cast as well, is delightful.

It is difficult to say which are funnier—the situations or the characterizations, so consistently amusing is the whole. It is a treatment of married men's dilemmas, and in particular of one who was innocent but too chivalrous. Everyone conspires to "frame" him and when it is accomplished, he spends the rest of the picture in trying to keep the truth from his wife. The picture is an unusual success because the humor is apparently inexhaustible. one laugh leading to another with amazing cleverness. In addition to Maclyn Arbuckle's acting, the roles of the temperamental professor and captain from the South Seas are handled in a way that is exceptionally good.

The Cast

Jim Scott.....Maclyn Arbuckle
Geraldine.....Bessie Emerick
Luigi ..... Fred Dalton
Agnes Scott.....Bessie Wharton
Richard Scott.....Jack Crosby
Eleanor Scott .....Gertrude Robinson
Bert Scott.....Charles Holleman
Dolly ..... Joyce Fair
The Maid.....Gene Baker

Adapted from the play by George V. Hobart.
Scenario by Basil Dickey.
Directed by Robert Townley.
Length, 5,100 Feet.

The Story

Jim Scott on a visit to New York with his wife, steals out one evening for a little adventure and meets a young lady who is weeping. His efforts to assist her result in the arrest of both, and a number of embarrassing complications that threaten Jim's marital happiness. It turns out that the whole experience was a "frame up"—an effort on the part of Jim's son to force Jim to consent to his marrying a chorus girl.

Program and Exploitation Catchlines:

Just Because He Had a Soft Heart and Assisted a Weeping Lady—He Fell Out With His Wife, Got Quarantined for Smallpox, Lost Ten Thousand Dollars and Was Almost Murdered by a Jealous Husband!

Exploitation Angles: Play up the caption as a catchphrase ,and sell this as a terrible warning to married men who go to the big city. That will suggest enough of the story to gain interest. A good street stunt would be to put out a weeping girl who would hand out cards to all who offered assistance.

"Why Adam Walked the Floor"

This should be a popular leaf from Tony Sarg's Almanac, especially with men. Its appeal to women is perhaps not such a certainty, as there is something typically masculine about the humor and the general motive of the subject. The pleasures of amusing the baby at midnight have been cleverly satirized. Reverting back to the days of Adam and Eve and Cain, the sufferings of the first father have been graphically sketched, not entirely without risque touches. Papa Adam had his compensation, however, at such moments as when an unknown maid from nowhere, dressed a la South Sea Isles, danced for him, although the giraffe nearly swallowed the baby while he watched.—M. K.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus of reviews appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. Unless otherwise specified, all subjects are five-reel dramas. For pictures previously released refer to Index in last issues for February, April, June, August, October and December.

ARROW

Features

The Star Reporter.
The Stranger in Canyon Valley.
Dangerous Paths (Neva Gerber). R-948.
The Yankee Go-Getter (Neva Gerber).
God's Country and the Law (Curwood Productions).
Screenart Series.
The Broken Spur (Jack Hoxie). R-321.
Five Westerns starring Roy Stewart and Marjorie Daw.
Six Jack Hoxie Features.
Five Society Dramas starring Neva Gerber.
Nan of the North (Ann Little).
Fifty-two Two-Reel Comedies.
Love, Hate and a Woman (Grace Davison). R-587. Dec. 3.
The Girl from Porcupine (Six Reels). R-712. Dec. 10. (C-849. Dec. 17).
Dead or Alive (Jack Hoxie). (C-1120. Dec. 31).
Ten Nights in a Barroom (R-312. Jan. 21).

Serials

The Blue Fox (Anna Little). R-539.
Thunderbolt Jack (Jack Hoxie).

Comedies

Eighteen Single Reel Spotlights (Violet Joy and Billy Fletcher).
Fourteen Two-Reel Broadway (Eddie Barry, Harry Gribbon, Helen Darling).
Twelve Two-Reel Cruelywed (Lillie Leslie, Paul Wiegel).
Twelve Two-Reel Speed (Neely Edwards, Charlotte Merriam).
Fourteen Two-Reel Mirthquakes (Bobby Burns).

ASSO. EXHIBITORS

FEATURES

What Women Will Do (Anna Q. Nilsson).
The Rider of King Log (Special). C-495.
The Road to London (Bryant Washburn). R-642; C-47.
Handle With Care. R-553. Feb. 4.

HAROLD LLOYD COMEDIES
(Two Reels Each)

Now or Never.
Among Those Present.
Never Weaken. R-946.
A Sailor Made Man. R-590. Dec. 3. C-705. Dec. 10.

PLAYGOERS' PICTURES

The Family Closet.
Discontented Wives.
The Ruse of the Rattler (R-429. Jan. 28).
Anne of Little Smoky (R-427. Jan. 28).
Reckless Chances (R-429. Jan. 28).

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).
Battle of Jutland (Three Reels). R-586. Dec. 3.

Selig-Rork
(Two Reels Each)

The Ne'er to Return Road. R-808.
The White Mouse. R-96.

Christie Comedies
(Two Reels)

No Parking (R-853. Dec. 17).
One Stormy Knight (R-205. Jan. 14).

Torchy Comedies

Torchy Takes a Chance. (R-115. Jan. 7).
Battlin' Torchy (R-429. Jan. 28).

Mermaid Comedies

Free and Easy.
Rolling Stones. R-1126. Dec. 31).
Step This Way. (R-552. Feb. 4.

Vanity Comedies

Eat and Be Happy.
Paying Patients.

Robert C. Bruce Series

Unknown Switzerland (R-1129. Dec. 31).
Bonnets of Aunergne (R-112. Jan. 7).
And Women Must Weep. (R-662. Feb. 11).

Chester Outing Scenics

Save Your Carfare.
No More Gasoline.

Gayety Comedies

Oh! Brother.
Say Uncle.

Chester Screenics

From Dear to Dam.
Buzz-z-.
New Wine in Old Bottles.
Old Moose Trails.

Miscellaneous.

The Crater of Mt. Katmai.
Could Columbus Discover An American.

Punch

Country Chickens. (R-115. Jan. 7).
A Rural Cindarella. R-217.

Chester Comedies

Snooky's Fresh Helr.
The Last Hops.

Sketchografs

Seeing Greenwich Village.
What's the Limit? (One Reel).

Cinal (Slow Speed)

Annette Kellerman in High Diving.
The Manly Art of Self Defense.

Campbell Comedies

Assorted Heroes (R-853. Dec. 17).
Schoolday Love (R-426. Jan. 28).
Monkey Shines. (R-662. Feb. 11).

Toonerville Comedies

The Skipper's Last Resort (Two Reels).

World Wanderings

Let's Go—to the South Seas (One Reel).

FAMOUS PLAYERS-LASKY

October

Experience (George Fitzmaurice Production). 6,560 Ft. R-827; C-49.
After the Show (Wm. DeMille Production). 5,884 Ft. R-810; C-895.
Beyond (Ethel Clayton). 5,248 Ft. R-219; C-397.
Three Word Brand (W. S. Hart). 6,638 Ft. R-694; C-759.
Peter Ibbetson (Wallace Reid and Elsie Ferguson). R-1074; C-159.

November

Ladies Must Live (Tucker Production). 7,482 Ft. R-714. Dec. 10. C-849. Dec. 17).
The Bonnie Brier Bush (Crisp Production). 4,622 Ft.
The Sheik (Melford Production). 6,579 Ft. R-336. Vol. 53, P. 397.
The Call of the North (Jack Holt). 4,823 Ft. R-715. Dec. 10. (C-849. Dec. 17).
Enchantment (Marion Davies). 6,982 Ft. R-219; C-289.

December

Exit—the Vamp (Ethel Clayton). 4,545 Ft. R-428. Jan. 28.
Get-Rich-Quick Wallingford (Cosmopolitan Production. 7,381 Ft. (R-855. Dec. 17.) (C-108. Jan. 7).
Don't Tell Everything (Reid-Swanson-Dexter). 4,939 Ft. (R-981. Dec. 24). C-1120. Dec. 31).
Just Around the Corner (Cosmopolitan Production). R-206. Jan. 14. (C-312. Jan. 21).
White Oak (Wm. S. Hart). R-1,077; C-289. 6,208 Ft.
The Little Minister (Betty Compson). R-112. Jan. 7. C-202. Jan. 14.
Under the Lash (Gloria Swanson). R-218; C-289. 5,675 Ft.
The Bonnie Brier Bush (Donald Crisp Production). R-714. Dec. 10. (C-849. Dec. 17).
Fool's Paradise (DeMille Production). R-982. Dec. 24. (C-1120. Dec. 31).
Three Live Ghosts (Fitzmaurice Production). R-207. Jan. 14. (C-312. Jan. 21).
The Bride's Play (Marion Davies). R-330. Jan. 21.

January

Rent Free (Wallace Reid). R-116, Jan. 7. C-202, Jan. 14. 4661 feet.
Miss Lula Bett (Wm. De Mille, prod.). 5,904 feet. R-1126, Dec. 21. C-108, Jan. 7.
Back Pay (Cosmopolitan prod.). 6460 feet.
A Prince There Was (Thomas Meighan). 5,533 feet. R-587. C-705, Dec. 10.
The Lane That Had No Turning (Agnes Ayres). 4,892 feet. R-318. Jan. 21. C-546. Feb. 4
The Bride's Play (Cosmopolitan, Marion Davies. 6,476 feet. R-321, Jan. 21.
Three Live Ghosts (Fitzmaurice prod.). 5,784 feet. R-217. Jan. 14.
The Law and the Woman (Betty Compson). R-426. Jan. 28. C-546. Feb. 4.
The Last Payment (Pola Negri). R-431. Jan. 28. (C-656. Feb. 11).
Saturday Night. R-550. Feb. 4. (C-656. Feb. 11).
One Glorious Day (Will Rogers). (R-665. Feb. 11).

BURTON HOLMES
(One Reel Each)

Rural Java.
Santa Fe—the City Different.
Seeing San Marino.
Watching the Wayands. R-1128. Dec. 31).
In Old Granada (R-425. Jan. 28).
A Fairy Foreland. R-320. Jan. 21.
Stamboul (R-427. Jan. 28).
Along the Rio Grande.
At the Damascus Gate.
Lake Maggiori.
First Families of America.

PARAMOUNT MAGAZINE

Issued Weekly (One Reel Each—Contains Magazine Subjects and Cartoon).

REALART PICTURES

Moonlight and Honeysuckle (Mary Miles Minter). R-830; C-885.
Don't Call Me Little Girl (Mary Miles Minter). R-113; C-291.
A Private Scandal (May McAvoy). R-847; C-291.
The March Hare (Bebe Daniels). R-538; C-695.
A Heart to Let (Justine Johnston). R-636; C-695.
Little Italy (Alice Brady). R-539; C-695.
Her Sturdy Oak (Wanda Hawley). R-828; C-885.
One Wild Week (Bebe Daniels). R-451.
The Land of Hope (Alice Brady). R-114. C-695.

SEASON 1921-1922

Room and Board (Constance Binney). R-319; C-273.
Her Winning Way (Mary Miles Minter). R-576; C-649.
Everything for Sale (May McAvoy). R-945; C-1023.
Dawn of the East (Alice Brady). R-945; C-1023.
The Case of Becky (Constance Binney). R-947; C-1023.
The Speed Girl (Bebe Daniels). R-457. Nov. 26. C-581. Dec. 3.
Morals (May McAvoy). R-114. Jan. 7. (C-656. Feb. 11).
First Love (Constance Binney). R-204. Jan. 14. (C-656. Feb. 11).
The Love Charm (Wanda Hawley). R-205. Jan. 14. (C-656. Feb. 11).
Hush Money (Alice Brady). R-319. Jan. 21. C-546. Feb. 4.
Too Much Wife (Wanda Hawley). 4,227 feet. R-317, Jan. 21.
Nancy From Nowhere (Bebe Daniels). R-665. Feb. 11).
Tillie (Mary Miles Minter).
A Virginia Courtship. R-551. Feb. 4. C-656. Feb. 11.

FEDERATED EXCHANGES

Screen Snapshots.
Joe Rock Comedies (1 reel).

SPECIALS

Dangerous Toys. R; Vol. 49, P. 989.
Good-Bad Wife.
Heidi of the Alps. (Prizma).

MONTE BANKS COMEDIES

Squirrel Food. R-692.
Fresh Air. R-811.
Cleaned and Dry. R-219.

HALLROOM COMEDIES
(Two Reels)

Beach Nuts.
At Your Service.
Matinee Idols.

SERIAL

Miracles of the Jungle.

CHESTER COMEDIES

Snooky's Twin Troubles (Two Reels). R-330.
Snooky's Labor Lost. (Two Reels).

FIRST NATIONAL

Toonerville's Fire Brigade (Two Reels). R-880.
Wedding Bells (Constance Talmadge. R-930; C-397.
Serenade (R. A. Walsh Production). R-320; C-397.
Wife Against Wife (Whitman Bennett Production). R-552. Feb. 4.
One Arabian Night (Pola Negri). R-574; C-759.

Note—Refer to top of page for explanation of reference marks

CURRENT FILM RELEASE DATES

The Child Thou Gavest Me (Stahl Production). 6,091 Ft. R-943.
Woman's Place (Constance Talmadge). 5,645 Ft. R-1075; C-47.
Two Minutes to Go (Charles Ray). R-96; C-159.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P. 392; C-R, P. 668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P. 390; C-R, P. 668; Ex. Vol. 49, P. 55, 155, 158.
The Wonderful Thing (Norma Talmadge). R-458. Nov. 26. C-581. Dec. 3.
Tol'able David (Richard Barthelmess). R-589. Dec. 3. (C-849. Dec. 17).
Stranger Than Fiction (Katherine MacDonald). R-705. Dec. 10. C-976. Dec. 24.
The Lotus Eater (John Barrymore). R-715. Dec. 10. (C-849. Dec. 17).
All for a Woman (Foreign Film). R-855. Dec. 17. C-1120. Dec. 31. C-202. Jan. 14.
Love Never Dies. R-854. Dec. 17. C-976. Dec. 24.
R. S. V. P. (Charles Ray). R-982. Dec. 24. C-1120. Dec. 31.
Stardust (Hope Hampton). R-1126. Dec. 31. C-108. Jan. 7.
My Boy (Jackie Coogan). R-112. Jan. 7. C-202. Jan. 14.
Playthings of Destiny (Anita Stewart). C-202. Jan. 14.
The Invisible Fear (Anita Stewart). R-430. Jan. 28.
Her Social Value (Katherine MacDonald). R-426. Jan. 28.
My Lady Friends (Mr. and Mrs. Carter DeHaven).
Alf's Button (Special).
Polly of the Follies (Constance Talmadge).
Her Mad Bargain (Anita Stewart).
Woman's Side (Katherine MacDonald).
Love's Redemption (Norma Talmadge). R-321. Jan. 21.
The Beautiful Liar (Katherine MacDonald). (R-664. Feb. 11).
The Song of Life (Stahl Production).
Kindred of the Dust (Walsh Production). (R-661. Feb. 11).
The Rosary (Selig-Rork).
The Barnstormer (Charles Ray).

ASSOCIATED PRODUCERS
RELEASED THROUGH FIRST NATIONAL

Blind Hearts (Hobart Bosworth). R-1076; C-159.
The Silent Call. R-549. Nov. 26. C-531. Dec. 3.
The Sea Lion (Bosworth). R-317. Jan. 21. (C-656. Feb. 11).

THOMAS H. INCE PRODUCTIONS

Mother O' Mine. R-747; C-47.
Cup of Life. R-318; C-397.
Hail the Woman (R-203. Jan. 14), (C-312. Jan. 21).

J. PARKER READ, JR.

I Am Guilty (Louise Glaum). R-85; C-149.
Greater Than Love. R-829; C-885.

ALLAN DWAN PRODUCTIONS

A Broken Doll. R-751.
The Sin of Martha Queed (Six Reels). R-710. Dec. 10. (C-1120. Dec. 31).

MAURICE TOURNEUR PRODUCTIONS

The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons. R-114; C-189.

MACK SENNETT PRODUCTIONS

Molly O (Mabel Normand). R-587. Dec. 3. C-705. Dec. 10.
By Heck. R-322. Jan. 21.
Be Reasonable (R-426. Jan. 28).
Bright Eyes (R-427. Jan. 28).

J. L. FROTHINGHAM

The Ten Dollar Raise. R-323; C-387.
Pilgrims of the Night. R-831; C-385.
Shattered Idols.

FOX FILM CORP.

SPECIAL

Over the Hill. 10,700 Ft. R; Vol. 46, P-623.
A Connecticut Yankee in King Arthur's Court. 7,600 Ft. R; Vol. 48, P-805; C; Vol. 49, P-135.
Shame. 8,200 Ft. R-789; C-885.
Perjury. 7,400 Ft. R-932; C-273.
Footfalls (Tyrone Power). R-448; C-649.
The Last Trail. R-555. Feb. 4.
The Queen of Sheba. 9,559 Ft. Vol. 49. R-879; C-947.

WILLIAM FARNUM

His Greatest Sacrifice. R-205; C-267. 6,500 Ft.

PEARL WHITE

Beyond Price. R-326.

TOM MIX

Trailin'. (R-113. Jan. 7. C-202. Jan. 14).
The Rough Diamond. R-217; C-289.
Sky High (R-1126. Dec. 31. C-108. Jan. 7).

DUSTIN FARNUM

The Primal Law. R-575; C-759.
The Devil Within. 5,997 Ft. R-583. Dec. 3. C-705. Dec. 10.

BUCK JONES

Bar Nothing. 4,311 Ft. R-809.
Riding With Death. R-456. Nov. 26. C-581. Dec. 3.

WILLIAM RUSSELL

The Lady from Longacre.
The Roof Tree (R-113. Jan. 7. C-202. Jan. 14).
Desert Blossoms (R-116. Jan. 7. C-202. Jan. 14.
The Strength of the Pines. R-551. Feb. 4.

SHIRLEY MASON

Queenie. 5,174 Ft. R-693; C-759.
Jackie. (R-1128. Dec. 31. C-202. Jan. 14).
Little Miss Smiles (R-428. Jan. 28). (C-656. Feb. 11).

TWENTIETH CENTURY BRAND

Cinderella of the Hills (Barbara Bedford). R-95; C-159.
Bucking the Line (Maurice Flynn). R-336; C-397. Nov. 26.
The Jolt (Murphy-Walker). R-456. Nov. 26. (C-1120. Dec. 31).
Whatever She Wants (Eileen Percy). R-981. Dec. 24. (C-1120. Dec. 31).
Gleam O' Dawn (Barbara Bedford). R-206. Jan. 14. C-546. Feb. 4.
Winning With Wits (Barbara Bedford). R-318. Jan. 21.

SERIALS

Fantomas (Twenty Episodes). R; Vol. 48, P-215.
Smiles Are Trumps (Maurice Flynn). (R-662. Feb. 11).

CLYDE COOK
(Two Reels Each)

The Sailor.
The Toreador. R-446.
The Chauffeur. (R-115. Jan. 7).

AL ST. JOHN SERIES
(Two Reels Each)

The Happy Pest.
The Indian.
Fool Days. (R-980. Dec. 24.)

MUTT AND JEFF CARTOONS
(One Reel Each)

Fast Freight.
The Stolen Snooze.
Getting Ahead.
Bony Parts.

SUNSHINE COMEDIES
(Two Reels Each)

Try and Get It. R-318. Jan. 21.
False Alarm (R-429. Jan. 28).
Hold the Line. R-553. Feb. 4.
Please Be Careful. (R-662. Feb. 11).
School Days. (R-663. Feb. 11).

GOLDWYN

Boys Will Be Boys (Will Rogers). R-208.
An Unwilling Hero (Will Rogers). C-739; R-440.
Beating the Game (Tom Moore). 5,053 Ft. R-448; C-529.

SEASON 1921-1922

Theodora (Italian Spectacle). 10,000 Ft. R-1073. R-47.
All's Fair in Love. 4,979 Ft. (C-397. Nov. 26.)
Ace of Hearts. 5,884 Ft. (R-94; C-705. Dec. 10).
For Those We Love. 5,752 Ft. (R-853. Dec. 17. C-976. Dec. 24).
Invisible Power (6,613 Ft.). R-694; C-759.
Dangerous Curve Ahead (5,551 Ft.). R-810; C-895.
The Old Nest (7,899 Ft.).
From the Ground Up (Tom Moore). R-948; C-47.
Doubling for Romeo (Will Rogers). R-95; C-159.
Pardon My French (Vivian Martin). 5,620 Ft. R-113. Jan. 7. C-202. Jan. 14.
The Grim Comedian (Rita Weiman). 5,509 Ft. R-553. Feb. 4. (C-656. Feb. 11).
Poverty of Riches (Leroy Scott). 5,641 Ft. (R-589. Dec. 3. C-849. Dec. 17).
The Man from Lost River (Katherine N Burt). 5,693 Ft. R-429. Jan. 28. (C-656. Feb. 11).
A Poor Relation (Will Rogers). 4,609 Ft
From the Ground Up (Tom Moore). 4,495 Ft.
The Night Rose (Leroy Scott). 5,630 Ft.
Be My Wife (Max Linder). 4,470 Ft. R-750; C-163.
The Sin Flood (Special). R-317. Jan. 21.
Grand Larceny. R-552. Feb. 4.
The Glorious Fool. 5,392 Ft.
Man With Two Mothers.
His Back Against the Wall. 4,680 Ft.
Watch Your Step.
The Wallflower. 5,228 Ft.
The Night Rose. R-660. Feb. 11.

W·W·HODKINSON

French Heels (Irene Castle). R-554. Feb. 4. (C-656. Feb. 11).

WARD LASCELLE

Rip Van Winkle (Thomas Jefferson). R-1074. C-397. Nov. 26.

WINNIPEG PRODUCTIONS

God's Crucible (All Star). R-319; C-529.
Cameron of the Royal Mounted. R-321. Jan. 21. C-546. Feb. 4.

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.
A Certain Rich Man. R-809; C-895.

ZANE GREY PICTURES, INC.

The Man of the Forest. R-434; C-603.
The Mysterious Rider. R-1075; C-47.

ROBERT BRUNTON PRODUCTIONS

The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

IRVIN V. WILLAT PRODUCTIONS

The Face of the World. R-538; C-539.
Fifty Candles. (R-980. Dec. 24. C-202. Jan. 14).

J. L. FROTHINGHAM PRODUCTIONS

The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

ROCKETT FILM CORPORATION

The Truant Husband.
Keeping Up With Lizzie (Enid Bennett). R-324; C-387.

HUGO BALLIN

The Journey's End. R-113; C-589.
Jane Eyre. R-948; C-47.

RENCO FILM CORPORATION

Lavender and Old Lace. R-92; C-149.
At the Sign of the Jack O'Lantern (R-426. Jan. 28). (C-656. Feb. 11).

TRIART PRODUCTIONS

The Beggar Maid (Mary Astor—Two Reels).
The Bashful Suitor (R-1127. Dec. 31).

DIAL FILM CORPORATION

The Light in the Clearing. 7,000 Ft. (C-715. Dec. 10. C-849. Dec. 17).

METRO

The Man Who (Bert Lytell). R-438; C-589.
Life's Darn Funny (Viola Dana). R-634; C-695.
Big Game (May Allison—Six Reels). R-829; C-49.
A Trip to Paradise (Bert Lytell—Six Reels). R-92.
The Match Breaker (Viola Dana). R-93; C-163.
The Infamous Miss Revell (Alice Lake). R-209; C-529.
There Are No Villains (Viola Dana). R-94; C-163.
Alias Ladyfingers (Bert Lytell). R-944; C-1023.
The Hole in the Wall (Alice Lake). R-588. Dec. 3. C-849. Dec. 17.
The Idle Rich (Bert Lytell).
Fightin' Mad (Six Reels). R-588. Dec. 3. C-705. Dec. 10.
The Fourteenth Lover (Viola Dana). C-705. Dec. 10.
The Golden Gift (Alice Lake). R-711. Dec. 10. C-1120. Dec. 31).
Glass Houses (Viola Dana).
The Right That Failed (Bert Lytell). R-854. Dec. 17. C-976. Dec. 24.

NAZIMOVA PRODUCTIONS

Camille. R-446; C-539.

S-L PRODUCTIONS

Garments of Truth (Gareth Hughes—Six Reels). R-209; C-397.
The Hunch (Gareth Hughes—Six Reels). R-944; C-1023.
Little Eva Ascends (Gareth Hughes). R-713. Dec. 10. C-849. Dec. 17.
Stay Home (Gareth Hughes).
I Can Explain (Gareth Hughes).

REX INGRAM PRODUCTIONS

The Conquering Power. R-339; C-493.
Turn to the Right. R-322. Jan. 21.
The Prisoner of Zenda.

TIFFANY PRODUCTIONS

Peacock Alley (Mae Murray). R-714. Dec. 3. C-849. Dec. 17.

Note—Refer to page 757 for explanation of reference marks

CURRENT FILM RELEASE DATES

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Ruth Roland is star of "The White Eagle."

The Power Within (W. H. Tooker). R-322. Jan. 21.

Week of January 15

No. 3 of The White Eagle (A Strange Message).
The Dog and the Flea (2/3 Reel Cartoon Fable). R-320. Jan. 21.
Loose Change (One-Reel Parrott Comedy). R-322. Jan. 21.
The Bashful Lover (Truex — Two-Reel Comedy). R-319. Jan. 21.
The Non-Stop Kid (One-Reel Lloyd Reissue).

Week of January 22

No. 4 of The White Eagle (The Lost Trail).
Call the Witness (Pollard — One-Reel Comedy). R-522. Feb. 4.
The Bear and the Bees (2/3 Reel Cartoon Fable). R-430. Jan. 28.
That's Him (Lloyd—One-Reel Re-issue).

Week of January 29

No. 5 of White Eagle (The Clash of the Clans).
Years to Come (Pollard—One-Reel Comedy). R-430. Jan. 28.
The Miller and the Donkey (2/3 reel Cartoon Fable).
The Midnight Stage (Reissue—3-reel drama). R-551. Feb. 4.
She Loves Me Not (Lloyd—1-reel, Reissue).

Week of February 5

No. 6 of White Eagle (The Trap).
Blow 'Em Up (Pollard—One-Reel Comedy). R-555. Feb. 4.
The Fox and the Grapes (2/3 Reel Cartoon Fable). R-554. Feb. 4.
Dangerous Tralls (Adventures of Bob and Bill—One Reel).
Convict 993 (3 reel Reissue—Irene Castle). R-555. Feb. 4.

Week of February 12

No. 7 of White Eagle (The Mysterious Voyage).
Stage Struck (One-Reel Pollard Comedy). (R-663. Feb. 11).
The Villain in Disguise (2/3 Reel Cartoon Fable). (R-663. Feb. 11).
Via Wireless (Three-Reel Reissue—Gail Kane). (R-663. Feb. 11).
Look Out Below (Lloyd—One-Reel Reissue).

Week of February 19

Rich Man-Poor Man (One Reel Parrott Comedy).
The Dog and the Thief (Two-Third Reel Cartoon Fable).
Hunting the Hawk (Three Reel Playlet Reissue).
The Big Idea (Lloyd Reissue, One Reel).

Week of February 26

No. 9 of White Eagle (The Flaming Arrow).
Down and Out (Pollard—One-Reel Comedy).
The Cat and the Swordfish (Two-third Reel Cartoon Fable).
Here Come the Girls (Lloyd—One-Reel Reissue).
At Bay (Three-Reel Reissue).

PIONEER FILM CORP.

A Western Adventurer (William Fairbanks). R-540.
The Mystery Mind (Fifteen Episode Serial).
Oh, Mary, Be Careful! (Madge Kennedy). R-321; C-759.
The Forgotten Woman (Pauline Stark). R-552. Feb. 4.
A Millionaire for a Day (Arthur Guy Empey).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-Reelers).
His Brother's Keeper (Martha Mansfield).

R-C-PICTURES

The Greater Profit (Edith Storey). R-115; C-695.
When Lights Are Low (Six Parts—Sessue Hayakawa). R-236; C-789.
The Sting of the Lash (Pauline Frederick—Six Reels). R-931; C-397.
Shams of Society (Walsh-Fielding Production—Six Parts). R-115. Jan. 7. C-202. Jan. 14.
A Wife's Awakening (Gasiner Production—Six Parts). R-94; C-397.
The Swamp (Sessue Hayakawa—Six Reels). R-94; C-159.
The Barricade (Cabanne Production—Six Reels). R-807; C-159.
The Foolish Age (Doris May). R-1073; C-47.
Possession. R-218; C-397. Nov. 26.
The Lure of Jade (Pauline Frederick). R-335; C-397. Nov. 26. (Six Reels).
Silent Years (Six Reels.) R-586. Dec. 3. C-705. Dec. 10.
The Duke of Chimney Butte (Fred Stone—Six Reels).
At the Stage Door (Cabanne Production—Six Reels). R-981. Dec. 24. C-1120. Dec. 31.
Eden and Return (Doris May—Six Reels). R-1127. Dec. 31. C-202. Jan. 14.
Five Days to Live (Sessue Hayakawa). R-319. Jan. 21.
The Call of Home (R-428. Jan. 28).
Why Men Forget. R-553. Feb 4.
Two Kinds of Women. (R-660. Feb. 11).
Billy Jim (Fred Stone). (R-663. Feb. 11).

SELZNICK

ELAINE HAMMERSTEIN STAR SERIES

Handcuffs or Kisses. R-944; C-1023.
The Way of a Maid.
Why Announce Your Marriage? (R-430. Jan. 28).

EUGENE O'BRIEN STAR SERIES

Is Life Worth Living? R-541; C-49.
Clay Dollars. R-555. Feb. 4. (C-656. Feb. 11).
Chivalorus Charles (R-1127. Dec. 31).

OWEN MOORE STAR SERIES

The Chicken in the Case. L-5,261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience. R-639; C-163.

CONWAY TEARLE STAR SERIES

After Midnight. R-575; C-895.
The Man of Stone. (R-457. Nov. 26. C-849. Dec. 17).
Shadows of the Sea (R-205. Jan. 14). (C-656. Feb. 11).

SPECIAL PRODUCTIONS

Who Am I? R-440; C-49.
Conceit (All Star). R-856. Dec. 17. C-1120. Dec. 31.
A Man's Home (All Star). R-649; C-759.
The Greatest Love (Vera Gordon.

REPUBLIC

The Gift Supreme (Bernard Burning).
Children of Destiny (Edith Hallor.

SHORT SUBJECTS

Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

REVIVALS

Scandal (Constance Talmadge).
The Lone Wolf (Hazel Dawn and Bert Lytell).
The Iron Trail (Rex Beach Production). C-397. Nov. 26.

UNITED ARTISTS

Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.
Carnival (Harley Knoles Production). 6,000 Ft. R-113; C-395.
The Three Musketeers (Douglas Fairbanks). R-211; C-397.
Disraeli (George Arliss). R-96; C-163.
Little Lord Fauntleroy (Mary Pickford). 9,984 Ft. R-573; C-649.
The Ruling Passion. R-554. Feb. 4.

UNIVERSAL

JEWELS

No Woman Knows (Seven Reels). R-447; C-529.
Conflict (Priscilla Dean). R-95; C-159.
The Fox (Harry Carey). R-590. Dec. 3. C-705. Dec. 10. (Seven Reels).
The Leather Pushers (Series of Two-Reelers). R-425. Jan. 28. C-546. Feb. 4.
Foolish Wives (Erich Von Stroheim). R-316. Jan 21. C-546. Feb. 4.
Man to Man (Harry Carey). (R-664. Feb. 11).

JEWEL COMEDIES

A Monkey Movie Star (Joe Martin).
Robinson's Trouseau (Lee Moran).
P. D. Q. (Lee Moran).
The Monkey Schoolmaster (Joe Martin).

SPECIAL ATTRACTIONS

Shattered Dreams (Miss Du Pont). R-853. Dec. 17. C-1120. Dec. 31.
Playing With Fire (R-982. Dec. 24. C-1120. Dec. 31.
The Fire Eater (Hoot Gibson). R-1129. Dec. 31. C-108. Jan. 7.
The Guttersnipe (Gladys Walton). R-116. Jan. 7. C-202. Jan. 14.
Across the Deadline (Frank Mayo). R-204. Jan. 14.
Don't Get Personal (Marie Prevost). R-206. Jan. 14. C-546. Feb. 4.
The Scrapper (Herbert Rawlinson). R-431. Jan. 28.
Headin' West (Hoot Gibson). R-554. Feb. 4. (C-656. Feb. 11).

SERIALS

Winners of the West (Art Acord). R-575; C-649.
The Secret Four (Eddie Polo).
With Stanley in Africa (George Walsh and Louise Lorraine). R-662. Feb. 11.

WESTERN DRAMAS
(Two Reels Each)

Captain's Kidd's Finish (Mack Wright).
The Phantom Terror (Jack Perrin).
The Ranger's Reward (Art Acord).
Fighting Back (Elmo Lincoln).
The Open Wire (Eileen Sedgwick).
A Bluejacket's Honor (Jack Perrin).

CENTURY COMEDIES
(Two Reels Each)

The Straphanger (R-428. Jan. 28).
An Idle Roomer.
The Touchdown (Lee Moran). R-425. Jan. 28.
Circus Clowns (Brownie).
Horse Sense (Harry Sweet).
Little Miss Mischief (Baby Peggy).
Table Steaks (Brownie, the Dog).

STAR COMEDIES
(One Reel Each)

Penny Ante.
The News Maker.
The Fake Quake.
Both Booths.
Watch Your Wallet.
Friday the Thirteenth.

SERIES

The Return of Cyclone Smith (Two Reels Each).

VITAGRAPH

SPECIAL PRODUCTIONS

The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.
The Son of Wallingford. R-943; C-47.
The Flower of the North (R-427. Jan 28). (C-656. Feb. 11).
The Little Minister. (R-1129. Dec. 31. C-202. Jan. 14).
The Prodigal Judge. (R-661. Feb. 11).

ALICE JOYCE

The Scarab Ring.
The Inner Chamber (Six Parts). R-94; C-273.

CORRINE GRIFFITH

Moral Fibre. R-945; C-159.
Received Payment. R-320. Jan. 21.
Single Track.
Island Wives .

EARLE WILLIAMS

Bring Him In. R-1074; C-289.
It Can Be Done.
Lucky Carson. R-318. Jan. 21.

ANTONIO MORENO PRODUCTIONS

Three Sevens. R; Vol. 49, P-991; C-49.
The Secret of the Hills.
A Guilty Conscience.

ALICE CALHOUN'S PRODUCTIONS

The Rainbow. R-555. Feb. 4.
The Matrimonial Web. R-220; C-289.

WILLIAM DUNCAN

Steelheart. R-450; C-529.
No Defense (R-425. Jan. 28)). C-546. Feb. 4.

Note—Refer to page 757 for explanation of reference marks

CURRENT FILM RELEASE DATES

LARRY SEMON COMEDIES
The Bell Hop.
The Sawmill.
The Show Shop. (R-663. Feb. 11).
JIMMY AUBREY COMEDIES
The Messenger (R-113. Jan. 7).
A Charmed Life. (R-552. Feb. 4).
SERIAL
Breaking Through (Carmel Myers and Wallace McDonald).

WID GUNNING, INC.

The Blot (Lois Weber Production). 7,121 Ft. R-930; C-163.
Quo Vadis (Reissue—Six Reels). 5,884 Ft. F-95; C-397.
Good and Evil (Lucy Doraine). 4,951 Ft. R-447; C-649.
Girl from God's Country (Neil Shipman). 6,957 Ft. R-448; C-529.
The Old Oaken Bucket. 5,098 Ft. (R-217; C-1120. Dec. 31).
Moongold (Will Bradley). 3,175 Ft.
Post Nature Pictures (Twenty-six Single Reels).
What Do Men Want? R-459. Nov. 26. (6,141 Ft.).
Our Mutual Friend (English Production—Six Reels). R-712. Dec. 10. C-976. Dec. 24. (7,698 Ft.).
White Hands (Hobart Bosworth). 5,654 Ft. (R-663. Feb. 11).
Bear, Boy and Dog. (2,053 Ft.).
Puppy Days. (959 Ft.).
Robinson Crusoe Hours. (966 Ft.).

STATE RIGHT RELEASES

ADVENTURES OF TARZAN
Adventures of Tarzan (Serial—Fifteen Episodes) (Elmo Lincoln-Star).

ALEXANDER FILM CORP.
Sherlock Holmes (Two-Reelers). R-208. Jan. 14.

ASSOCIATED PHOTOPLAYS
Crossing Trails (Pete Morrison). (R-664. Feb. 11).
Too Much Married (Mary Anderson).

AYWON FILM CORP.
The Better Man (Snowy Baker). R-459. Nov. 26. (C-1120. Dec. 31).
Western Firebrands (Big Boy Williams). R-458. Nov. 26.
Fidelity (All-Star Cast).
Lure of the Orient (Jack Conway-Frances Nelson).
Western Firebrands (Big Boy Williams).
Across the Border (Big Boy Williams).
Rounding Up of the Law (Big Boy Williams).
Silent Shelby (Frank Borzage).
Hair Trigger Casey (Frank Borzage).

C. C. BURR
Burn 'Em Up Barnes (Johnny Hines). R-211.

CLARK-CORNELIUS
Diamond Carlisle (R-430. Jan. 28).
Whispering Woman (R-436. Jan. 28).
Living Lies. R-322. Jan. 21.

DU MAHAUT-KLEIN
Monty Works the Wires (Monty—A Dog). R-713. Dec. 10.

EQUITY PICTURES
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Where Is My Wandering Boy Tonight? (R-550. Feb. 4).
Heedless Moths (Audrey Munson). R-748.
What No Man Knows (Clara Kimball Young). R-1077. (C-108. Jan. 7.)

EXPORT AND IMPORT
Wild Animal Serial (15 Episodes—Selig Productions).
The Jungle Goddess (Elinor Field and Truman Van Dyke). Fifteen Episode Selig Serial. R-427. Jan. 28.

C. B. C.
Dangerous Love.
The Victim.
Captivating Mary Carstairs.
Star Ranch Westerns (Two-reels, bi-monthly).
The Heart of the North (Roy Stewart). R-208; C-649.
Life's Greatest Question.

THE FILM MARKET
The Supreme Passion (Six Reels). Vol. 49, P-194; C-R. P-581.
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

PHIL GOLDSTONE
The Unknown (Dick Talmadge). (R-1128. Dec. 31).

GRAPHIC
Mother Eternal (Vivian Martin — Seven Reels). R; Vol. 49, P-990; C-45.
Fountain of Youth. R-321. Jan. 21.

JANS' PICTURES
Man and Woman. R-447; C-529.
The Amazing Lovers. R-946.

J. W. FILM CORP.
Road to Arcady. (R-1129. Dec. 31).
Should a Wife Work? (R-665. Feb. 11).

GEORGE KLEINE
In the Fog (R-115. Jan. 7).

L. & H. ENTERPRISES
Daughter of the Night (R-114. Jan 7).

LEE-BRADFORD
The Unconquered Woman (Rubye DeRemer).
Determination. R-319. Jan. 21.

PACIFIC FILM COMPANY
The Call from the Wild. R-323.
The Fatal Thirty.
The Impossible Boy.
Foily Comedies (George Ovey—Single Reels).
Folly Comedies (Vernon Dent—Single Reels).

PHOTOCRAFT PRODUCTIONS
Oh, Mable Behave (Four Stars) (R-855. Dec. 17).

PRODUCERS' SECURITY
The Soul of Man (Six Reels).
Mr. Potter of Texas.
Cissy Fitzgerald Comedies (Two Reels).
The Right Way. R-218; C-397. Nov 26.
Squire Phinn.
Welcome to Our City.
Trail of the Law.
The Man Who Paid.
Irving Cummings Series (Two Reels).

RIALTO PRODUCTIONS
Funny Face Comedies.
Windsor McCay Animated Drawings.
Tony Sarg Almanac.
Charley Cartoons.
Four Eileen Sedgwick Features.
Body and Soul. (Anna Luther).
Silks and Saddles.
Power of the Borgias.
Six Clara Kimball Young Reissues.

RAINBOW FILM CORPORATION
A Girl's Decision. R-93; C-397.

RUSSELL PRODUCTIONS
Shadows of Conscience (Russel Simpson). 7 Reels. R-1075; C-47.

TONY SARG
The Original Golfer. (R-116. Jan. 7.)

WILLIAM STEINER
Tangler Trails (Neal Hart). R-980. Dec. 24. (C-1120. Dec. 31.)

SECOND NATIONAL
David and Jonathan. (R-661. Feb. 11).

SWEDISH BIOGRAPH
Sir Arnes Treasure. 6,500 Ft. R-711. Dec. 10. C-976. Dec. 24.

TEXAS GUINAN PRODUCTIONS
Texas of the Mounted. R-1073.
Code of the West. R-94.
Across the Border (2 Reels). R-590. Dec. 3.
The Spitfire (2 Reels). R-590. Dec. 3.

TRUART FILM CORP.
Across the St. Gothard Alps.
A Borneo Venice.
Island of Surprise.
Monkey Land Up the Barito River.

WESTERN PICTURES' EXPLOITATION
A Dangerous Pastime.
That Something. R-758.
Scattergood Stories (Two Reel Comedies).
The Masked Avenger (Lester Cuneo).
Making the Grade (David Butler). R-207. Jan. 14. (C-656. Feb. 11).
Blue Blazes (Lester Cuner). R-320. Jan. 21.

WESTERN PICTURES' CORP.
Partners of the Sunset (Allene Ray).
Lady Luck (Allene Ray).

WORLD FILM CORPORATION
Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757; C-49.

WESTERN FEATURES' PRODUCTIONS, INC.
(Featuring "Bill" Fairbanks)
Go Get Him.
A Western Demon (William Fairbanks). R-96.
Hell's Border.
Fighting Heart.
Daredevil of the Range.

WARNER BROS.
Why Girls Leave Home (Anna Q. Nilsson). R-210; C-273.
Parted Curtains (H. B. Walthall and Mary Alden). R-94; C-397. Nov. 26.
School Days (Wesley Barry) (R-856. Dec. 17). C-976. Dec. 24.
Ashamed of Parents. (R-1128. Dec. 31.)

WESTERN CLASSIC SALES
(Two-Reel Dramas)
Bullets and Justice.
The Heart of Texas Pat.
The Unbroken Trail.

MISCELLANEOUS

AMERICAN FILM COMPANY
The Moonshine Menace (Helen Holmes).
High-Gear Jeffrey (William Russell).
Youth's Melting Pot (Mary Miles Minter).
A Crook's Romance (Helen Holmes).
A Rough-shod Fighter (William Russell).
The Loggers of Hell-Roarin's Mountain (Helen Holmes).
Silent Shelby (Frank Borzage).

ASTA FILMS, INC.
Hamlet (Asta Neilson). R-336.

HENRY BALLMAR
Once Upon a Time. (R-207. Jan. 14).

CAPITAL FILM COMPANY
Neal Hart Series (Two Reel Westerns).
Helen Gibson Series (Two Reel Westerns).
Al Jennings Series (Two Reel Westerns).
Capital Two Reel Comedies.
Witches Lure (All Star Cast).

EMERSON-LOOS
Red Hot Romance. R-713. Dec. 10.

D. W. GRIFFITH
Orphans of the Storm. (R-1125. Dec. 31). (C-312. Jan. 21)).

FEDERATION PRODUCERS' SERVICE
The New Disciple. (R-1127. Dec. 31. C-261 Jan. 14.

KINETO COMPANY OF AMERICA, INC.
The Four Seasons (4 Reels). R-694; C-159.
Kineto Reviews
(Released Through National Exchanges, Inc.)
(One Reel)
(Third Series)
Eccentricities of the Wasp and Bee.
Fur and Feathers.
My Adirondacks Outing.
The Chemistry of Combustion.
The Victory Pageants.
The Delta of the Nile.
A Glimpse of the Animal Kingdom.
Better Milk. R-587. Dec. 3.
Permanent Peace. R-586. Dec. 3.
Urban's Movie Chats
(Released Through State Rights Exchanges)
First Series from No. 1 to 26, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

EXCEPTIONAL PICTURES' CORP.
January—Martin Johnson's "Jungle Adventures." R-449; C-649.
January—His Nibs (Chic Sale). R-947; C-1023.

W. KURTZ & CO.
Shattered (Foreign Film). R-460. Nov. 26

NATIONAL EXCHANGES, INC.
Shadows of the West (Hedda Nova).
The Lotus Blossom. R-809; C-159.
Charles Ray two-reel re-issues.
Kineto Reviews (One-Reel Educational).
Rainbow Comedies (Edna Shipman and John Junior) (Two Reels Each).

WILL ROGERS
The Ropin' Fool (Two Reels). R-335.

ROMAYNE SUPERFILM CO.
The Toreador (3,600 Feet).
Rigoletto (6,000 Feet).

SACRED FILMS
The Bible. R-219.

PRIMEX PICTURES CORP.
The Lonely Trail (Five Reels).
Smiles (26 Single Reel Comedies).
The Door That Has No Key (Six Reels).
Eternity (Six Reels).

Note—Refer to page 757 for explanation of reference marks

PROJECTION

By F. H. RICHARDSON

For Mazda Men

A high-class, progressive motion picture projectionist, writes:

I have read with very much more than ordinary interest your article on Mazda lamp projection in a recent issue of the department. I am wondering if you have been shown only the bright side.

Right in the beginning let me say, the results attained with the 900 watt Mazda are so wonderful that they approach the marvelous. By this I mean, that they approach the marvelous when we consider the limitations of such a light source when used in conjunction with the projector optical train, as at present constituted.

Where A. C. has been supplied a projection arc through a rheostat the Mazda will improve results tremendously, and at the same time reduce the electric bills. In my opinion where A. C. has been supplied a projection arc through an Economizer Inductor or A. C. to A. C. Compensarc (low voltage transformer) the results will fully justify the expense of substituting Mazda.

These things I believe to be true, BUT where fifty or sixty amperes D. C. has been used, and the Mazda is substituted, as in my case, the audience is not satisfied with the result, and if competing houses use a fifty amperes and up arc, with an optical line-up which utilizes the resultant light, the man in charge of Mazda automatically becomes and is the GOAT. Wherever he goes, and is known, if picture fans be present he is accused of not being "on the job," trying to save juice et cetera, and this condition is intensified by the advent of the new H.I. (high intensity Conductor) arc, if it be numbered among the competitors.

I readily agree with you that the screen used has a TREMENDOUS bearing on results. We are using an old, painted canvas one. I have seen mazda results under practically identical conditions, except that a Mazdalite screen was used, and the difference (improvement) was very thoroughly apparent.

Is not the statement that no adjustment is necessary after taking the lamp from the "setter" and placing it in the lamphouse a bit in error? I found it ALWAYS necessary to readjust the mirror. This may, of course, be done with very fair accuracy while the projector is working, by means of the image on the revolving shutter. I found this to be necessary with the lamps set by Mr. Hosmer, as well as those set by his capable right-hand man, Mr. Edson. In fact, they themselves found it necessary to reset the mirror.

Another thing, while we have never had a lamp burn out, still we have not yet been able to get the 100 hours guarantee out of any one of them, though it is true, the manufacturer makes good on the guarantee, therefore we are at no financial loss.

Have found most short-life lamps to be short life because of filament distortion caused by the filament anchor failing to move freely in the guides. And it is right here that improvement may be made in the lamp, I think, which will lengthen their useful life—and improve their performance in several ways.

Knowing the cost of the lamps the projectionist does not like to discard one as long as there is the chance of getting a decent screen result. One mazda man told us that unless we could hear a slight "rattle" when a new lamp was shaken, it would not be a long-life lamp, because the "anchor" would not move freely in the guides. My experience seems to confirm this.

As to Projection Pitch

I have noticed that where the projector sets at a considerable angle the filament will sag towards the collector lens. This occurs here, and the angle is but eight degrees. No two filaments seem to act exactly the same in this respect, some sagging in a couple of hours, and some not for a day or two. This calls for the turning of the lamp halfway around in its socket. I prefer turning mine before opening time, as I can then give the adjustment my undivided attention. Between reels the time is limited; sometimes too short to permit of a good job.

A Suggestion

I believe it is quite possible that a holder might be so made that the lamp could be withdrawn, the holder turned end for end and reinserted with a minimum of trouble.

Let no one suppose that Mazda will not ignite film at the aperture as quickly as will the arc.

A projectionist in a nearby town thought this, and a stampede followed. No one was injured because business happened to be punk just then. The only damage was that one reel of film went up in smoke.

Still another thing: how many have found the Mazda lamphouse douser an awkward contrivance when fading, single handed, from the left to the right projector? I am unable to suggest the improvement, but there surely is room for one.

In closing let me say that I do not, as this letter may indicate, know very much about Mazda projection. I think I once heard one F.H.R. say that it is often necessary to expose one's ignorance and ask questions in order to get wise.

Time for Discussion

I have published this letter, because I firmly believe that, whereas the Mazda is rapidly coming into use for projection purposes in nearly all non-theatrical fields, as well as in a rapidly increasing number of theatres, it is high time it be subject to frank and public discussion and constructive criticism. Thousands of exhibitors, theatre managers and projectionists want to know more about the Mazda, its possibilities, its limits, its faults and, in short, all about it.

If at any time anything may appear in this department which the Mazda men, either manufacturers or projectionists, believe to be in any way in error, they will be cordially welcome to space in which to set matters right.

It is just the plain fact and the truth I want, and I don't care who supplies. I do NOT profess to be able to check up on all statements made concerning the Mazda projection light source. But expect, in due time, to learn —also I do NOT expect to do it sitting at a desk. I visit projection rooms where Mazda is used, talk with those who use Mazda and expect to keep in touch with the manufacturer, but it nevertheless takes time to learn all those many things which must be learned about any new thing.

Plain Foolish

And now as to your various remarks: first, it is just plain foolishness for your "boss" to install Mazda and use an old painted canvas screen surface, especially when he is in competition with surrounding theatres using the much more brilliant arc. The screen surface should be a matter for VERY careful consideration. What is needed is the most brilliant surface (best reflective surface) that can be had which will give the diffusion necessary to your local condition—not forgetting that the latter item is of great importance.

With regard to necessity for adjusting the mirror after a lamp which has been adjusted in the lampsetter is installed in the lamphouse, why maybe it must be done, though I see no reason why it should be so, except in cases (which may include most of the lamps removed) where the filament of the old lamp has become warped or sagged, and the mirror has been set to meet this condition. The mirror adjustment is a comparatively simple matter, and as you have pointed out, may be accomplished with at least fair accuracy while the projector is working. I will be glad to hear from the manufacturers and from Mazda projectionists on this point.

But the item of filament sagging toward the lens because of projection pitch, with the lamp necessarily setting at an angle from vertical, is a very practical point, because pitch in projection is a condition which probably three out of four men taking charge of Mazda will encounter. We should have practical instruction in exactly what may be the best mode of procedure.

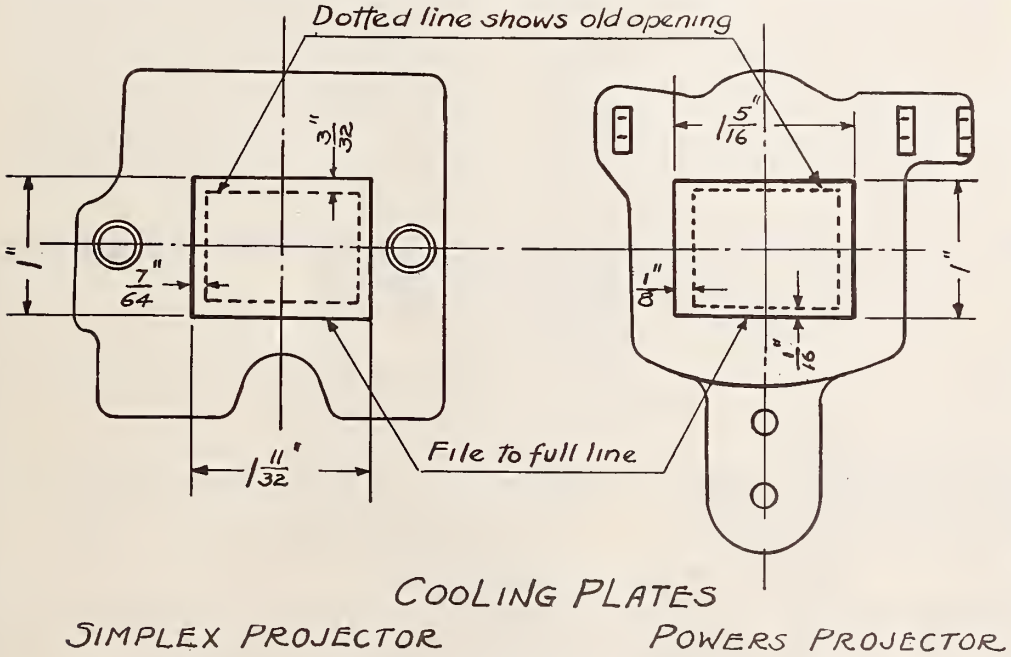


FIGURE 1

Illustroting how the respective cooling plates should be filed

Up to date not a single man or a single manufacturer has so much as mentioned it. Query, do projectionists who project at an angle find that the filament sags? If so how much, and exactly what remedy have they applied?

Of course sagging of the filament will alter the distance from its plane to face of collector lens, which would, I believe, call for pulling the lamp back and moving the mirror ahead. WHAT IS YOUR OWN EXPERIENCE IN THIS ITEM?

The Big Problem

The anchor of the filament has been THE big problem encountered by and worked upon by Mazda engineers for a long while. I understand it has been so nearly solved that there is now but slight fault to find in its performance, or at least that is the case with the G.E. lamps. The Westinghouse has, as we understand the matter, adopted a similar anchor. We must compliment the Mazda men on what they have accomplished in this matter. Perhaps there may be further improvements, but as the matter now stands the anchor works wonderfully well.

As to the possibilities of a reversible lamp holder—well, that is a subject on which only the Mazda engineers could talk on intelligently. It is therefore respectfully referred to them without comment, except to remark that we personally doubt the feasibility of such a thing.

The Mazda is no longer to be considered as an experiment or a thing to which we "may" be obliged to give serious consideration. It is now here. It has definitely arrived. Also we might say a small bird has been whispering in the conductorial ear to the effect that possibly, perhaps maybe, we shall before long be introduced to one grand little—nope, one grand BIG surprise in Mazda projection light.

General Electric Replies

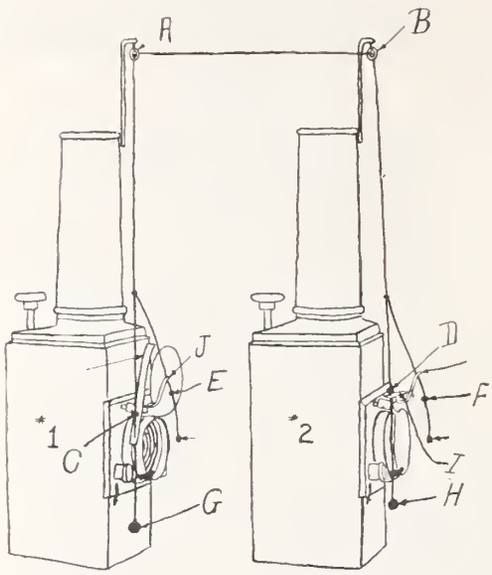
In order that no injustice be done I sent a carbon copy of the foregoing to the West Lynn, Mass., plant of the General Electric Company, where much of the Mazda projection lamp experimental work and designing is carried on, suggesting that the folks up there make such comment as might seem right and proper.

I received the following reply, by Stephen Carleton Rogers, one of the engineers in charge of Mazda experimental work and the practical application of Mazda to projection:

There Is No Question

We have read with a great deal of interest the projectionists' story titled "As to Mazda." There can be absolutely no question as to the correctness of his statement that all a. c. arcs can be replaced with Mazda to great advantage both from the visual and the financial standpoint. As to replacing d. c. arcs, there is no doubt but that the 50 ampere d. c. arc can be replaced with Mazda to the betterment of results, but when 60 to 90 ampere d. c. arcs are to be displaced, special treatment may have to be given, such as the selection of a proper screen for Mazda projection in that individual theatre, the selection of a projection lens of proper diameter and type, filling the cooling plate as per attached illustration, and absolutely perfect alignment.

Under these conditions the higher amperage arcs can be successfully displaced by Mazda.



SIMPLE METHOD FOR CHANGE OVER.

FIGURE 2

Illustrating a simple method of dissolving at change-over

As to the necessity for adjustment of mirror after lamp which has been adjusted in a lamp setter has been installed, we would merely say that IF the lamp is CORRECTLY and ACCURATELY adjusted in the setter, then no readjustment of the mirror is necessary, but in this connection it must be remembered that even so little as 1-32 of an inch out in the matter of adjustment in the setter will mean a non-meshing of the filament with the mirror image when the lamp is installed in the lamphouse.

In our projection here we very rarely find it necessary to make any adjustment of the mirror when a new lamp-setter-adjusted lamp is installed, and then only when some one has been hasty or careless in the lamp-setter adjustment.

Important

It is absolutely imperative that after the lamp filament has been lined with the two notches in the lamp setter, the two pins be brought EXACTLY between the two center coils of the filament. The bottom of the filament coils must then be set flush with the edges of the sighting holes and the socket clamp ring tightened, thus locking lamp in position. Next open the lamp-setter gate and unscrew both knurled adjusting screws. Upon installing the lamp if the two center coils of the filament be not exactly in position, the large nickled adjusting screw on the socket must be screwed in or out, as may be necessary, and if it be out then that the lamp be pushed in until the alignment is correct.

NOTE: Care should be taken that uniform, steady pressure be exerted both in pushing or shoving the lamp into the setter, and also into its base in the lamphouse. A quick shove may easily displace something, and thus throw everything out of adjustment. THE PROJECTIONIST MUST REMEMBER that he is working with something which requires absolutely accurate adjustment, and that if it be out of correct adjustment by even so little as 1-32 of an inch the results may be very unsatisfactory.

With regard to the "rattle" serving as a guide to life of lamp, we believe there is little in it, as we have had hundreds of lamps which had no "rattle" at all operate more than 100 hours.

As to the filament sagging when the projector is projecting at a downward pitch, why that of course is natural, but if the lamps be turned around regularly, say once a week in this case, no trouble should be experienced, as we have many installations operating at from twenty to twenty-six degree pitch in projection, with the lamps giving satisfactory life performance. As the projectionist says, the lamp should be turned either before or after the performance—not during same.

Experience Counts

It has been our experience that the longer a projectionist uses the Mazda lamps the longer will be the lamp life he will obtain.

As to the suggestion of a new design holder, the matter has been considered at various times, but we will again take the matter up and see what, if anything, can be done. We, however, believe that difficulties will be encountered.

With regard to fire hazard, the Mazda is just as dangerous as is the arc, so far as practical results be concerned. This is true because a second or two either way really makes no practical difference in the matter of film ignition, unless the projectionist actually happens to see the film break and shuts off the light instantly. There is a device especially designed for Mazda projection, now being sold, which greatly reduces certain types of fire hazard.

The sketch, figure 2, shows a very convenient, satisfactory and simple method of dissolving at change-over. It is being used in many theatres. The dousers of the projectors are connected by means of a heavy fish line, as shown, A and B being small pulleys, C and D and E and F small nuts tied into the string ,and G and H small counter weights.

Suppose dowser on lamphouse No. 1 to be open, by pulling down on string H Knot D is made to pull down on handle I on lamphouse No. 2, thus opening its douser. At the same time, since string H is moving downward, it pulls knot E up against douser trip J and releases the douser on lamphouse No. 1, thus closing it.

With regard to screens, will say that Mr. Richardson has set the matter forth very clearly and well.

In closing we might remark that the sagging forward of the filament when the projector is at an angle will cause but little difference in screen illumination, the absolute maximum of loss through this cause being five percent.

SAVE MONEY

INSTALL

HALLBERG "4 in 1" MAZDA REGULATORS

AND SAVE PROJECTOR LAMPS

THEY CONSERVE THE FILAMENT—
BY LIMITING THE INITIAL CURRENT RUSH
BY MAINTAINING EXACT CURRENT VALUE
BY FURNISHING MEANS FOR ADJUSTING

CURRENT to correct INITIAL VALUE for each new lamp, and you can use the MORE EFFICIENT LOW VOLTAGE PROJECTION LAMP; namely 25 to 30 volts; 20 to 30 amperes.

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Vice-Pres. and Secy.

Better Equipment

Conducted by E. T. KEYSER

Why Projection Room Photos Are the Last Views of a New House to Reach Us

ONE thousand and thirty-two new picture houses were planned or commenced building operations during the calendar year of 1921.

In corresponding with the builders and proprietors of many of these new houses, we have noted that, while their plans in regard to size and arrangement of the houses, the decorations, lighting systems and house furnishings have often been quite definite, they were, in very many cases, unable to tell what they would install in the way of projection equipment.

This confirms a gradually growing belief on our part that, in numerous instances, the very last thing to receive attention or consideration at the hands of the prospective builder is the selection and arrangement of his projection equipment, and it seems to be about the last thing for which installation arrangements are made as a new house approaches completion.

Business Depends Upon Screening

Aside from the fact that the entire business of the theatre depends upon the proper screening of its program and that one of the first items of arrangement to be considered should be the location and size of the projection room, which latter should be governed by the equipment to be housed therein, this last minute ordering of projection apparatus constitutes a big drawback all along the line.

For almost every new house building, improvements will be made in one, two or more of its older competitors in order that they may be in a position to meet the forthcoming competition, and this means placing of contracts for improved projection apparatus in both the new houses and their neighbors is bound to cause an inevitable delay when the orders finally do come through.

It is far better that such apparatus be ordered well in advance and stored with the local equipment dealer or even in a storage warehouse in order that there may be no possibility of late installations when the house is ready to receive the equipment.

Cannot Deliver "Yesterday"

Many unsatisfactory first performances and many delayed openings are due to no inefficiency on the part of the architect, the building contractor, or their workmen, but simply to the inability of supply houses to immediately fill the order for necessary equipment, which has been held off until the last possible moment and is then accompanied by a request to deliver "yesterday."

In proportion to the total cost of a picture house, that of the projection equipment, in spite of its importance, represents but a small percentage in dollars and cents and yet, without it, the house remains dark or even with rushed and temporary installations, the opening performance must be far from satisfactory.

The actual cash assets of a house opening, as per original schedule and satisfactory performance starting with the initial program, represent considerably more than the interest on the cost of a most elaborate projection outfi, even though it be stored for a considerable period of time, as precaution of remeassure against last minute delays.

When a supply dealer pleads for an early order, it is even more to the interest of the exhibitor than to the supply dealer himself that the request be granted.

While such requests may appear to be made merely from the viewpoint of nailing the order and nailing it early, the advantage that the exhibitor receives from granting it is far greater than that obtained by the recipient.

World Publishes the Best

It is an acknowledged fact that the best and most helpful descriptions and illustrations of new picture houses appear in the pages of the Moving Picture World. It is in the course of our endeavors to provide such information that will present to the exhibitors of this country illustrated evidence of the improvements in picture house construction that we have been brought to realize the magnitude of the evil which we have pointed out above.

Long after we have on file complete data regarding the area and seating capacity of a house, its arrangement and decorations, down to the last detail, we are unable to obtain a line on the equipment of its projection room, or even the size or arrangement of the room itself.

Days after we receive photographs of the house exterior, the lobby, the magnificently decorated ceilings, the lighting fixtures, and every other part of the house, in fact—along come the photographs of the projection room and in these are often evidences of temporary installations that have been made to tide over the opening performances.

Send in Your Views

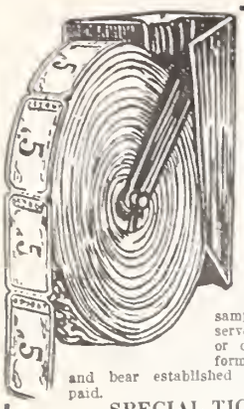
Frequently, indeed, we receive the photographic layouts with the explanation that, as the projection equipment has not yet been installed, no photographs of the projection room are yet available.

This bears out our assumption that the real mainspring of the average picture theatre is the last thing for which arrangements are made when it really should be among the first.

Conditions which render this necessary may have escaped our knowledge and we will be more than glad to have our exhibitor readers write us, presenting their views on the subject. And we will be equally glad to publish such communications as may be received in an early issue of this department.

Picture Theatres Scheduled to Open

Date	Name	Location	Capacity	Manager in Charge
March 1	Auditorium	The Dalles, Ore.	1,250	City Auditorium.
March 1	Rialto	Wenatchee, Wis.	700	Pacific Coast Theatres, in Wenatchee, Wis.
July 1	Unnamed	McMinnville, Ore.	800	J. O'Neil, McMinnville, Ore.
July 1	Unnamed	Tillamook, Ore.	800	Patridge & Morrison, Gem Theatre, Tillamook.
Sept. 1	Unnamed	Klamath Falls, Ore.	1,000	H. A. Poole, Klamath Falls, Ore.



SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: $5.00, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.00
Ten Thousand	5.00
Fifteen Thousand	6.50
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

BARGAINS

1-6 HP MOTORS 110 Volt 60 Cycle ONLY

$10.00

f. o. b. Chicago

Owing to cancellation of a large contract, we are overstocked and consequently are sacrificing the price. The motors are strictly high-grade and fully guaranteed by a responsible manufacturer.

We don't know how long they will last so order quick.

Reynolds Electric Co.

2650 West Congress St., Chicago, Illinois

THEATRE SPECIALISTS
Designers of Over 200 Theatres
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ARCHITECT
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Main Office:—HURON BLDG., DETROIT, MICH.
Branch Offices: New York, Chicago, Windsor, Ont.

Recent Incorporations in State of New York

A total of thirty-one motion picture companies were incorporated in New York State during the month of January. These represented a capitalization amounting to $953,500. While there were but thirty companies incorporated in December, these had a capitalization running to $2,358,100.

Although increasing in number, the capitalization represented in the ten companies incorporating in the motion picture business in New York State during the week ending February 4, aggregated only $142,500. The company having the largest capitalization was the Phloe Studios, Inc., located in Buffalo, and capitalized at $65,000. The directors were Einar Symonds, C. E. Petterson, G. G. Burg, all of Buffalo.

Other Incorporations

Other companies included: Joe LeBlang's Ticket Office, $5,000, and the Public Service Ticket Office, Inc., $10,000, the incorporators of both companies being William Kaufman, Edward N. and Harry A. Bloomberg, of New York; George H. Hamilton, Inc., $10,000, George H. and L. W. Hamilton, T. O. Eltenhead, New York; Torc, Inc., $1,000, Carl Reed, H. L. Cort, Solomon Goodman, New York; Vaudeville Productions, Inc., $20,000, Walter Brooks, Anton Acibilia, George A. McCormick, New York; The O. P. Company, $500, R. C. Roy, M. M. Burke, A. C. Redmond, New York; Grady Productions, $10,000, Billy Grady, William C. Fields, Ruth Stern, New York; Bell Harbor Amusement Corporation, $20,000, Alex J. Granick, Abraham Shabshelowitz, Brooklyn; Jacob Bernstein, New York; Baron Productions, $1,000, Harry Baron, Dora Cahane, William Roubert, New York.

Great Falls Liberty Uses Two Simplexes

The accompanying illustrations show the projection room of the new Liberty Theatre, Great Falls, Mont.

The entire projection equipment was installed by the Western Theatre Equipment Company, of Seattle, and includes two Type "S" Simplex projectors, finished in battleship grey. Hoods have been placed over the projector lamphouses to carry away from the projection room the gases and heat generated by the arc light.

In addition to the projectors, a dissolving Mazda stereopticon, mounted on a Simplex pedestal, a spot light, Fulco arc controls, two seventy-five ampere, Hertner transverters, a combination enclosed film rewinder and film storage cabinet, with tool drawers to complete the equipment.

MAILING LISTS
MOVING PICTURE AND LEGITIMATE THEATRES

22166	Moving Picture by States per M	$5.00
1219	Film Exchanges, for List	7.50
196	Manufacturers and Studios	3.50
419	Machine and Supply Dealers	4.00
3674	Legitimate Theatres U. S. & Can.	25.00
810	Vaudeville Theatres	7.50

A. F. WILLIAMS
166 W. ADAMS ST. CHICAGO

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THEATRE EQUIPMENT
AND SUPPLIES
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FOR ALL PURPOSES—ANY LANGUAGE
10 Years Specializing in This Product Assures You of the
BEST
Moderate Prices :: Quick Service
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backed up by a fair scale of prices—are offered and delivered with every order we receive for
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Write for Latest Scale of Prices
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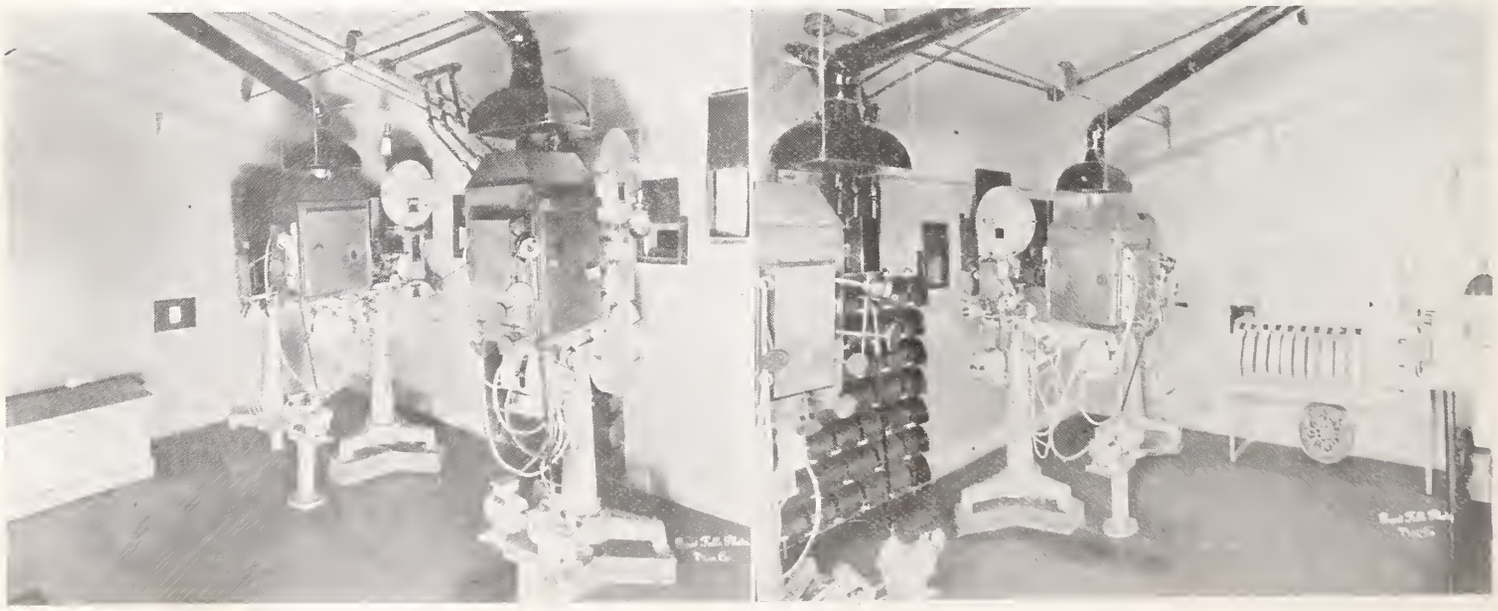
BARGAINS—Rebuilt Machines
POWERS—SIMPLEX—MOTIOGRAPH
Complete Theatre Equipments and Supplies
Write for Catalog
MONARCH THEATRE SUPPLY CO.
228 Union Ave. Memphis, Tenn.



PROJECTION ROOM, LIBERTY THEATRE, GREAT FALLS, MONTANA
Showing the two Simplex projectors, with ventilating hoods, Fulco arc controls and the film storage cabinet

TYPHOON COOLING SYSTEM

Paddling Up Stream

THIS IS THE YEAR WHEN THE SURVIVAL OF THE FITTEST WILL DOMINATE BUSINESS. The militant—aggressive—progressive policy for Exhibitors will be necessary to keep up attendance.

WITH OVERHEADS FIXED, AND ORGANIZATIONS BUILT, there is but one course: FORWARD! Conditions will not permit standing still or backing.

Far-sighted and hundred-percent-successful Exhibitors throughout the country have INSURED THEIR SUMMER BUSINESS, by adopting the TYPHOON POLICY of providing the acme of cool-comfort for their patrons.

The superiority of the TYPHOON SYSTEM is attested by thousands of successful exhibitors, as evidenced by the large number of repeat orders:

TYPHOONS COOL

51 Theatres for S. A. Lynch
33 for Saenger Amusement Company
21 for Signal Amusement Company

Typhoon Comforts attract millions of summer patrons.

TYPHOONS would prove a source of big profit to your house.

714 Melba Street
DALLAS, TEXAS

301 N. 13th Street
PHILADELPHIA, PA.

64 W. Randolph Street
CHICAGO, ILL.

215 Fayetteville Street
RALEIGH, N. C.

WRITE FOR CATALOG W

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ERNST GLANTZBERG, President

345 WEST 39th STREET, NEW YORK, N. Y.

800 S. Olive Street
LOS ANGELES, CAL.

1044 Camp Street
NEW ORLEANS, LA.

705 Ellicott Square
BUFFALO, N. Y.

When one theatre pays better than two

You know how very little business a hot stuffy theatre can get in hot weather.

It takes two of them to get as much business in July or August as one of them gets in cooler weather.

But cool one of those houses with Monsoon Cooling System, and it will pull as much business as two hot, uncomfortable theatres.

And do it with half the expense and more than twice the profit.

Install Monsoons for *this* summer

Write for Booklet S-2

Monsoon Cooling System, Inc.

1476 Broadway
New York, N. Y.

71 No. 6th Street
Brooklyn, N. Y.

News of Installations in the Busy Northwest

William W. Lewis, of the Theatre Equipment Company, Seattle, recently made a trip to the Puget Sound Navy Yard at Bremerton for an inspection of the projection equipment on board the Battleship Texas, which boasts of two Power's 6B machines.

The Bailey Gatzert School, Seattle, which is devoted to the education of Japanese children, has installed a new Power's with Mazda equipment.

A. G. Pecchia, manager of the Orting Theatre, Orting, Washington, has bought a Power's 6B Cameragraph, motor driven.

R. H. Glenn, of Issaquah, has also bought a similar machine. Both these machines were installed by the Theatre Equipment Company.

A. W. Eiler, of the American Theatre, Walla Walla, has installed a big, new Wurlitzer Hope-Jones orchestral organ.

The Methodist Church at McCleary, Washington, is putting in a new Simplex projector, which is being installed by the Western Theatre Equipment Company. This company is also installing two Simplex Type "S" projectors in the Colonial Theatre, Ellensburg, Washington.

New Model Automaticket Gains Rapid Popularity

The new model Automatic Ticket issuing and registering machine is making great strides in popularity, and its builder, the Automatic Ticket Register Corporation, reports that the January sales were the best in the history of the organization.

Among recent purchasers of the new model are Poli's beautiful new house in Waterbury, Conn.; the Eastman Theatre, of Rochester, and the new Lafayette, one of the finest of Buffalo's picture houses, which is due to open shortly.

New Buffalo House Is to Open February 20

Fred Schaeffer, formerly manager of the Fox Crotona and Academy of Music in New York, will be the manager of the new Lafayette Square Theatre, which is scheduled to open February 20, but which will probably begin supplying entertainment at a later date, because there is much work yet to be done. C. Sharp Minor, formerly organist at Grauman's Theatre in Los Angeles, has arrived in town.

"Why Announce Your Marriage," an Elaine Hammerstein star feature on the Select program, will be the opening film attraction. Pantages will supply the vaudeville. M. Slotkin will be general manager.

Buffalo Academy Now Plays Pictures Only

The Academy Theatre, owned by I. H. Herk, of New York, has discontinued its burlesque policy. Commencing Saturday, February 11, the house will re-open with an exclusive picture policy, under the management of Sam Carver. There will be continuous presentation from 10 a. m. until 11 p. m. There will be three changes a week, Sunday, Monday and Thursday.

Will Continue the Empire

Mr. Carver will also continue to operate the Empire, a picture theatre on Pearl street. Next fall the attractions on the Columbia burlesque wheel which has been supplying the Academy will be transferred to the Criterion, which has been leased by Mr. Herk and Max Spiegel from Walter Hays.

Hampton Studios Sold

The Jessee D. Hampton studios, consisting of ten acres, complete work shops, property department, dressing room and administration buildings, swimming pool, and what is claimed to be the second largest stage in the world, has been purchased by Mary Pickford and Douglas Fairbanks.

$150,000 is said to be the price paid and the studios will henceforth be utilized for Pickford and Fairbanks productions.

Two Power's Projectors

Frank Davidson, manager of the Buffalo branch of the Independent Movie Supply Company, has installed two Power's high intensity projectors in the Victoria, Rochester.

A similar machine has also been sold to Vern R. Cummings for use in the new Groveland Theatre, Groveland, N. Y. George Hallett is now in charge of the Albany branch of the company.

Ready—

EASTMAN FILM CEMENT

Cut where you will, splice with Eastman Film Cement and for all practical purposes the reel's original resistance to strain both in projection and re-wind is restored. The splice is secure against break or buckle.

Eastman-made and Eastman-tested as the presence of this seal on the container testifies:

TESTED EK CHEMICALS

Eastman Film Cement is the only cement that may be used successfully with either Regular or Safety film. It may be obtained in 1 oz. and 16 oz. bottles, and gallon containers.

EASTMAN KODAK COMPANY

Motion Picture Film Department Rochester, N. Y.

CLASSIFIED ADVERTISEMENTS

Cost Little Do Much

SITUATIONS AND HELP WANTED 3c per

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Smallest ad twenty words.

Notice: The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

SITUATIONS WANTED

SCENARIO WRITER desires position with producing firm. N. Loprete, 310 Penn Square Building, Philadelphia, Pa.

PROJECTIONIST—Fourteen years' experience, desires employment, proficient in Optics, electricity and repairing. Write or wire. F. C. Shivers, Lexington, Neb.

ORGANIST, first-class picture player, 9 years' experience on Moller, Robert Morton, Hope-Jones and Kimball organs, wishes change. G. H. L., 4906 N. Front St., Phila., Pa.

HUSTLING young manager wishes to connect with live theatre, privilege buying interest. Handle own copy, art work, lobby displays. Box 250, Moving Picture World, New York City.

PROJECTIONIST, 15 years' experience; now closing with one of largest productions on road, reason for this ad. Run any make machine. Come on one week's notice. Barney Ludesher, Empire Theatre, Albany, New York.

HELP WANTED

WANTED, PIANIST, fairly experienced as leader picture theatre. No other need apply; large library essential. Address Victoria Theatre, Greenfield, Mass.

BUSINESS OPPORTUNITIES

ACTIVE PARTNER wanted for Northwest territory. New, well established Independent Exchange with best possibilities for a large turnover. Additional capital required. "W," care Moving Picture World, New York City.

THEATRES WANTED

MANAGER WANTED—Live town of 8,000; new, modern house; 800 capacity. Good opportunity for the right man. State all first letter. Don't answer unless you have made good. Refowich Theatre Co., Mahanoy City, Pa.

WANTED—ASSISTANT ORGANIST for relief hours. Man who understands repair work preferred. Box 244, Moving Picture World, New York City.

EQUIPMENT FOR SALE

HAVE SEVERAL Simplex ticket selling machines for sale cheap. All improvements, fully guaranteed. Real bargain. J. Enslen, 68 West 69th Street, New York City.

FIVE THOUSAND YARDS Battleship Linoleum; four thousand of best grade cork carpet. Government surplus stock at less than wholesale prices. J. P. Redington, Scranton, Pa.

OPERA CHAIRS from war camps, booths, machines and entire equipment furnished at half original cost. Write your requirements. J. P. Redington, Scranton, Pa.

WE HAVE for immediate delivery 1,200 upholstered and 600 veneer opera chairs and other equipment. Picture Theatre Supply Company, 79 West 45th Street, New York City.

FILMS FOR SALE OR RENT

FOR SALE: Five reel features, western and sensational subjects. Complete line of advertising matter on all. Central Film Company, 729 Seventh Avenue, New York City.

FOR SALE: "The Grey Seal" (32), "Scarlet Runner" (24), "Secret Kingdom" (32), "The Vampires" (27), "The Wolf Woman" (5), "Mistaken Identity" (5), "One Against Many" (5); also largest selection other serials, special productions, comedies, educationals, travelogues. Guaranty Pictures Co., 126 W. 46th St., N. Y. C.

CAMERAS, ETC., FOR SALE

FOR QUICK SALE: 1 Bell & Howell Camera complete, 1 Pathe professional complete. Both cameras in excellent condition. 4 x 5 Speed grafic camera tessar lens. Box 249, Moving Picture World, New York City.

CAMERAS, ETC., WANTED

WANTED: Universal cameras in any condition. Deseribe and price or ship for examination. Kaycee Studios, 3241 Troost Avenue, Kansas City, Mo.

MISCELLANEOUS

WE'LL MAKE your screen, regardless of kind or condition, into new Idealite for half cost of new one. Write for samples and details. Ludcke Screen Company, 200 Minn. Avenue, St. Peter, Minn.

Picture Theatres Projected

HUDSON, N. Y.—Adirondack Building Company has contract to rebuild fire damaged theatre and store building, 60 by 120 feet for Elmer Crowninshield, to cost $35,000.

LYNDHURST, N. Y.—Princeton Lumber & Door Company, 738 Broad street, Newark, has contract to erect one-story moving picture theatre and store building on Stuyvesant avenue for John F. Collins, 67 Kipp avenue, Rutherford to cost $75,000.

NEW ROCHELLE, N. Y.—George Neiman will erect moving picture theatre at North and Horton avenues, with seating capacity of 1,200.

TROY, N. Y.—Mitchell H. Mark Realty Company, of New York, will erect theatre on River street near Grand, with seating capacity of 2,000 to cost $400,000.

HENDERSONVILLE, N. C.—Chester G. Glenn will erect theatre on Main street, to cost $25,000.

SOUTHERN PINES, N. C.—L. Penday has plans by Aymar Embury, 132 South Pines avenue, for theatre, to cost $30,000.

CANTON, O.—Calburn Financing Company, 228 Cleveland avenue, N. W., has plans by F. Swirsky, Herberich Building, Akron, for brick, tile and terra-cotta theatre, hotel and store building to be erected at northeast corner Cleveland avenue and Third street, N. W., to cost $1,665,000.

WARREN, O.—Robins Theatre Enterprise Company has plans by Crane, Kiehler & Schley, 400 Huron Building, Detroit, Mich., for fireproof theatre.

DENISON, TEXAS.—Harry Harris will open moving picture theatre at Elm and Akard streets, with seating capacity of 300. Will be known as Fox Theatre.

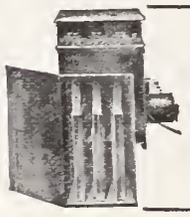
ENNIS, TEXAS.—Contract has been let for new theatre for J. M. Calhoun. Lessee, Frank Moncka.

HOUSTON, TEXAS.—Silverberg, Abrahams & Werner, owners, Crown Theatre, on Main street, have plans by Finger & Cato for new theatre.

Installing Equipment

GALESBURG, ILL.—Y. M. C. A. is raising funds for purchase of moving picture machine. Address secretary.

IRONTON, O.—School District No. 1 is arranging to purchase moving picture machine. Address Prof. Cecil Hanley, superintendent.



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In Ticket Selling Machines
The New 1922
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Send for prices and full particulars.
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Of Special Interest to All Who Buy or Sell Films
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NEWS AND PROPERTY GAZETTE
30 Gerrard Street
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Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.
YEARLY RATE:
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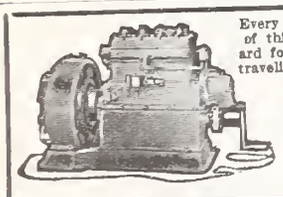
SAMPLE COPY AND ADVERTISING RATES ON REQUEST
Appointed by Agreement Dated 7/8/14
THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.



Every continent knows the dependability and superiority of this Universal 4 kw. plant—the recognized standard for motion picture work, either permanent or traveling. Also for circuses, carnivals, etc.
4 K. W. Electric Plant
Universal
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Universal Motor Co.
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CUT YOUR COSTS IN TWO
INSTALL
CORCORAN'S DEVELOPING TANKS
A. J. CORCORAN, Inc.
751 Jersey Avenue Jersey City, N. J.

B. F. PORTER TAKES OVER BIG CENTER
Will Have Largest and Finest Motion Picture Trade Center, Equipment Supply House, Public Projection Room, Service and Emergency Station, in the World. Best Experts for Repairing Machines and Generators. Prompt Service for Theatre Troubles.
B. F. PORTER, ENTIRE SECOND FLOOR, 729 SEVENTH AVE., AT 49th ST., NEW YORK

WE HAVE BEATEN ALL RECORDS

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WE PRINT IN 1000-FOOT LENGTHS AND KEEP NEGATIVES ON 1000-FOOT REELS, THEREBY MINIMIZING DANGER OF SCRATCHING BY UNNECESSARY HANDLING.

WE ARE IN THE CENTER OF THE FILM-USING COUNTRY. THIS MEANS SPEED AND ECONOMY IN DISTRIBUTION.

WE HAVE THE LARGEST "TRAVEL-FILM" LIBRARY IN THIS COUNTRY. WE CAN THEREFORE FURNISH "CUT-INS" OF FOREIGN COUNTRIES, CITIES, PEOPLES, INDUSTRIES, NATIONAL DANCES, SPORTS, ETC., TO GIVE TRUE "LOCAL COLOR" TO ANY "FEATURE" YOU ARE PRODUCING. WHY SPEND THOUSANDS OF DOLLARS IN BUILDING A "FAKE" WHEN YOU CAN BUY "THE REAL THING" AT SO MUCH A FOOT, FROM US? (SEE "THE SHEIK.")

WE MAKE PICTURES—DEVELOP, PRINT, TONE, TINT, TITLE, EDIT, "'N' EVERYTHING."

NOTE THE PICTURE OF OUR LABORATORY; IT IS AS FIRE-PROOF AND CLEAN AND EFFICIENT ON THE INSIDE AS IT LOOKS ON THE OUTSIDE. OSCAR B. DEPUE IS IN PERSONAL CHARGE.

Have you noticed the

RAVEN HAFTONE SCREEN

is being installed
in the finest theatres

Let us tell you why

RAVEN SCREEN CORPORATION
One Sixty-Five Broadway New York

Direct from the New York Strand

is a guarantee of the quality of the moving picture to be displayed in other towns and cities.

As in pictures, so likewise in equipment, the Strand sets a standard excelled by none. And of course the New York Strand is equipped on every floor with

DIXIE CUP

PENNY VENDING MACHINES

From opening time to closing these machines bring in a steady revenue. They do so only because the public thoroughly appreciates the service.

INDIVIDUAL DRINKING CUP COMPANY INC.
Original makers of the paper cup
EASTON, PENNA.
WITH BRANCHES AT { NEW YORK - PHILADELPHIA - CHICAGO / CLEVELAND - BALTIMORE - LOS ANGELES

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Film When You Want It

Send your negatives to American Film Laboratories.

Unsurpassed facilities and equipment—a time-tried organization of highly trained men—and a centrally located plant assure you of the best possible results from your negatives, together with prompt service at all times.

Years of satisfactory performance have earned for American Film Laboratories the seal of approval of the entire trade. Let us show you why on your next order.

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Ordinary film reduced to American Standard Safety Size.

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American 10 Points:

1—QUALITY. Prints known for brilliancy and clearness. Expert staff, trained by years of experience, assures highest quality prints obtainable.
2—REPUTATION. Gained in 10 years of experience.
3—RESPONSIBILITY. A concern of strong financial standing.
4—LOCATION. In the proper geographical location, assuring quick delivery anywhere.
5—EQUIPMENT. All of the most modern obtainable.
6—CLEANLINESS. Within two blocks of Lake Michigan. Away from dirt and dust.
7—SAFETY. Plant approved by City of Chicago and Board of Fire Underwriters.
8—PROMPTNESS. Accustomed to serve exacting requirements.
9—PRICES. Reasonable and competitive.
10—GUARANTEES. Write for our unique guarantee of quality work.

QUARTER SIZE
2½ inch
2¾ inch
3 inch
$30

3¼ to 6 inches
$25

HALF SIZE
5 to 8¾ inches
$50

9 to 11 inches
$60

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Send for Descriptive Booklet.

KOLLMORGEN OPTICAL COMPANY
35 Steuben Street Brooklyn, N. Y., U. S. A.
Manufacturers of the finest lenses in the World

EVERYTHING FOR THE THEATRE

DA-LITE MOVIE SCREENS

Most any screen is favored when viewed from the best seat in the house.
To properly judge a screen, it is necessary to view it from all angles and distances.
The Da-Lite Screen will answer all requirements.
Our motto "Your Money's Worth or Your Money Back."
For quick service and reliable goods

SEND YOUR ORDER TO
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We are the oldest Supply House in the Motion Picture Trade
746 S. WABASH AVENUE CHICAGO, ILL.

WRITE FOR OUR LATEST BULLETIN

NOTICE

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The new 4th edition of the Handbook will contain more than 800 pages of technical matter—100 pages more than the last edition.

A limited amount of advertising will be accepted up to press time.

For rates address ADV. DPT.

MOVING PICTURE WORLD
Murray Hill 1610 **516 5th Ave., N. Y. C.**

Simplex

We have yet to find

A COMPLETELY WORN-OUT SIMPLEX

That's why there are so very few second hand Simplex Projectors on the market.

And that's another reason why a second hand Simplex costs almost as much to buy as does a new one.

Which in effect means that

Quality Counts

THE PRECISION MACHINE CO. INC.
317-29 East 34th St—New York

MORE POWERS IN TEXAS THAN ALL OTHERS COMBINED

SOME of the Reasons for the Popularity of POWER'S PROJECTORS Are Given in This Letter

R.M. FULLER J.T. FULLER

The Queen Theatre

Hillsboro, Texas.
October 19, 1921.

Southern Theatre Equipment Co.,
1815 Main Street,
Dallas, Texas. Attention of Mr. Peterson.

Dear Mr. Peterson: -

Please send by first mail one set tension shoes, one set tension springs and one aperture plate for Power's 6-B.

By the way, Mr. Peterson, this will be the first parts placed on these machines since their installation, something like two years ago and we are still getting "PROJECTION".

For your further information, out of the (9) machines used in Hillsboro (7) of them are Powers.

Thanking you in advance for your usual prompt service, we are,

Very Truly YOurs,
The QUEEN THEATRE
Per J.T. Fuller

MR. FULLER SAYS HE GETS

DURABILITY—PROJECTION—SERVICE

WITH

POWER'S PROJECTORS

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

MOVING PICTURE

World

FOUNDED IN 1907 BY J. P. CHALMERS

Goldwyn *presents*

come on over!

Rupert Hughes wrote it.

featuring Colleen Moore *directed by* Alfred E. Greene

Book it St. Patrick's Day Week

A Goldwyn Picture

Published by CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE, NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $ a year.

Vol. 54. No. 8 FEBRUARY 25, 1922 Price 25 Cents

THE MOST UNUSUAL PICTURE OF THE YEAR

IN SEVEN REELS

THE WONDER PICTURE

SACRIFICE

A

FANTASTIC SPECTACLE MYSTERY DRAMA

OF

LOVE AND TRAGEDY

THEATRES WILL BOOK THIS GORGEOUS PRODUCTION ON PERCENTAGE

Write or wire

SACRIFICE, 752 S. Wabash Ave., Chicago

ADOLPH ZUKOR
PRESENTS

BETTY COMPSON

IN

"The Green Temptation"

The Star Who Always Triumphs!

The star whose every picture has been a triumph, now in another dazzling success.

Your patrons will thrill to the story; they will love the little Paris dancer who struggles to rise from the depths.

A picture riotous with the splendors of society's revels, dazzling with beauty of gowns and sets, surprising with its revelations of underworld life.

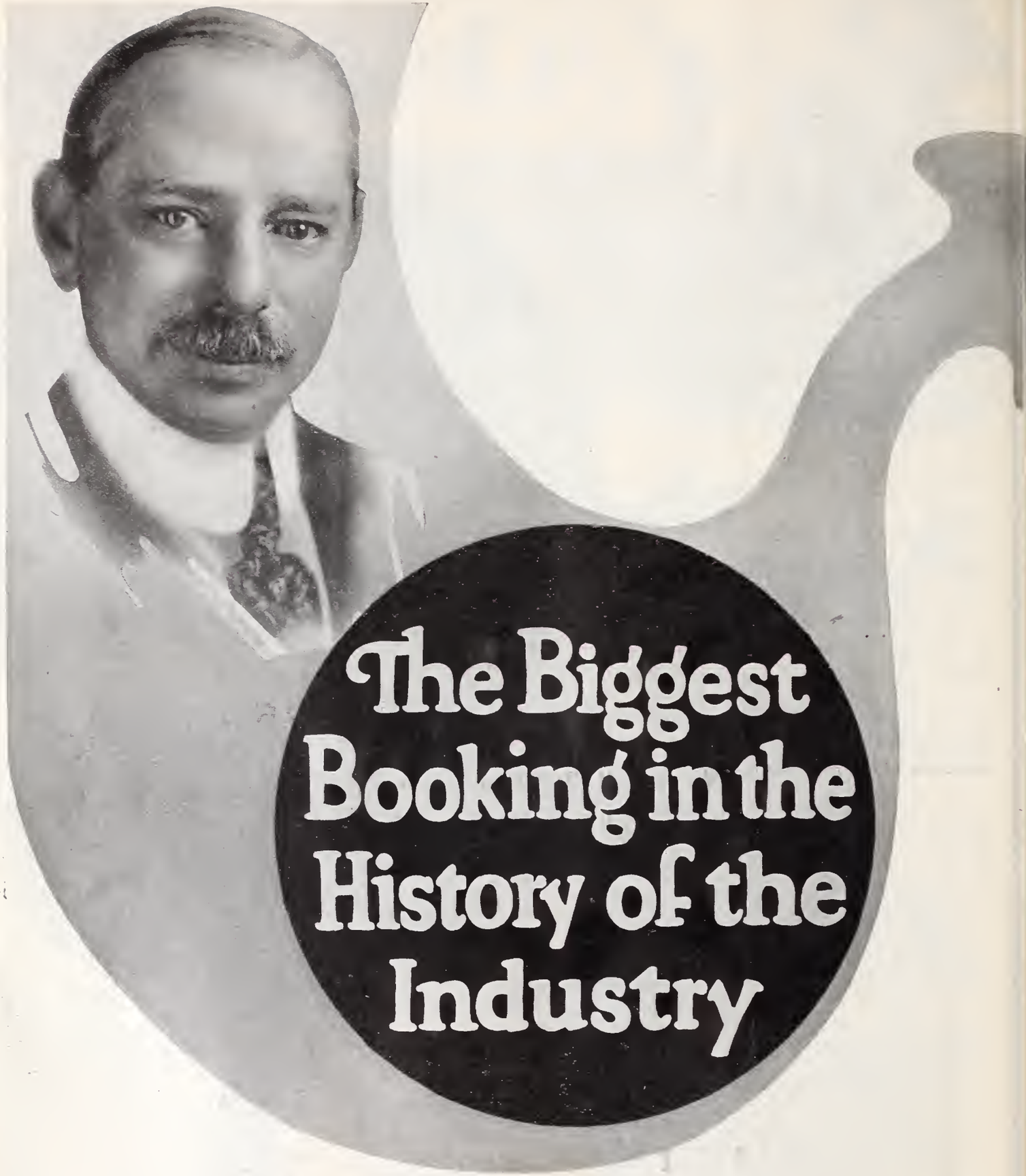
And Betty Compson in a role that takes in all of life, high and low, in all its joy and sorrow!

Cast includes
THEODORE KOSLOFF and
MAHLON HAMILTON

From the story "The Noose" by Constance Lindsay Skinner. Scenario by Monte M. Katterjohn and Julia Crawford Ivers. Directed by William D. Taylor.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY



Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY
Paramount Pictures

MARCUS LOEW

has booked for all his theatres in Greater New York

"THE MISTRESS OF THE WORLD"

A Series of Four

Paramount Pictures

No. 1—"The Dragon's Claw"
No. 2—"The Race for Life"
No. 3—"The City of Gold"
No. 4—"Saved by Wireless"
With Mia May

From the novel by Carl Figdor.
Directed by Joe May.
UFA Productions presented by Hamilton Theatrical Corporation.

In number of days, this is the largest booking in the history of the industry

Mr. Loew knows a world-beater when he sees one!

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

A NAZIMOVA PRODUCTION

Directed by
Charles Bryant
Scenario by
Peter M. Winters
Photography by
Charles Van Enger

Nazimova

in

"A DOLL'S HOUSE"

From the play by

HENRIK IBSEN

The great Nazimova at her best in her greatest stage success Her perfect role acted as only Nazimova herself can act it.

A picture for the box-office and your patrons—one every woman, whether married or single, will be sure to see.

UNITED ARTISTS CORPORATION

MARY PICKFORD • CHARLIE CHAPLIN
DOUGLAS FAIRBANKS • D. W. GRIFFITH
HIRAM ABRAMS • PRESIDENT

THE SMILE-A-MINUTE SPECIAL. ALL ABOARD FOR THE LAND OF LOVE AND LAUGHTER WITH THE INCOMPARABLE ARLISS! GENUINE COMEDY OF YOUTH AND ROMANCE, THE GREATEST BOX-OFFICE VALUE OF THE YEAR!

Distinctive Productions, Inc., presents

GEORGE ARLISS

in

"The Ruling Passion"

From Earl Derr Biggers' story in "The Saturday Evening Post"

Harmon Weight---Director
Forrest Halsey----Scenarist
Harry A. Fischbeck-Photographer
Clark Robinson----Art Director

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

Eight Reels of Youth and Joy!

Marshall Neilan Made It!
Booth Tarkington Created It!
Wesley Barry Played It!
It's Neilan, plus Tarkington, plus Freckles Barry!

PENROD

That's Why It's BIG!

MARSHALL NEILAN PRODUCTIONS

The Chicago Herald Examiner says:

"As American a thing as has been done since

MARK TWAIN

"Marshall Neilan, of all directors, could have translated Tarkington's genius to the screen."

A First National Attraction

Go Get It Quick!

MORE EVIDENCE OF THE STAR'S GREATNESS~

LEWIS J. SELZNICK presents~

Elaine Hammerstein

The Critics Have Said ~

"Delightful entertainment, based on the question of secret marriages. There is something doing every minute that will hold your interest."

—*Moving Picture World*

"It gets away from orthodox channels and sparkles with fair brilliancy, comedy touches and charmingly acted by star and her assistants. A good bet for any house."

—*Motion Picture News*

"This is one of those exceptional pictures that hit you, and hit you right, every once in a blue moon. The best comedy bet of the season, a clean, high-class distinguished film offering."

—*Variety*

"A fine, clean comedy which will prove unusually satisfying. Well cast and with good photography, it should prove a good attraction."

—*Exhibitors Herald*

"Star at her best—cast well selected. If you let this one get by without seeing it, you're going to miss one of the best comedies of the season."

—*Screen Opinions*

It's one of the *Elaine Hammerstein Star Series,* personally staged by Alan Crosland.

in

"Why Announce Your Marriage?"

It'll Make You Young Again!

Penrod known to millions!

Through the Cosmopolitan Magazine stories!

Through the famous book—one of the best sellers!

Through the play—one of the most successful ever produced!

That's Why It's BIG!

MARSHALL NEILAN PRODUCTIONS

PENROD

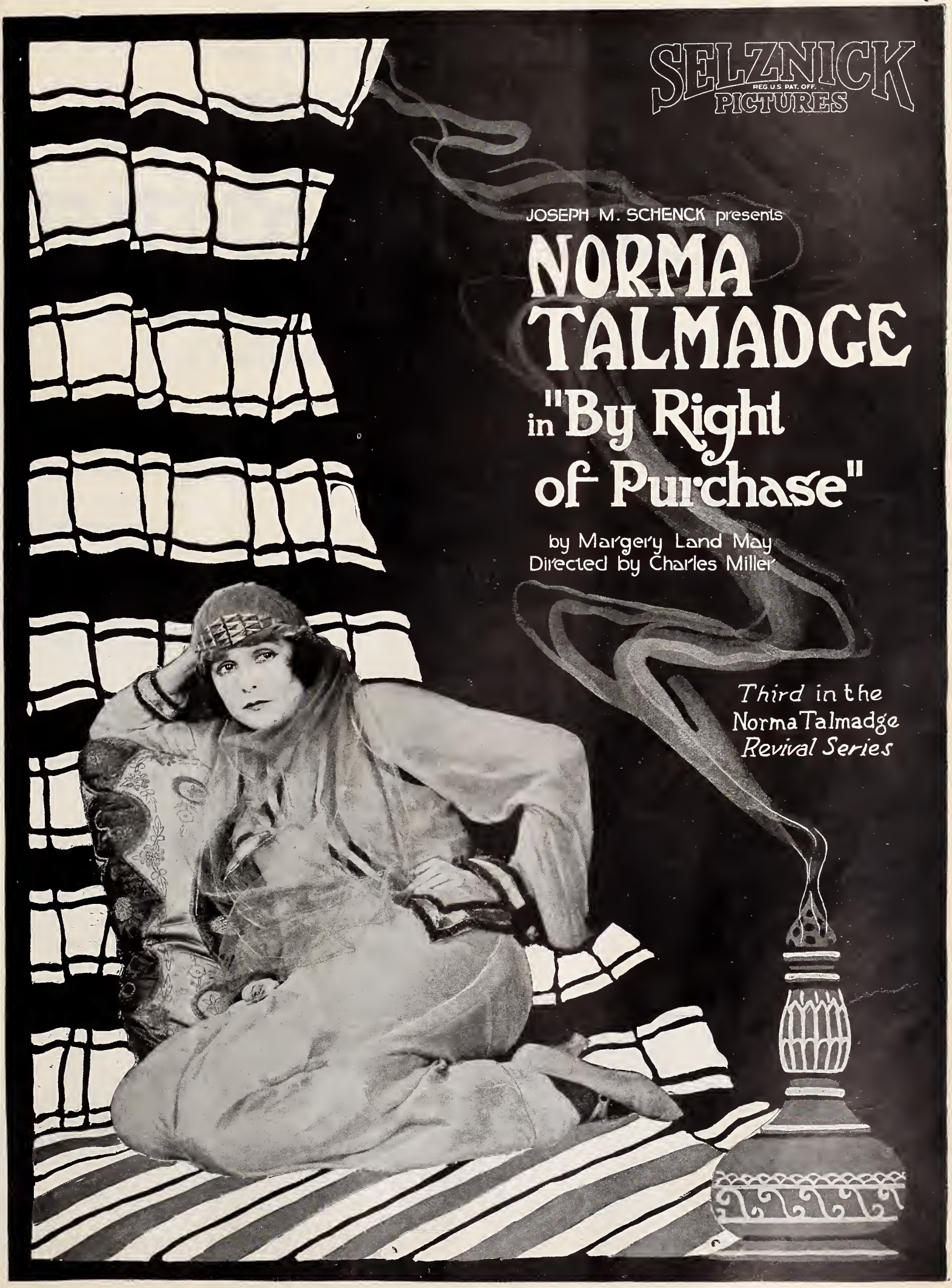
A First National Attraction

MARSHALL
NEILAN
made it
FRECKLES
BARRY
played it

Rob Reel, in the Chicago Evening American, says:

"The glamor of notoriety—the lure of circuses and blaring things. It's too good to keep, and yet it wouldn't be fair to Freckles Barry."

Book This Big One NOW!


SELZNICK
REG. U.S. PAT. OFF.
PICTURES
JOSEPH M. SCHENCK presents
NORMA TALMADGE
in "By Right of Purchase"
by Margery Land May
Directed by Charles Miller
Third in the Norma Talmadge Revival Series

PLAYGOERS PICTURES PRESENTS

J. P. McGOWAN IN "THE RUSE OF THE RATTLER"

Distributed by **PLAYGOERS PICTURES**
through PATHE EXCHANGE, Inc.
Foreign Representative *for* Playgoers Pictures
SIDNEY GARRETT

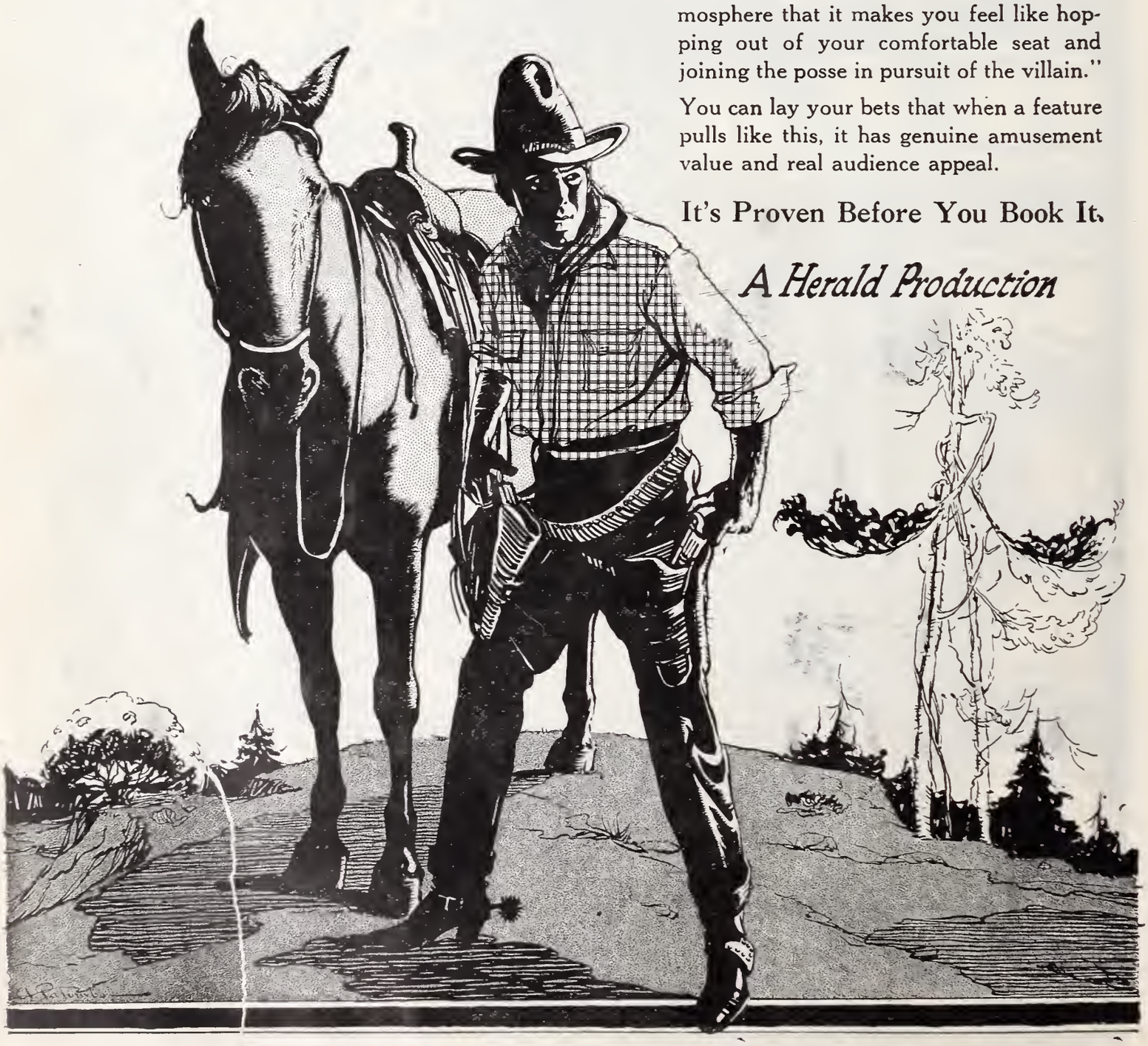
How One Reviewer Called the Turn:—

"So distinctly Western in action and atmosphere that it makes you feel like hopping out of your comfortable seat and joining the posse in pursuit of the villain."

You can lay your bets that when a feature pulls like this, it has genuine amusement value and real audience appeal.

It's Proven Before You Book It.

A Herald Production



ASSOCIATED EXHIBITORS *PRESENTS*

MR. AND MRS CARTER DE HAVEN *IN* MARRY THE POOR GIRL

PRODUCTION PERSONALLY SUPERVISED BY CARTER DE HAVEN

FROM OLIVER MOROSCO'S STAGE SUCCESS BY OWEN DAVIS

ADAPTED BY REX TAYLOR DIRECTED BY LLOYD INGRAHAM

"The audience laughed so hard that people stopped in front of the theatre to see what it was all about"—

That's the way one exhibitor described its success.

"Marry the Poor Girl" is a sure-fire audience feature with the box-office lure of lace, lingerie and laughter. It's a rare matrimonial tangle, with a new and funnier complication breaking every minute. It builds up to a climax that is an absolute riot. Your audience wants fast-moving, humorous entertainment. Here it is.

Book It For Them

DISTRIBUTED BY ASSOCIATED EXHIBITORS THROUGH PATHE' EXCHANGE INC.

FOREIGN REPRESENTATIVE FOR ASSOCIATED EXHIBITORS SIDNEY GARRETT.....

Answering a Big Editorial Question from the Motion Picture News

By the way, isn't it about time for a drama of the American Revolution? We've seen a lot about the French Revolution. Has every one forgotten America?

How about the midnight ride of Paul Revere—the flash of signals—the tramp, tramp, tramp of the long line of British redcoats—the tumbling out of the farmers, over fields and along stone walls—the rattle of pot shots—the volleys—the lone rider again along the black country lanes, cape flying in the wind—the lights in the houses—the gathering storm of freedom—the girl awaiting rescue—the lone rider again—the desperate battle—the rescue—crescendo, whoop, bang!

Here's Griffith suspense for you. And the American flag waving over it all!

Need we go abroad for historical drama?

Messmore Kendall
presents

CARDIGAN

The First American Historical Production
From the Famous Novel by

ROBERT W. CHAMBERS

Directed by John W. Noble

The romantic story of a youth and a maid drawn by chance into the dramatic struggle for American Independence

Every episode, every incident, every bit of the tremendous American historical background that Mr. Johnston calls for is contained in "Cardigan"—the biggest, finest production of the New Year in motion pictures.

American
RELEASING CORPORATION

WALTER E. GREENE, *President* F. B. WARREN, *Vice-President*

15 W. 44th St. N.Y.C. ~ Phones: Vanderbilt 7078-9

8 Reels of Youth and Joy!

HE SCREENED IT!

Here's a hard boiled exhibitor who has screened the picture. He knows! Is he going to play it? You can bet your boots! Read what he says below:

That's Why It's BIG!

PENROD

MARSHALL NEILAN PRODUCTIONS

Stanley Chambers, Palace Theatre, Wichita, Kas., says:

"Have just screened Marshall Neilan's Penrod. Words cannot express the supreme pleasure I received while viewing this wonderful subject. It has all the ear marks of a box office winner."

A First National Attraction

MARSHALL NEILAN
He Made It

FRECKLES BARRY
He Played It

Rush to Your Booking Office!

The release of

"A DANGEROUS ADVENTURE"

A Tremendous Fifteen Episode Animal Serial that will startle and thrill the world

Never before has a serial of this magnitude and stupendous cost been attempted.

The entire menagerie of the Al G. Barnes Circus, consisting of 2500 trained animals of every breed and description, are taking part under the supervision of Curley Stecters and Capt. J. R. Riccarde, world renowned animal trainers.

Laid in the African Jungles, the story calls for all the wild denizens of this adventure-

WARNER BROS.

ANNOUNCE

some quarter of the world, and thus we find uncivilized natives and wild animals taking part in the largest cast ever used in a serial headed by **Grace Darmond**, and supported by **Philo McCullough, Jack Richardson, Robert Agnew, Derelys Perdue, Mabel Stark** and hundreds of others.

This serial will be released to the Independent market.

WARNER BROTHERS

1600 Broadway, New York, N. Y.

It'll Make You Young Again!

HE TRIED IT OUT!

This exhibitor tried it out! He found that it packed his theatre. He found that his box office receipts jumped to the top notch record! Read his letter below:

That's Why It's BIG!

PENROD

A First National Attraction

Irvin Wheeler, Manager of the Auditorium Theatre, Mamaroneck, says:

"In a special showing last night 'Penrod' was greeted with the keenest enthusiasm by my patrons. A chuckle ran through the audience early in the first reel and this quickly grew to hilarious laughter, which was well-nigh continuous until the end of the last reel, when the closing raised the laugh to a roar of merriment. It is a whirlwind of fun with deft human touches, which I believe will make the picture one of the winners of the new year."

MARSHALL NEILAN—FRECKLES BARRY

Don't Wait When You See These Names

ROMANCE APPEALS TO THE WORLD

EXCEPTIONAL PICTURES

Presents

MARTIN JOHNSON'S "JUNGLE ADVENTURES"

The Epic of Romance

For immediate release through

American
RELEASING CORPORATION

WALTER E. GREENE, *President* F. B. WARREN, *Vice President*

A SUBJECT THAT WILL PLAY EVERY THEATRE

EXCEPTIONAL IN THEME AND PRESENTATION

Exceptional Pictures
announces

MARTIN JOHNSON'S "JUNGLE ADVENTURES"

A photoplay apart from all others . . .
Conceded by 26 impartial critics to be a triumph of picture art . . .
Proven by the public to be an overwhelmingly successful theatre attraction

to be distributed by

American
RELEASING CORPORATION
WALTER E. GREENE, President F. B. WARREN, Vice President

in United States
and Canada

EXCEPTIONAL PICTURES

EXCEPTIONAL IN ARTISTRY AND EXPLOITATION

NOW READY!

Face to Face with Japan

Now running in ~ ~ ~

FOX NEWS

Book Now!

To be run every second issue of **FOX NEWS**

Subjects now ready:

No. 40 Released Feb 18th

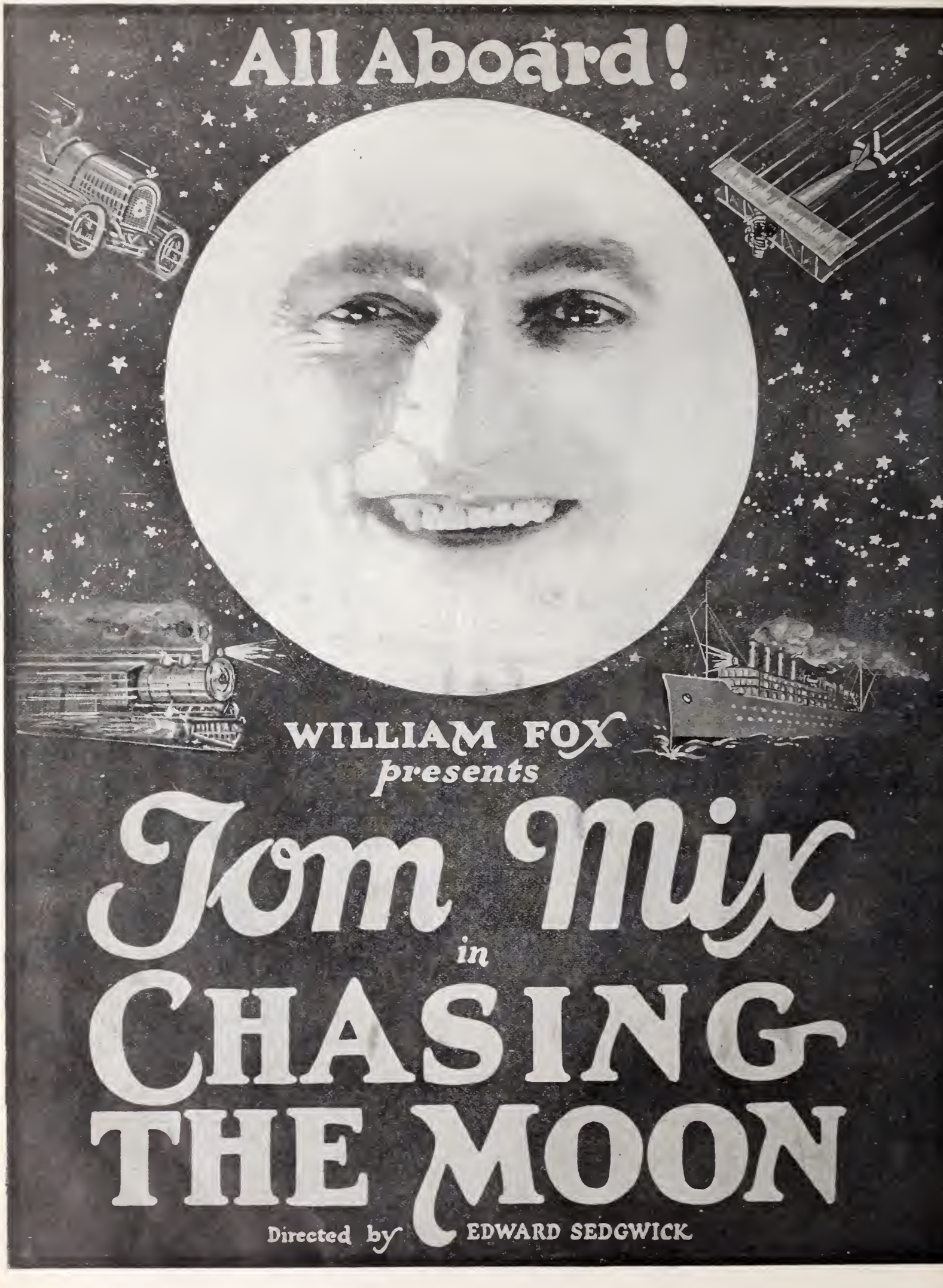
A close-up of Japan and its growth. Its battle fleet in action- only motion pictures ever made of these sea fighters.

No. 42 Released Feb 25th

Secrets of Formosa revealed. Only pictures ever taken of this island possession of Japan - - its savage head hunters and camphor mines that supply the world.

Furnished to **FOX NEWS** *subscribers without additional cost*

BIG AS A FEATURE IT IS A FEATURE!


All Aboard!
WILLIAM FOX
presents
Tom Mix
in
CHASING THE MOON
Directed by EDWARD SEDGWICK

Tom Mix in Chasing the Moon visits Russia, Spain and other foreign countries but returns in the end to his beloved U.S.A.
The story of a man who raced with death and beat it by an eye-lash

WHY ?

Do Americans Love Red-blooded Photoplays

of the

Northwest With He-man Heroes ?

"THE NIGHT RIDERS"

Third Release by

Second National Pictures Corp.

tells you

WHY "HER STORY"

Second Release
Has Created a Sensation
Wherever Shown

Second National Pictures Corp.

140 West 42nd Street **New York**

8 Reels of Youth and Joy!

HE PLAYED IT!

Yes, and he played it in one of the two largest theatres in the world. Did it make a hit? Oh boy, did it? Read his telegram below:

That's Why It's BIG!

MARSHALL NEILAN PRODUCTIONS

PENROD

A First National Attraction

Balaban and Katz, who run a chain of theatres in Chicago and the Middle West, say:

"'Penrod' opened as outstanding success and audiences enthusiastic. You have a winner and we urge all exhibitors to get ready for banner business. Congratulations and kindest regards."

MARSHALL NEILAN plus FRECKLES BARRY

Grab your hat and your Tin Lizzie!

BILL FAIRBANKS

in the first of a series of eight stirring dramas of the big outdoors

"HEARTS OF MEN"

directed by

FRED J. BALSHOFER

Ready in May for State Rights

BALSHOFER PICTURES CORPORATION

Studios: Hollywood, Cal. Eastern Office: 245 West 47th St., New York, N. Y.

It'll Make You Young Again!

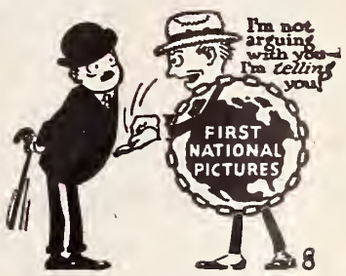
Joseph Plunkett, manager of the big New York "Strand" could hardly wait to get it. He's got it booked for his theatre Sunday. He knows a big picture when he sees one.

That's Why It's BIG!

PERIOD

MARSHALL NEILAN PRODUCTIONS

A First National Attraction



Watch it go at the N. Y. Strand!

MARSHALL NEILAN'S

BIG picture with

Freckles Barry

We'll tell you how it packed his house.

BUT DON'T WAIT!

Try to Get This Money Maker First!

Proof That "MOLLY O" Is a Bigger Picture Than "Mickey"

The picture's phenomenal success on its first run brought still bigger business for the second engagement! Read the Telegram.

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

A15GS 43NL

R DETROIT MICH 11

FEB 5 1922

ASSOCIATED FIRST NATIONAL PICTURES
6 WEST 48 ST NEW YORK

MOLLY O OPENED ON RETURN ENGAGEMENT AT MADISON THEATRE TO TWENTY FOUR HUNDRED AND SEVENTY SIX DOLLARS STOP SIXTY FOUR BETTER THAN OPENING ON FIRST ENGAGEMENT STOP CROWDS PACKED STREET ALL EVENING IN DRIZZLE STOP THIS IS FIRST TIME IN HISTORY OF DETROIT THAT A PICTURE HAS PLAYED RETURN ENGAGEMENT MADISON THEATRE

H W HELMBOLD

This is the first time in the history of Detroit that a motion picture has been brought back for a return engagement!

Directed by
F. Richard Jones

Distributed by
Associated First National Pictures, Inc.

Book it NOW! Mack Sennett's "Molly O" with Mabel Normand

Released on the Open Market

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

FEBRUARY 25
1 9 2 2

Debauching the Public Mind

IT is a matter of proverb that even so inoffensive, so peaceful and so non-combatant a thing as a worm will turn to defend itself if it is sufficiently prodded.
The screen has at last proved the truth of the adage.

Stung by the injustice of a nation-wide dissemination of vile scandal about the lives of players and others in the moving pictures, a number of people well known to all of us have combined in an appeal to the public for fair play. Elsewhere in this issue appears the appeal in full, together with the signatures of the group.

This appeal is a good thing as far as it goes and it will help, but it fails to go far enough. We suggest that the same group or another group, and the more important the better, consider seriously the issuing of a plain statement which will place the blame for this outrage where it properly belongs. The blame rests with the sensation-mad newspapers and their Los Angeles correspondents, who have deliberately fabricated the most impudent, the most conscienceless and the most damnable scandals, out of whole cloth and with an utter disregard of the reputations of innocent men and women, have produced stories that on their face would seem to be the product of drug-crazed brains.

These correspondents have been aided by Thomas Lee Woolwine, District Attorney of Los Angeles, who has become a correspondent himself, writing, no later than last Sunday, of the case under his own signature. He is an officer of the court and yet he joins in the mad scramble for this unholy publicity.

Los Angeles can only save itself from material disgrace by starting now to call a halt on this orgy of falsehood, mendacity and rotton fiction retailed to the country as facts. Los Angeles knows these correspondents. Let them be taken in hand and called upon for the sources of their contemptible output.

This situation is the concern of the public quite as much as it is the concern of our industry. The public has been shamefully and shamelessly imposed upon. It has been lied to and deceived.

As for our industry, the situation promises a decrease in legitimate business, and what is far worse than that, the creation in the public mind of the impression that the people it has admired and patronized are nothing but a group of immoral, indecent and wholly unworthy men and women.

If the newspapers won't give the industry fair play, then the screens of America can save the situation by telling the public the truth about the Taylor case and about the newspapers as well.

The men who control the screens don't want to do that if they can help it, but if they see their business being buried under an avalanche of sewage they will be forced to save themselves.

Every exhibitor in America, every producer and every distributor, is just as much hurt as are the innocent men and women who are the victims of this unprecedented saturnalia of slander and lies.

We suggest concerted and immediate action, following without delay the appeal already made by the group of self-respecting men and women in the film colony of Los Angeles.

The American public is fair, but no public can remain fair, if it is fed upon untruths without refutation or a square presentation of the other side.

Arthur James

High Spots in the Week's News

HOW can one summarize in this department of brevities a convention as big as the Albany exhibitor affair? Here are a few of the high spots, but you'd better be sure to read the story:

An ultimatum demanding lower rentals, issued by National President Cohen, hints at a great centralized distribution system under the jurisdiction of local organizations affiliated with the M. P. T. O. A.; newspapers must stop slandering the industry because of the acts of individuals; Hays' activities will determine his status with exhibitors.

But read the story.

* * *

Now that the M. P. T. O. of New York State has convened at Albany apparently unaware that a certain Nathan Miller is governor—he wasn't invited, you know—the chief executive's "soft shoe" army is angrily planning, it seems, to jam through the legislature a number of bills harassing to the industry. Just for example, they want to increase the pay of the censors to encourage them to hector the industry, 'tis said. Also, the bill providing repeal of the censorship body probably will be lost in convenient pigeon-holes. Further, the Knickerbocker Theatre disaster has "inspired" an investigation of all picture theatres in the state. Then, too, they hope to make capital of the lack of harmony between distributors and exhibitors, a little bird advises us. It looks like a real battle.

* * *

"Those naughty bathing girls," chortled the New York censors as they gleefully wielded the scissors.

"Those pretty bathing girls," raptured the New York newspapers as they rushed the pictures into print.

That was then; now:

"Darn those bathing girls," regret the censors.

For Pathe has brought suit against the New York Motion Picture Commission to determine its right to censor news reels, pointing out that they're entitled to the same freedom granted the press by the State Constitution. The defendants are George H. Cobb, Helen May Hosmer and dear, excitable "Joe" Levenson. The Appellate Division of the Supreme Court will hear the case. The firm of Coudert Brothers represents Pathe.

* * *

Demanding fair play of the general public, and especially of the newspapers, the Independent Screen Artists' Guild of Los Angeles has issued a statement asking why the faults of the few are charged to the many.

* * *

Famous Players is said to have decided to finance the whole Canadian proposition itself and fix no new policies for the present. A week ago, as Moving Picture World told you, the company took over the Allen chain of theatres. A reorganization may take place, in which event stock in a new company will probably be given Allen stockholders.

* * *

By a vote of 7 to 2, the Senate committee on general laws of the Virginia legislature has voted to indefinitely table the censorship bill.

* * *

Mississippi bids fair to "fall for" the censorship hysteria. Acting on Governor Russell's recommendation, the Senate has passed a resolution providing for a board of censors. The House of Representatives is expected to follow suit. The board would be composed of a school teacher to be named by the State Board of Education, a woman to be named by the women's clubs and a minister to be named by the chief justice of the State Supreme Court.

* * *

H. M. Richey, manager of the Michigan exhibitor organization, recently got in touch with Hubert E. Hartman, formerly Henry Ford's attorney, and requested an opinion as to whether or not the operation of theatres in Michigan on Sundays constitutes an indictable misdemeanor under the state statutes. Mr. Hartman did considerable research work and replied: "Insofar as the Michigan statutes are concerned, and their interpretation by the Supreme Court, it seems clear that the operation of a theatre on Sunday does not justify criminal process." Civil action may be instituted, he finds.

It will be interesting to see how Mr. Richey makes use of the information.

* * *

The attorney-general of Nebraska and county attorney of Douglas county have filed in Federal Court an answer to the Goldwyn suit attacking the validity of the state anti-deposit law. That means the suit probably will come to trial before three Federal judges some time in March.

* * *

Si Clark spat reflectively against the red-hot stove and thrust a gnarled fist into the cracker barrel.

"Bill was tellin' me t'other day," he said, "about a pastor that wanted the movies closed up on Sunday nights tighten 'n a clam's face so's he could get a decent-sized congregation. Well, now, I see in Movin' Pitcher World that seventy pastors up in northern New York State are a-goin' to preach Sunday night sermons on observin' the Sabbath without makin' a lot of noise about callin' the cops. That's more sportsmanlike, ain't it?"

* * *

Ricord Gradwell, president of the Producers' Security Corporation, has become associated with Wid Gunning, Inc., as managing director but will continue as head of the service organization. Mr. Gradwell was vice-president and general manager of the Oliver Typewriter Company and had charge of the World Film on behalf of banking interests some years ago. Nathan Vidaver has been elected general counsel of the Gunning interests. "Wid" is off on a tour to give all his time to his direct booking, profit-sharing plan.

* * *

Do you recognize the naked truth when you meet up with it Well, we suggest, without malice, that if you're one of these publicity chaps you'd better attend the A. M. P. A.'s "Naked Truth Dinner" on March 25 at the Biltmore, New York.

* * *

Pearl White has signed a contract with Pathe to star in another serial, production of which will start July 15.

* * *

Julian Johnson, former editor of Photoplay Magazine, dramatic critic of the Los Angeles Times and film production editor, has been created manager of the editorial department of Famous Players.

* * *

"The melodrama comes right out into the open and says frankly, 'Here I am ready to take your minds off your worries and amuse you.' That's the reason I believe in melodrama, and am bending every effort to make it so high-class in character that its appeal will be strengthened and broadened in scope." — Whitman Bennett.

Postpone Hearing on Censorship Law Repeal

The public hearing on the bills which have been introduced in the New York State Legislature, asking for a repeal of the present censorship law in that State, will be held on Tuesday, February 21. It was originally intended to hold this hearing on February 14, the opening day of the State convention.

Mississippi Senate Passes Censor Bill; Provides Board of Three, One a Woman

FOLLOWING recommendations of Governor Lee M. Russell in his regular message to the legislature, the Mississippi Senate on Wednesday, February 8, passed a censorship bill admittedly fraught with dire possibilities for the industry in that commonwealth. Not among the least of the objections to the bill as viewed from the interest of the motion picture industry are, first, the manner of its appointment and, secondly, the personnel that is to compose it.

There are to be three members and they are to be a woman, a public school teacher and a minister of the Gospel. Reversing the regular order of things, the bill does not provide for the appointment by the governor, as is the case with practically all other state employes of a similar nature, but it declares that the teacher is to be recommended by the state superintendent of public education, that the woman member is to be the creature of the State Federation of Women's Clubs, while the preacher is to be named by the chief justice of the State Supreme Court.

The bill provides that each member shall be compensated at the rate of $2,400 a year, the revenue for this purpose to be derived, in accordance with Governor Russell's recommendations, from a special tax levied upon the exhibitors within the state. It now goes before the House of Representatives, where its final passage, probably without the slightest change, seems only a matter of time.

May Sue Out Appeal

The bill as originally presented to the Senate left the motion picture people without any recourse whatever against the teacher-preacher-woman combination of censors, but following an interesting fight in the halls of the Senate it was finally amended so as to include a clause providing that the exhibitor, who considered himself aggrieved, might sue out an appeal, first, to the chancery court of Hinds County and, subsequently, if he wished to push it that far, to the Supreme Court of the state.

Interesting comment on the subject of censorship was revealed in the discussions by the Mississippi Solons, who by their legislative enactments of other days have successfully driven the great fire insurance companies of other states out of their jurisdiction, who more recently have jumped upon the necks of the lumber manufacturers through over-drastic forestry legislation, and who now seem bent on handicapping the "movies." The final vote stood 28 to 14 for the passage of the measure, but it was not without its able opponents on the floor, who pointed out the futility of censorship legislation in general and reminded the Senate that the best censors of pictures young people should see are their mothers.

Opponents of the measure were led by Senator Shields, who insisted that most pictures with respect to their morality or immorality are not properly understood by many of the theatre-going public, that virtue always triumphs at the end of the picture and that when considered as a whole the number of pictures that might possibly be objected to by the most Puritanical is as a rule infinitesimally small.

Senator Roberts who, as he himself phrased it, handled the question of sex morals "without gloves," declared that the efforts of parents to keep their children in the dark toward these matters are overdone. Why not let them in on some of the secrets? They will have to learn some day. The sooner the better. Certainly the motion pictures cannot reasonably be objected to because of their amorous presentations. The legislature had just passed a bill providing for the teaching of the Ten Commandments in the public schools. What explanation is a young woman teacher to give to an inquisitive student who insists upon knowing what is referred to in the Seventh Commandment?

A large gallery of members of women's clubs of the state heard the debate, but did not show a great deal of interest in the censorship question. In fact, there was very little applause or other indications of approval.

Ricord Gradwell Becomes Managing Director of Wid Gunning Organization

WID GUNNING announces that he has arranged with Ricord Gradwell to become associated with him in the distribution corporation Wid Gunning, Inc., as managing director.

Several weeks ago Wid made the first announcement of his direct booking profit-sharing plan of co-operation between producer and exhibitor and he will now give practically all of his personal time to production for the benefit of his exhibitor partners.

Wid plans to leave on a trip through the country within a week, stopping on the Coast long enough to arrange certain production activities.

Mr. Gunning states that the flood of responses which have come in from exhibitors following the first general announcement of his partnership plan has definitely registered the fact that he has chosen the proper moment to announce this method of co-operation.

Ricord Gradwell, who comes into the Gunning organization as managing director, is one of the unique figures in American sales history. Mr. Gradwell, as vice president and general manager of the Oliver Typewriter Company, established himself in a high position as a manager of men.

Mr. Gradwell took charge of the World Film on behalf of banking interests some years ago and proved there that successful business methods outside this industry could be properly and intelligently applied in the film business.

Mr. Gradwell will continue as president of the Producers' Security Corporation, which special service organization he created after completing his work at World Film.

Nathan Vidaver has been elected general counsel for the corporation.

There will be no changes in the personnel of the Wid Gunning organization, Mr. Gradwell coming in to assume the executive direction of the distributing corporation, thereby relieving Mr. Gunning and making it possible for him to devote his time to production in partnership with the exhibitors throughout the country in accordance with his recently announced co-operative plan.

Would Change Name of Maryland's Censor Board

The name of the censor board of Maryland will be changed to the Board of Review, and it will have five members instead of three, if the bill which was introduced in the House at Annapolis, Md., on Tuesday, February 7, by Delegate Kelly, of the Second District of Baltimore City, is passed.

Edward D. Bennett, whose wife is the president of the Parents' Club of Forest Park, which is one of the movie reform bodies of Maryland, drew up the bill and after being introduced it was referred to the Judiciary Committee.

Other provisions in the bill include: That three of the five members be required to give eight hours a day to the work and their salary would be $4,000, $3,500 and $3,000 a year instead of the $2,400 now paid each of the three present members of the board. The services of the two other would be gratis but they would be required to give four hours a week to the work.

The State Department of Education would have the power to appoint one of the gratis servers, while the City Education Board would appoint the other.

Exhibitors at Convention Threaten to Will Defer Action if Rentals Are

Two Distributing and Producing Concerns and Many Directors and Producers Promise Their Aid if M. P. T. O. A.'s Ultimatum Is Unheeded, National President Cohen Declares

(By Wire to Moving Picture World) By ROGER FERRI Albany, N. Y., February 16.

What proved to be the most important State exhibitors' convention ever held in this country came to a close today with numerous vital developments. The outstanding features of the convention of the Motion Picture Theatre Owners of New York State follow:

Serving notice on producers and distributors of the country that unless they practice strict economy and reduce film rentals at least 33 1/3 per cent over the 1920 prices, the M. P. T. O. A. will take charge of the situation and, if necessary, take drastic measures to protect the exhibitors.

Declaration by Sydney S. Cohen, president of the national organization, who presided over the convention, that the M. P. T. O. A. already has received offers from two of the leading distributing and producing concerns, and many directors and producers, to release their product direct to the exhibitor through the theatre owners' national body.

Hint by Mr. Cohen that the M. P. T. O. A. is considering the advisability of handling pictures of independent producers and distributing them to exhibitors pursuant to an ultimatum issued at the Minneapolis convention last summer, to national distributors, voicing the sentiment of the organized exhibitors of the country.

The state exhibitors officially declared war on "yellow" journalism and in emphatic terms reiterated their confidence in motion picture players as a whole.

As a consequence of the opinions and sentiment demonstrated at this convention, an inkling was given of what may be expected of the exhibitors at their national meeting in Washington. That the national convention will act on the distributor-producer proposition is accepted as a foregone conclusion. Definite action on this movement is expected to be taken at that meeting.

Fully 500 exhibitors from every section of the Empire State came to Albany. While social events had been arranged for the reception of the delegates, all of them were dispensed with except the Movie Ball, at which Doris Kenyon, Norman Kerry, Monte Blue, Clifford Gray, Montague Love, Ann Forrest, Lew Cody, Reginald Denny, Grace Davison, John Lowell, L. Case Russell, Marcus Loew and Charlotte Walker were present.

The convention closed with a banquet on Thursday night, February 16. Senator James J. Walker of New York was toastmaster. The speakers all agreed that the newspapers of this country had treated the motion picture industry unjustly by their sensationally untrue reports of the Taylor tragedy, slandering innocent players and convicting an entire business because of the act of a few individuals. Those who spoke included former Governor Martin H. Glynn of Albany, Judge Almet F. Jenks, Mayor George R. Lunn of Schenectady, President Sydney S. Cohen of the M. P. T. O. A., Charles L. O'Reilly of New York, president of the state organization, and former Senators J. Henry Walters and George F. Thompson and a former speaker of the assembly, Thaddeus Sweet.

Charles L. O'Reilly of New York amid cheers was re-elected president of the M. P. T. O. of New York State. Others re-elected included William H. Linton of Utica, treasurer; Samuel I. Berman of Brooklyn, secretary, and William Dillon, vice-president-at-large.

Others elected follow: Zone vice presidents, Frank Koch, Louis Buettner and Bernard Edelhurst of the Bronx; chairman of executive committee, Jules Michaels of Buffalo.

Board of Directors: H. J. Smith of Buffalo, Walter Hayes of Syracuse, Charles Steiner of New York, Samuel Suckno of Albany, David Cohen of Binghamton, Jules Greenstone of Rochester, M. Quittner of Middletown, A. A. Elliott of Hudson, Sam Peyser of Staten Island, New York; Sam Sheer of Queens, New York; C. A. Warren of Messina, Rudolph Saunders of Brooklyn, Nate Robbins of Utica and Leo Beecher of New York.

Albany spared no effort nor expense to make the convention one of the happiest held within its confines. The Albany Theatrical Managers Association left no detail overlooked and, all in all, the exhibitors left the city satisfied not only in the thought that they had solved many important problems, but also with the fact that they had enjoyed their stay in the Capital.

The convention was a record-breaker not only in the point of attendance, which was the largest recorded at any state meeting, but also on the item of business. The delegates settled down to business immediately after their arrival. Committees lost no time in passing on measures entrusted to them. Every meeting was well attended. The exhibitors came here for business. They had grievances and problems and they rolled up their sleeves and settled them.

Socially Successful

Socially, the convention was equally successful, for never in the history of this historic city was there held a more brilliant affair than the film ball turned out ot be. The armory was crowded with distinguished and representative men and women of all walks of life. The banquet that brought the convention to a close was also notable and the public told in an intimate way that the industry was pre-

Provide Own Distribution System; Cut One-third; O'Reilly Is Re-elected

Popular State Executive the Unquestioned Choice of Convention for Second Term—War Officially Declared on "Yellow" Journalism—Sympathy for Mary Miles Minter

pared to defend its good name against the maliciously unfair attacks of yellow journalism, professional reformers and wilful propagandists.

As a consequence of the work of exhibitors here, the citizens and press of Albany were made to realize that the industry had been grossly and unjustly slandered by sensationalists who had condemned the entire business because of the wrongdoing of a few. State and city officials joined in with the local press in acknowledging that an injustice had been done the industry and expressing their confidence in the integrity and character of the business in general. Newspapers here commented editorially on the question, with the result that public opinion here has been reversed and the good name of the industry cleared beyond any shadow of doubt.

Miss Minter Defended

Receipt of a telegram from Mary Miles Minter, whose name had been mentioned in the unfortunate Taylor tragedy, was announced by Mr. O'Reilly at the ball. The message expressed the sentiments of a heart-broken young girl who wanted her friends, the exhibitors who have contributed so materially toward popularizing her, to know that she had committed no wrong, that she had not betrayed any confidence or trust placed upon her by exhibitors and the public, that she is guiltless of the sensational insinuations published by the "scandal-crazed" press.

The telegram, coming soon after Mr. O'Reilly and others had eloquently defended the good name of Miss Minter and others who performed their duties as law-abiding American citizens, by voluntarily offering to aid in solving a gruesome crime and by telling all they knew, was cheered when read. It was addressed to Mr. O'Reilly and reads as follows:

"Please express my kindest wishes to the Motion Picture Theatre Owners of New York and assure them that the many wicked and mean stories about persons in connection with the Taylor case will be proved false. Public opinion already is turning and papers are calling for fair play from the public. I want you as exhibitors to know the truth and for that reason am wiring you direct this message to be read to your convention. Best personal regards and best wishes to the Motion Picture Theatre Owners."

Brandt Arranges for Address by Hays

Albany, N. Y.—While the M. P. T. O. of New York State tabled a resolution extending the co-operation of the exhibitors to Will Hays, at the Wednesday session of the convention here, William Brandt, president of the Theatre Owners Chamber of Commerce of New York, announced that the postmaster general will personally address the latter organization in the metroplis late this month.

The action of the delegates in tabling the Hays resolution was to be expected following the statement of National President Cohen that the "M. P. T. O. A. had nothing whatever to do with the engagement of Mr. Hays." The surprise came when Chairman Michaels of Buffalo of the resolutions committee read the measure, which was quickly tabled on a motion immediately after the reading.

Tuesday's Session

AN ultimatum to producers and distributors that they would either have to cut rentals or compete with the national organization of exhibitors, which "would be forced to accept offers of two of the leading distributing organizations and a number of leading producers and release their products direct to the exhibitors," was issued by Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, and incidently furnished the outstanding feature of the opening day of the convention—a day that was literally choked with significant and important developments directly concerning the relations of exhibitors and producers and distributors.

The ultimatum, hinting at a great centralized distribution system under the jurisdiction of local organizations affiliated with the national exhibitor organizations, took the delegates by surprise and furnished this history-making convention with its first big thrill. Preceding the Cohen speech, made at the opening session held in the spacious ballroom of the Ten Eyck Hotel at 8 o'clock, a series of important meetings were held by the executive committee. At these meetings the program was adopted and the ball started rolling for the important transactions that were to be made on the following two days of the convention.

Even the weather man sympathized with the exhibitors, for after a freezing Monday the sun shone brightly on Tuesday morning and helped materially in making the day one of the brightest of the year here. While most of the Western New York exhibitors had arrived by Monday night, it was not until late the following afternoon that the Greater New York and Southern delegations reached the city. Because of the tardy arrival of these delegates, the executive committee earlier in the day changed the hour for the first session from 3 to 8 p. m. By 6 o'clock more than 200 exhibitors had registered with Executive Secretary Sam Berman.

While the executive committee was drawing up the convention program, the representatives of distributing organizations of the state, anticipating the attack on high rentals, held a meeting of their own. As a result of this session it was decided that a representative distributors' committee co-operate with a committee to be named later by the exhibitors on the proposition of furthering the co-operative arbitration program agreed to some time ago by the Theatre Owners' Chamber of Commerce of New York City.

That the delegates to the convention did not care to waste any time and were desirous of getting down to brass tacks immediately was apparent, for the spacious ballroom was hardly large enough to accommodate the exhibitors and their wives, sweethearts, daughters and sisters, for, be it understood, at no previous M.P.T.O.A. convention has there been such a large representation of the fair sex as was here.

President Charles O'Reilly called the first session to order shortly after 8 o'clock and introduced City Treasurer John Boyd Thatcher, representing Mayor Hackett, who contracted a severe cold on Monday. Mr. Thatcher in the name of the city of Albany welcomed the exhibitors and paid an eloquent tribute to the "splendid service rendered the public by the motion picture industry and particularly the exhibitors." Roy Smith, secretary of the Albany Chamber of Commerce, welcomed the exhibitors on behalf of the commercial and business interests of the city.

In outlining the activity of the past year, Mr. O'Reilly submitted the following report:

"It is my pleasure, as well as my duty, to give you a brief summary of my stewardship of your organization, which you placed in my hands in Rochester last April. The credit for the success of the activities of your organization belongs to no individual, or set of individuals—it belongs to each and everyone of you, who have given your time and attention to the many details of the organization work, which has brought about a great measure of success, particu-

Heavier Penalties for Film Thieves

Albany, N. Y., Feb. 16.

(By Wire to Moving Picture World)

Under the terms of a bill introduced in the legislature today, provision is made for the imprisonment of not more than five years in state prisons, or not more than six months in the county jail, or a fine of $250, or both fine and imprisonment for persons who buy, receive or are found in possession or control of films or accessories that had been stolen.

If the property valuation is more than $50, the charge shall be criminally receiving stolen goods in the first degree.

If the valuation is under $50, the charge is one in the second degree and punishable by not more than one year imprisonment or a fine.

larly the co-operation of your entire state body with that of your national organization in the elimination of one of the most serious and burdensome taxes that was ever placed on any industry. I refer to the 5 per cent. film tax, the credit for the elimination of which belongs to your national organization and its great leader, Sydney S. Cohen.

"When you were assembling in Rochester in the spring of last year, there was before your state Legislature the so-called Lusk-Clayton bill which imposed a censorship on motion pictures. Despite every effort of your officers and despite the fact that we presented 1,200,000 signed petitions by the citizens of this great state, who were our constant patrons and supporters, this bill, at the command of the governor of this state, was passed through in the closing hours of the session and became a law, thus imposing an unnecessary restriction on this great medium of expression—the screen press of the state.

"To my mind the greatest censor is the public. I do not believe, and I know you do not believe, that any three—or in fact any other group of men and women—no matter how conscientious their efforts may be, can honestly assume the moral guardianship of the great mass of people who enter our theatres daily.

"Is it not a direct challenge to the clean womanhood and the clean manhood of our state, to assume for a moment that they need the guidance of any three political appointees to tell them what they should or should not see? You and I know as practical exhibitors that the great public would not tolerate anything of salacious or inhuman character being depicted upon our screens, and that our auditoriums would stay empty if any one of us persisted in showing pictures of the kind that this censorship law is supposed to prevent—assuming that such pictures were or are made. The question of censorship will be decided in a greater court in the near future—that great court of public opinion.

"One of the great leading parties of the state has incorporated in its platform a plank opposed to this un-American restriction—the censorship of the screen. This was unsolicited by the industry or any part thereof, but it should be the duty of every theatre owner to leave no stone unturned to acquaint the people of the state of the issue, should it be presented at any coming election.

"Our national organization has provided a means whereby we can bring to the attention of our patrons the great menace of this law and laws of this type that are being forced upon the people by insidious propaganda and un-American tactics of fanatical reformers. The Movie Chats, the screen organ of the Motion Picture Theatre Owners of America, which should be and which will be on every screen of this state, will give us the proper medium of exposing to the people the dark lantern tactics of some of these so-called and would-be reformers.

"It is a pleasure to report to you that after considerable effort on the part of your executive committee, each and every member of which has given to me, as your president, his constant and untiring support, that we were able to establish a better and more amiable relationship between the distributor of motion pictures and us exhibitors.

"After many conferences with the officers of the film clubs, an agreement was drawn whereby an equal representation of both organizations would sit as an arbitration committee in various disputes which arise between exhibitors and exchanges, and after a brief trial of this system, I am delighted to report that it is working harmoniously and with every evidence of success. Case after case has been amicably adjusted with satisfaction to both parties, and while the agreement is but an experiment and covers only a short period of six months, we believe that before the time of expiration draws near a still more satisfactory arrangement will be entered into whereby this method of arbitration will become more equitable, as well as permanent, to the great advantage of the industry in general, in bringing about a more friendly and better business relationship and a better protection to the sincere exhibitor who is more than anxious to run his enterprise on clean and wholesome business principles.

"While on the subject of legislation we want to say that we are doing our best to modify the present law on the admission of minors to our theatres and insofar as ours is an effort to protect the morals and welfare of the children who enter our theatres, it should have the support of all good citizens.

"Through the co-operation of our Theatre Owners' Chamber of Commerce of New YorkCity and the Woman's City Club, an experiment was conducted during the past summer whereby these ladies who had the interest of children at heart, designated matrons to be at various theatres and children were admitted to three matinees each week, absolutely free of charge. The reports submitted as the result of this experiment, I am reliably informed, have been of such favorable character that legislation, if introduced, which would protect the child in the theatre rather than prevent its entrance to the theatre, will have the full and hearty support of these good women who had the interest of the child so much at heart that they volunteered their services gratis in order to conduct the experiment, a practical test of what we have always contended, that regulation should be inside and not outside the theatre.

"It is my hope that the committee on laws and legislation will take up this great subject which means so much to the little ones, and present or recommend to the present session of the Legislature a bill which, if passed, will safeguard the welfare of the child whether accompanied or unaccompanied, in theatres.

"It is very gratifying to listen to the treasurer's report. The statements for yearly dues were mailed less than two weeks ago and the ready response displayed in this abnormal business depression through which we are now passing, is full evidence of the place this organization has in the heart of the theatre owners of this state. It, however, devolves upon our committee on ways and means to devise a plan which will insure the continued financial support of every picture theatre owner in the state.

"While our organization is growing in leaps and bounds, still there are a number of owners of picture theatres who have not as yet shown their interest in organization, and it should be the duty of the organization committee to stimulate that interest which will insure a 100 per cent. representation between now and the next convention.

"The public service program, as mapped out for us by our national organization, should be elaborated upon by the committee which will be appointed on this importan work.

"In every instance where the theatre owner in co-operation with the plan of the national organization has turned over his theatre to this work, the result has been more than satisfactory. It will be for your public service committee to stimulate and encourage this department.

"Despite the fact that the officers of your organization and the rank and file have been kept busy defending their industry and their business against the attacks of those who would destroy it, we still have found time to use our screens and our rostrums and our auditoriums, as well as our exchequer, to bring relief to the needy both at home and in many other lands.

"No charity worthy of the name has been denied the fullest co-operation of the theatre owners of this state, and it has been my proud privilege, with the officers and members of your executive committee, to pledge and to work for these worthy causes to the extent that we have collected for needy charities in our theatres in the State of New York, considerably over $1,000,000, which was utilized for the relief of the destitute.

"No organization whose heart is always open to do its share in the cause of humanity can help but prosper and your organization has been no exception to that rule.

"We have prospered. We are stronger. We will grow stronger year by year, because the very foundation of our organization has been built on that motto—"For the good of all."

"And so in turning back to you the organization which you entrusted to me, with a larger treasury, a greater membership, stronger of purpose and ready to meet every attack no matter from what quarter it may come, as promptly as it will meet any relief no matter where needed, I have the proud distinction this moment to hand over the gavel of authority to our great national president—our National President Sydney S. Cohen."

National President Cohen was introduced by Mr. O'Reilly as the chairman of the convention. Mr. Cohen attacked the tendency of newspapers to slander the entire industry because of the acts of a few individuals. He pleaded, too, for public confidence, asking that judgment be withheld until the courts had passed on the acts of the alleged breakers of the law.

"This organization knows that those who are at fault will be prosecuted, as they should be, by the same methods and under the same laws that the humblest citizen in any state would be dealt with, and if a jury decides that one is guilty of a crime as charged, not only will this organization refuse to sympathize with that person but will ring loudest in the condemnation. However, we believe that it is not for us to pass judgment, but to withhold our judgment until that jury shall return a verdict and to be guided by that alone.

"We keenly resent the indictment hastily and unthinkingly made against the entire industry because of these most unfortunate occurrences. Not so long since, when a minister of the gospel was charged with a heinous crime, no one ever thought, and properly so, that it cast a reflection upon all those distinguished gentlemen of the cloth, nor yet when one of America's foremost bankers played an important part in a sensational domestic controversy, did the public look with suspicion upon the entire banking interests. And so I might recount instances in every profession and every industry known to the civilized world and find exact analogies. The industry is made up of the best executive minds, greatest artists and the best mechanics, and it is high time they were accorded the same fairness and justice that is so freely given to men in every walk of life."

Mr. Cohen then dwelt at length on the question of reform and the power of the screen, the public service work of the organization, the civic co-operation being given by exhibitors, likening the screen to the pulpit, school and press and emphasizing the ability of exhibitors to fight their enemies by means of the silver sheet.

Relative to Will H. Hays, former postmaster general, Mr. Cohen said, in part:

"The engagement of Postmaster-General Hays as the leader of a group of producers at an announced salary of $150,000 a year need not cause any alarm among us. Your national officers met in Washington in January and issued a statement concerning Mr. Hays. The Motion Picture Theatre Owners of America are in no way connected with any of the moves which led to the introduction of Mr. Hays into the business. We are not especially concerned about it and will deal only with such developments affecting us as may follow. Mr. Hays has as much right in the industry as any other man. His activities will alone determine his status with the other persons and elements involved and the American people as a whole."

Later, he added: "Because of the all-powerful effect of the screen on government, business, public and private morals and social and civic advancement, the American people have a right to demand that the persons, and instrumentalities used in this most potent motion picture program, shall measure up to the required standards of decency, integrity, honesty and propriety and have the necessary high regard for the righteous opinions, the customs, the manners, and other ethics prevalent in all communities. If our business was simply commercial, its inner elements might not be subject to such a searching public review. The product could be made to answer the question. But the intimate association of human screen factors with the American people, gives it a wholly different aspect and places the standards of living and personal conduct necessarily high.

"We do not need the insidious aid of professional reformers who smile at evil and gloat over wrongs while pretending horror, because of the notoriety it gives them to expose evil and attempt reform. Let us serve notice on elements responsible that no picture containing the face, form or name of any person involved in these tragic and scandalous procedures shall be shown on our screens. Let us be our own censors in this regard. Our organization respectfully submits that of the hundreds of thousands of men and women earning a livelihood in the motion picture industry, there has been a mere handful who do not enjoy an enviable reputation for industry, citizenship and morality.

"Our organization has never swerved from its original intention, to protect and serve the public, and is determined to remain steadfast as long as it exists. We will never, insofar as we can prevent it, permit any one to capitalize crime or indecency, nor to use our screens for the purpose of morbid notoriety. Upon this, we assure the public, they can absolutely depend. Let us protect the hundreds of thousands of clean, honorable and decent people in the producing and other divisions of our business and not allow the conduct of a wilful few to injure them."

Mr. Cohen next referred to the acquisition of the Movie Chats. He reviewed the work of the organization in fighting adverse legislation. He stated, too, that the Washington national convention on May 8 would bring together 5,000 exhibitors. He reviewed the work of the M.P.T.O.A. in campaigns against the music tax, seat tax and other matters of direct import to the exhibitors.

But it was not until Mr. Cohen opened his attack on high rentals that the first bomb was exploded and the keynote of the convention sounded in no uncertain terms.

"Your state and national officers are very much interested in bringing about a reduction of film rental prices and the introduction of more equitable contracts with mutual features attached. We hope to bring our business generally up to higher standards and work out the elimination of the parasitical influences now feeding on the exhibitor. To this end we must encourage the independent producer so that better and more acceptable pictures will be made and, in this way, build up our business.

"But the time has come when we must have a showdown on this rental proposition. I have statistics that tell an interesting story. These statistics will give you an idea of what exhibitors have been up against. Government statistics based on the 10 per cent. admission tax show that in 1921 there was collected the sum of $52,633,023, while in 1920 the tax netted the government $56,944,000. These figures indicate that more than $4,000,000 was collected in 1920 than in 1921. It shows also, taking the 10 per cent. tax as a basis, that exhibitors did $40,000,000 less business in 1921 than they did the preceding year.

"And taking government figures again, we note that the 5 per cent. tax on rentals in 1920 amounted to approximately $5,373,000, against more than $5,900,000 in 1921. Those figures tell the story of the injustice of the rentals. Imagine, fellow exhibitors, at a time when we were making the least money—and many of us digging deep in our pockets to make up for losses sustained—we were being charged more for film rentals. Think it it over. These figures are authoritative and tell the story without mincing words.

"The time has come to reduce film rentals. Unless this is done there will be many exhibitors thrown out of business. The situation is deplorable and unless altered immediately and the rentals sliced so that they will be fair, thousands of exhibitors will have to toss in the sponge.

"The time has come when we must all stop fighting. An armistice must be declared. We must get down to brass tacks. I have come into possession of many cases in which high rentals have all but forced exhibitors to quit.

"A case was brought to my attention only the other day relative to the tactics utilized by United Artists. And right here let me register my emphatic protest against the business tactics of Mr. Hiram Abrams. I am not speaking from a personal angle, for complaints that have poured into my offices against United Artists and Mr. Abrams prove my charges. I contend that Mr. Hiram Abrams is a parasitical factor in this business. He puts nothing into this business and yet he ventures to take everything. We have scores of protests from exhibitors who have vainly sought productions released by Mr. Abrams' organization.

"Let me cite you the New England situation. There exhibitors have long been waiting for a chance to show 'Way Down East,' but in vain, for without notice to exhibitors and without giving them a chance to bid for the picture, Mr. Abrams' agents have leased town halls and booked the picture there on a percentage arrangement. This has been done in the very smallest of towns. Imagine that. And when Mr. Abrams' pictures are shown by exhibitors the rental is made so high that it is impossible for the theatre owners to make any money.

"Why should such a condition prevail? Why should stars whose popularity has been made possible only through the efforts of the exhibitors assume such an attitude? Why should these stars whom we have 24-sheeted and put on the high pedestal they now occupy, be permitted to drive us out of business? This matter is so important that action should be taken on it immediately.

"At our last national convention in Minneapolis there was much discussion on the question of centralized distribution. A special committee was elected to pass on the proposition. This committee has been working intelligently and industriously. That proposition was a warning to distributing interests that the exhibitor would not stand for exorbitant rentals

or unfair treatment. We gave them fair warning and in no uncertain manner did we indicate that we meant business.

"Now the time has come when we must act. The time is here when we must stop resolving. You have read in the trade press and also heard in your own circle considerable gossip of curtailment of production on the part of some of the companies. I want to say to you that you need entertain no fear.

"Two leading and important national distributing companies have, without solicitation and in a distinctly voluntary way, offered to turn over their entire program of productions for direct distribution to the exhibitor through our national organization. We have received, too, offers from some of the biggest and best known producers, and directors who want to make productions and turn them over to our organization for distribution as long as they receive a fair profit on their investment. So you need have no fear. We gave them a warning. Rentals must come down.

"The time for determined action has come. We have read in the trade press much concerning various weeks boosting the product of various distributing companies. I think it's about time that there was an Exhibitors' Week.

"Only the other day we read about Al Lichtman making a proposition to First National involving an annual salary of $100,000 for some executive position. These salaries are all artificial and should be stopped immediately.

"And the accessories? The same situation prevails. We have figures from manufacturers of accessories proving conclusively that we are paying exorbitant prices for accessories and that the distributors are getting an enormous and unreasonable profit on a few cents' investment in them."

Mr. Cohen then spoke of the campaign of the national organization against salesmen of "fake" motion picture stock, the repeal of the 5 per cent. tax, accrediting the repeal to the activities of the national organizations, and to the Theatre Owners' Chamber of Commerce of New York, praising that organization and stating that last week it had turned over $5,542 to the national organization, the sum representing a single week's saving incurred by elimination of the rentals tax.

He also commended the film salesmen and exchange managers in New York State. He stated that the national organization is at present investigating the insurance situation, claiming that the rates on liability and fire insurance are exorbitant.

Following Mr. Cohen's address, Secretary Berman announced the following committees:

Resolutions—Jules Michaels of Buffalo, chairman; David Cohen of Binghamton, H. Silverstein of Catskill, Max Barr of Brooklyn, Cass Stahley of Rochester, H. Rachwit of New York, F. W. Mausedt of Glens Falls, Louis Schnider of New York and S. K. Rhonheimer of Brooklyn.

Constitution and By-laws—John Manheimer of Brooklyn, chairman; W. Dillemuth of Buffalo, Jules Greenstone of Rochester, J. A. Kingston of Salamanca, Morris Needles of New York, L. Suchman of New York, Fred Duffy of Utica, J. A. Cooin of Johnstown and Charles Steiner of New York.

Laws and Legislation—Frank Koch of Rochester, chairman; William Benton of Syracuse, J. G. Quithner of Middletown, B. Edelhurst of New York, R. Saunders of Brooklyn, Harold Franklin of Buffalo, Max Farlane of Canandaigua, Sam Peyer of New York and M. McCarty of Hoosic Falls.

Ways and Means—Walter Hayes of Buffalo, chairman; Marcus Loew of New York, Bernard Grob of New York, George Kress of Rochester, William Berinstein of Albany, Nicholas Dipson of Batavia, A. C. Hayman, Niagara Falls and W. H. Linton of Utica.

Business Relations—Howard J. Smith, chairman; Charles Hayman of Niagara Falls, Earle Crabbe of Syracuse, Nathan Robbins of Utica, J. J. Farren of Rochester, Leo Brecher of New York, A. H. Schwartz of Brooklyn, Sam Sheer of New York and V. A. Warren of Messina.

Adjustments—Albert Elliott of Albert, chairman; Mortimer Howell of Rochester, Benjamin Apple of Troy, H. Gainsboro of New York, R. V. Esk of Olean, S. Moross of New York, Philip Rosenson of Brooklyn, Barney Lumberg of Utica and Joe Seider of Brooklyn.

Credentials—Sam I. Berman of Brooklyn, chairman; W. H. Linton of Utica and I. M. Salyerds of Rochester.

Public Service—William Brandt of New York, chairman; Judge Schott of Gowanda, O. H. Finch of Niagara Falls, H. A. Moyer of Herkimer, Theodore Jelank of Schenectady, F. F. Peter of Cornell, Bernard Knoebel of New York, William Smalley of Cooperstown and Ed Falten of New York.

Publicity—S. A. Beuthner.

Wednesday's Session

While National President Cohen had succeeded on the preceding evening in arousing the exhibitors to a fighting mood, it was not until Wednesday morning and afternoon that the actual oratorical pyrotechnics were started. Taking the hint from the introductory remarks of Mr. Cohen, the resolutions committee let loose with a barrage of important resolutions, all touching on vital issues and giving the exhibitor an intimate idea of what may happen when the national convention is held in Washington.

It was a strictly business session with all members taking an active part in the deliberations and clearly explaining their positions on every issue. Not since the M.P.T.O.A. was organized has there been such a busy, straight-from-the-shoulder session. Although more than an hour late in getting together, the session developed many significant points that promise to play a leading part in the activities of the organized exhibitor during the current year. Although the committees had been organized at a late hour the preceding evening, the Wednesday morning period was devoted to meetings of these bodies who reported through their respective chairmen later in the day.

$5,000 *In Treasury*

Treasurer Linton submitted the annual report showing a balance in the treasury of $5,015.83. The total receipts for the year were given as $13,023.57. Disbursements amounted to $9,107.74, not including $1,000 which remains in the contingent fund. Total receipts collected at the convention were set at $2,100.

Chairman Michaels, reporting for the resolutions committee, read a resolution demanding lower rentals embodying a temporary basic reduction of 33 1/3 per cent. over the 1920 rental prices on all existing and future contracts. Mr. Michaels supplemented this with the statement that the high rentals question is the foremost issue confronting theatre men today, a remark to which State President O'Reilly not only assented but emphasized by stating that he had received complaints from exhibitors who stated that unless some immediate relief is secured they will have to go out of business.

Exhibitor Dillon added that it was not so much a question of inactivity on the part of exhibitors in protecting their interests but rather one of immediate organized relief. Mr. Smith of Buffalo charged that exhibitors had been intimidated into signing contracts by circulation of reports of curtailment of production, which threatened to keep them without pictures. Mr. Edelhurst opined that the exhibitor himself was much to blame for existing high rentals, charging that "little do some of us know that when we sign some of the contracts we are mortgaging our theatres." He argued for the insertion of a more equitable cancellation clause in contracts.

Newcomer Speaks

Mr. Quitner of Middletown, who said he had been in the exhibition business for only six weeks, gave the impressions of a newcomer. He condemned the business methods prevailing in the industry today and said that unless these tactics are changed there will be additional evils. He characterized the treatment of exhibitors as "unfair and destructive." Then he ventured the statement that "the exhibition end of this industry is built on a more legitimate foundation than the production end and it represents considerable more financial investment."

Mr. Bitner claimed that competitive bidding among exhibitors for certain pictures have contributed toward shooting the rental prices skyward. Mr. Renslar contended that there are exhibitors today who are getting films 80 per cent. cheaper than they paid in 1920 and that others are paying considerably more, claiming that this situation developed as a consequence

of exhibitor competition of which the distributor took advantage, he said.

Chairman Cohen suggested the appointment of a special committee to take this matter under advisement and consideration. He then alleged that producers and distributors are guilty of a wholesale extravagance and waste of money that otherwise could be utilized in exploiting and advertising pictures for the theatre local, in attaining the good-will of the public and in helping the exhibitor combat detrimental interests.

Had Their Warning

"We gave these producers a warning in Minneapolis last summer," Mr. Cohen stated, "and if they continue to disregard it, why there is nothing more left for the exhibitor to do but show them how to make more money and give service to the exhibitor. They must bring down the cost of production and eliminate this waste and gross extravagance."

The resolution passed unanimously and was referred to the committee on adjustments.

Another resolution related to a proposed amendment to the law relative to the admittance of children accompanied by their parents. The resolution suggests an amendment that would provide for proper chaperons under the supervision of the exhibitors.

As was exclusively predicted in Moving Picture World several weeks ago, the exhibitors have declared war on dealers of "junk" films and "bunk revivals." This fact developed in the form of an emphatic resolution pledging the co-operation of the exhibitors in driving these "junk dealers" out of the business and refusing to use "bunk revivals" or in any way be a party to any reissue that would constitute unfair competition.

Press Arraigned

Exhibitors listened attentively to Chairman Michaels as he read a resolution pledging the confidence of the exhibitors in the bulk of artists in the industry, condemning the press for its unfair arraignment of the entire industry because of the wrongdoing of a few individuals, appealing to the public for a fair consideration and not to pass judgment on individuals involved in the Taylor tragedy merely because these names have been sensationally linked with that case, serving notice on stars and others that they must behave, and expressing the refusal of organized exhibitors not to use or show pictures featuring stars or players who have been found guilty of any violation of the law.

Mr. O'Reilly arraigned the attitude of the newspapers for the unfair manner in which they have treated the Taylor murder, charging gross misrepresentation and injustice. "Just because Mary Miles Minter, a young, unmarried girl, happened to write love letters to an unmarried man with whom she was in love, certainly did not justify the attacks and insinuations that have been made against that girl and the industry as a whole. Since when has it become a great wrong for a young girl in love to send love letters to the one she loves? There was nothing extraordinary in what she did, then why all the slander and tommyrot that newspapers have published? I am in favor of conducting an aggressively determined campaign to offset this ridiculous propaganda and uncalled for attacks upon the good name of our industry and those in it."

That Mr. O'Reilly registered the sentiment of the entire assembly was apparent, for he was greeted with an applause that lasted fully three minutes.

Economy Urged

The resolution pledging the support of the State organization to the Urban Movie Chats was passed, as was also a measure guaranteeing the support of exhibitors in the campaign against dispensers of fake film stocks.

A. C. Hayman's resolution urging the national organization to make a direct connection with producers and directors for the purpose of effecting economy and reduce the cost of production, was referred back to the committee for redrafting, while a resolution extending to Will Hays the co-operation of the State organization was tabled.

The exhibitors, hungry but determined to complete all busines before them, forgot that it was lunch time when Mr. Bithner cited the case of the owner of the Colonial Theatre, a 411 seat house in Kingston, N. Y., that has to close "because of the unfair dealings of United Artists." Mr. Bithner pointed to the former owner of that house, who occupied a seat in the rear of the ballroom, charging that "that man had paid $3,600 to United Artists for second run on 'Way Down East,' 'Three Musketeers' and 'Little Lord Fauntleroy'."

Story of a Bankrupt

Said Mr. Bithner: "This man, who is now bankrupt, was talked into paying $1,500 for 'Way Down East' for a second run of four days in a 411-seat theatre. Later he gave $1,500 for 'The Three Musketeers,' United Artists agreeing to make up the difference in the event of a loss. There was a loss, but this gentleman's appeal received a deaf ear from the producers and he was talked into taking 'Little Lord Fauntleroy' for $600 for four days. He lost out, but got not even sympathy, let alone a square deal. In four months that man was put out of business, and when he acquainted Mr. Abrams with the deplorable situation in which he had been cast because of his tactics, he got no relief for they passed the buck, saying no settlement could be made without the consent of John Fairbanks, brother of Douglas, Mr. O'Brien and Mrs. Smith, mother of Mary Pickford. That man is here broke, without a job. We should see to it that he gets fair play. This case outshines the Mrs. Dodge controversy."

Mr. Hellman of Albany also registered a complaint and after much discussion the Kingston case was referred to a special committee for adjustment. The case will be taken up by Messrs. Elliott, O'Reilly, Bithner and others.

Mr. O'Reilly's suggestion for the adoption of a resolution protesting against the giving of pictures to churches and schools in preference to professional exhibitors in the small town, adding that a continuance of that alleged practice would eventually drive the little fellow out of business, was carried.

Reports were made by Walter Hayes for the ways and means committee, Mr. Smith for the business relations committee and Mr. Manheimer for the committee on constitution and by-laws. Adjournment was taken until Thursday morning for the final session.

Wednesday evening all Albany, Schenectady and other neighboring cities and towns seemed to have turned out at the ball. The spacious armory was jammed with humanity, which began pouring in as early as 6 o'clock. Popular stars made special trips from New York. Among them were Grace Davison, Doris Kenyon, Bert Lytell who for several years played stock in Albany; Eugene O'Brien and many others. The Armory was beautifully decorated, with state, city and exhibitor delegations occupying the boxes.

Sidelights on the Convention

TALK about a fellow being on the job, "Vic" Bendell had them all beat. In the first place, he knows about every exhibitor in the state, and in the next place his booth was the first one on entering the big room. As one of the exhibitors said, any one who got by Bendell and the Goldwyn booth had more than a fair chance of breaking into heaven. And, incidentally, Bendell did a land office business during the three days.

* * *

"Jim" Loughborough, Albany manager of Pathe, who knows the publicity game from A to Z, scored a big hit with the crowd with a couple of tots dressed up to imitate Harold Lloyd and Ruth Roland. Mr. Loughborough served overseas, which possibly prompted his decorating the booth in national colors.

* * *

John Lowell, star of Arrow's "Ten Nights in a Bar Room," was much in the limelight during the convention, with personal appearances at the Mark Strand Theatre and again at the booth.

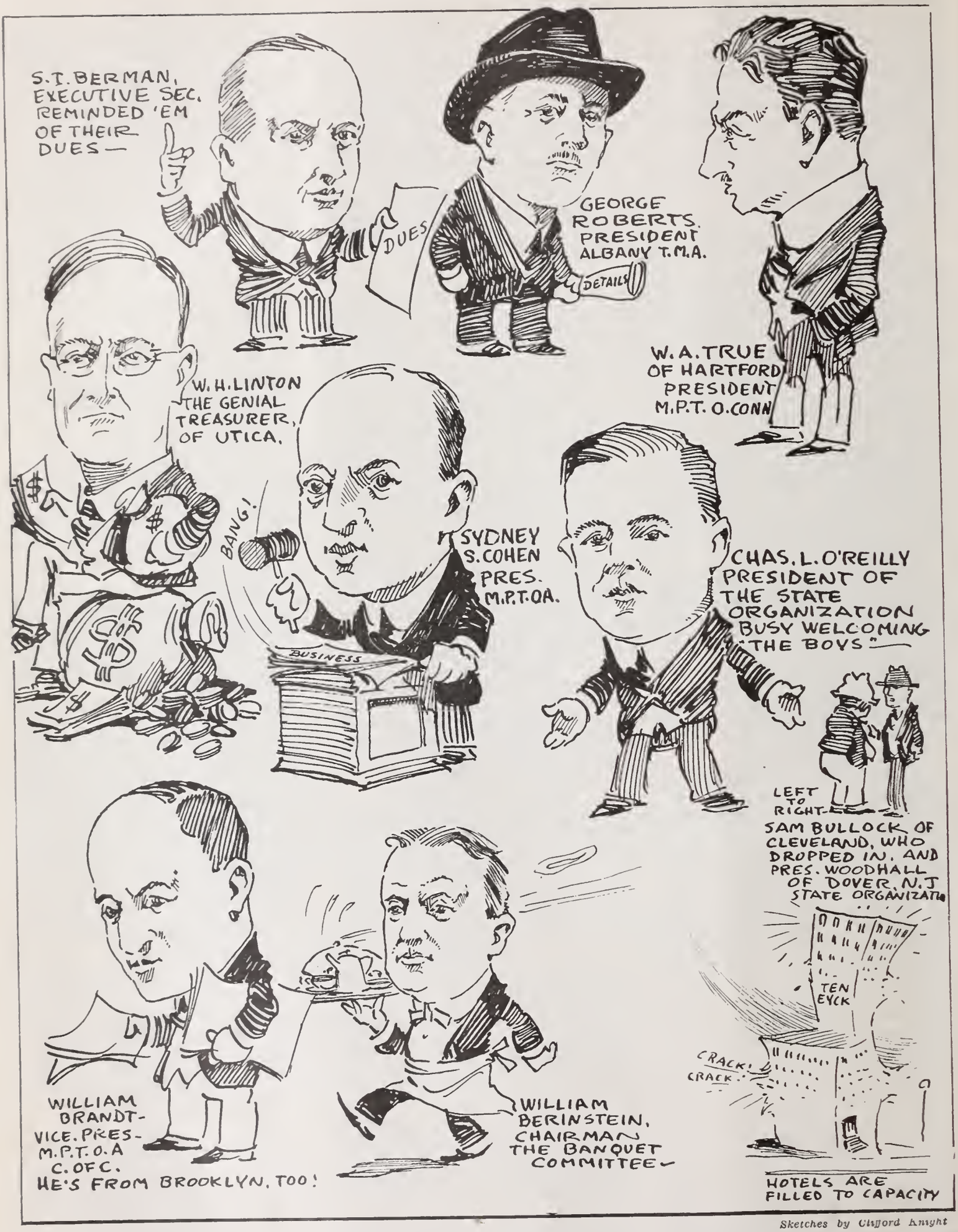
One of the most striking booths was devised by Robert Bertschy, who looks after the Grand-Warner productions in the Albany territory. Taking advantage of the fact that the company is exploiting Wesley Barry in "School Days," Mr. Bertschy rigged up a booth of imitation red bricks, and through the window the public could get a glimpse of sure-enough school desks, a stove, books, etc. And at the same time there was plenty of advertising to inform the public that "School Days" was a sure-fire hit.

* * *

George Roberts, president of the Albany Theatrical Managers' Association, received a wire just before the convention opened from "Jackie" and "Broncho" Buxbaum, to the effect that they were conferring with President Harding on the bonus bill, and that if they were through in time they would attend the convention.

* * *

One of the prettiest booths at the convention was that of the Merit Company. It so happens that I. E. Chadwick, vice-president


S.T. BERMAN, EXECUTIVE SEC. REMINDED 'EM OF THEIR DUES—
DUES
GEORGE ROBERTS. PRESIDENT ALBANY T.M.A.
DETAILS
W.A. TRUE OF HARTFORD PRESIDENT M.P.T.O. CONN
W.H. LINTON THE GENIAL TREASURER, OF UTICA.
BANG!
SYDNEY S. COHEN PRES. M.P.T.O.A.
BUSINESS
CHAS. L. O'REILLY PRESIDENT OF THE STATE ORGANIZATION BUSY WELCOMING "THE BOYS"—
LEFT TO RIGHT—
SAM BULLOCK OF CLEVELAND, WHO DROPPED IN. AND PRES. WOODHALL OF DOVER, N.J STATE ORGANIZATIO
TEN EYCK
CRACK! CRACK!
WILLIAM BRANDT- VICE. PRES- M.P.T.O.A C. OF C. HE'S FROM BROOKLYN, TOO!
WILLIAM BERINSTEIN, CHAIRMAN THE BANQUET COMMITTEE—
HOTELS ARE FILLED TO CAPACITY

Sketches by Clifford Knight

HERE THEY ARE, THE BUSY BEES OF THE ALBANY CONVENTION

of the company, is an old Cornell man, and so a little bit of college days was injected in the booth by using the college colors. Mr. Filkins and Miss Wheeler also did not lose sight of the fact that the convention opened on Valentine's Day, and used a lot of hearts in the decorative effects.

* * *

"Burt" Gibbons, who handles Vitagraph's Albany branch, certainly put one over in the Larry Semon cut-outs. Wherever one went around the city's business center, he was confronted with a life-sized figure of the well-known star. Two of them flanked the entrance to the Hotel Ten Eyck.

* * *

Two guesses on the busiest man at the convention. If you guess Irvin Salyerds, of Rochester, national organizer of the Motion Picture Theatre Owners of America, you win. Some one remarked that Mr. Salyerds wasn't any bigger than a pint of cider, but that he had the punch of a full-sized barrel of 100 per cent. proof.

* * *

About the time that this magazine comes out, Samuel Suckno of Albany, who not only looked after the hotel reservations but was chairman of the ball committee as well, is having the first good night's sleep in weeks.

* * *

There wasn't any camouflage about Mayor William S. Hackett being ill in bed at his home. Mayor Hackett is a firm friend of the screen, but, anyhow, City Treasurer Thacher opened the convention in fine style.

* * *

Does Sam Berman play poker? You can't prove it by his wife. When some one was seeking Mr. Berman the other night they knocked at his room at 11:30 and were informed by Mrs. Berman that her husband was "watching some game." Incidentally, there were a few others who later on remarked that it was certainly "some" game.

* * *

Frank Tierney, now with Fox productions, was the hit of the banquet with his original songs. What he said about O'Reilly and Cohen had the crowd laughing from the start.

* * *

The Albany crowd never believes in doing anything half way. They have been working on the convention for weeks and it certainly went over in fine style.

* * *

And speaking about the convention, every woman who attended it was entertained from the moment she arrived in Albany by the women's entertainment committee, of which Mrs. George Roberts was chairman.

* * *

The electric piano in the exchange room helped to liven things up for the first few hours of the convention. After that it simply helped out, but it lent an attractive atmosphere to the room.

* * *

W. Dillemuth, of the Broadway Lyceum, Buffalo, was so anxious to get Moving Picture World's story on the convention that he asked a representative of this publication "to make sure and send it special delivery. I always look forward to my copy of Moving Picture World, for it is giving me not only all the news of the industry, but incidentally rendering me a service that I can not do without. It's a part of business."

* * *

William A. True, of the Strand Theatre, Hartford, Conn., dropped into town to meet friends. Mr. True is president of one of the livest exhibitor organizations in the country, the Motion Picture Theatre Owners of Connecticut, which boasts a membership of 146 of a total of 155 picture theatres in that state. True is one of the most progressive and popular men in the organization and his advice was much sought during the convention by many New Yorkers.

* * *

So that the men folks would not have to worry over their feminine escorts, the women's committee saw to it that not a spot in Albany was not visited by the fair delegates. Result: the men stuck to business from early morning to the wee sma' hours of the following morning.

* * *

A. C. Hayman, of Niagara Falls, refuses to get excited. Not even a newsboy shoutlng "Uxtry! Prohibition law killed!" caused any unusual excitement. But then A. C. is one of those very few exhibitors who know the Empire State. And then some.

* * *

There were more bombs exploded at this convention than were fired off at any other four similar gatherings held within the past year. But 'tis only a forerunner of what may be expected at other conventions slated for the near future.

Wednesday was a holiday in Albany, for this city seemed to have turned out en masse to greet the stars who later appeared at the movie ball. The legislature boys may be inclined to boost Joe Levenson's claims, but when it comes to saying "how-dee-do?" to the film luminaries—ah, that's the other half of it!

* * *

Sam Zierler of Commonwealth Exchange of New York was a happy visitor. Sam informed exhibitors here that his exchange in Gotham and the Nu-Art in Buffalo would distribute the Clara Kimball Young features in New York State, Clara having decided to release her five pictures this year through Metro exchanges in every territory excepting the Empire State.

* * *

Owing to the fact that we became deluged by a series of "13" even to the extent of being asked to occupy room 313, we recklessly declined all invitations to imbibe of Albany's popular Bevo.

* * *

A quartet of jazzy feminine musicians in Peacock Alley of the Ten Eyck Hotel managed to hold the attention of the exhibitors when they were not engaged at the sessions.

* * *

No sooner had the advance brigade of exhibitors set foot on this proud municipality's soil than the delegations from Buffalo and Syracuse started their campaigns for the 1923 convention. New York City, too, wants the convention.

* * *

Sam Berman, of Brooklyn, executive secretary of the Motion Picture Theatre Owners of New York State, arrived on the scene a week ago and to him and the local committee must go the bulk of credit for the splendid program that confronted the exhibitors on their arrival here. Hotel accommodations had been properly taken care of, entertainment for the women arranged for in advance and, in fact, the details incident to the convention had been so thoroughly perfected that not a single moment was wasted.

* * *

Rumors galore were afloat. Most of them proved mere idle chatter. Some promised to develop interesting facts.

* * *

Mrs. George W. Roberts, chairman of the women's entertainment committee, was on the job bright and early Tuesday morning, meeting the wives, mothers, sweethearts and sisters of exhibitors. Socially, the women had their hands full, for Mrs. Roberts had prepared an interesting program for them. Other members of the committee included Mrs. Samuel Suckno, Miss Noma Suckno, Mrs. Fred P. Elliott, Mrs. William Berinstein, Mrs. Harry Hellman, Mrs. Harry Lazarus, Mrs. Jack Leonard, and Mrs. O. E. Stacy.

* * *

No little disappointment was felt by exhibitors when, on their arrival here, they learned that the hearing on the bill providing for the repeal of the censorship law had been deferred from February 14 to February 21.

* * *

Charles F. O'Reilly, president of the Motion Picture Theatre Owners of New York State, not only was one of the busiest men at the convention, but he also was the human target for inquiring newspaper reporters from the moment he arrived here until he left after the banquet on Tuesday night. Incidentally, the newspaper folks voted Charles "a regular" who was never too busy to hand out information. He was so popular with the newspaper fraternity that the convention press agent did not even exist so far as the pen pushers were concerned.

* * *

When the M. P. T. O. A. of New York State starts something it usually completes the task with a bang, for in addition to commanding front page publicity every day during the convention the "movie" ball was given prominent "play." When one is reminded of the fact that local theatre owners pay 10 cents a line for reading notices, the recognition given the convention, ball and banquet seemed like a dream to those who were intimately acquainted with local conditions as they relate to theatre and press.

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A huge and brilliantly illuminated electric sign that could be seen for ten blocks on State street read "Welcome Motion Picture Theatre Owners." The sign was prominently placed in front of the State Capitol, facing State street.

* * *

W. H. Linton, treasurer of the State M. P. T. O. and owner of the Hippodrome, Utica, knows every legislator by his first name, and spent the week introducing the "boys" around at the Capitol.

* * *

The "reform" lobby is busy here. But take it from Sam Berman, who has reached the point where he has decided to commute between Albany and Brooklyn, his home, it "doesn't mean a thing."

* * *

Included in the New York delegation were the following: Sydney S. Cohen, Sam I. Berman, Charles O'Reilly, William Brandt, president of the Theatre Owners Chamber of Commerce; Harry Brandt, Sam Sonin, Max Oestricker, Jack Mattern, M. Chetkin, George Steiner. Charles Steiner, Isaac Casputo, Hy Gainsboro, Morris Goodman, Otto Lederer, P. Rosenson, J. Alton Bradbury, S. Sheer, M. Needle, Charles Schwartz, B. and M. Edelhertz, B. Knoble, M. and D. Silverman, B. Rossassey, Max Barr, Oscar Muller, Joseph Finger, Adolph Barr, H. Weissner, B. Forma, E. R. Behrend, Herman Jans, Al Harsten, Louis Geller, Lester Adler, S. G. Book, S. Rinzler, Sam Schwartz, S. A. Moross, Morris Goodman, S. Weinberg, Max Felder, Joe Seider, and B. Grobe.

* * *

Fred P. Elliott, who presides over the Clinton Square Theatre in Albany, and several other exhibitors, became involved in an interesting set-to with several exchangemen in the spacious lobby of the Ten Eyck. One exchangeman ventured the following remark: "Why, the trouble with some of you exhibitors is that you will never admit you're making money."

"And that crack just shows how much you know about the situation," came back Fred. "Say, boy, have you stopped reading the newspapers? Seems to me you must be getting your information from some of those press books you send me. Why, haven't you heard about that measure now in Congress seeking to increase instead of eliminate the admission tax? And why do they want to raise that tax? I'll tell you: because a lot of us have said we have been making money when we have had to dig down deep into our jeans to make ends meet. Those Congressmen have been jollied long enough. They know that there is not a single industry in this country that has returned to normalcy. They get complaints daily from these industries. Still motion picture press agents grind out yarns about what this or that picture is making at the box office. Is it any wonder why Congress wants to raise the tax? Think it over. Business isn't what it should be in the motion picture industry."

And the twenty or more theatre men who had been attracted to the scene by enterprising Elliott's oratory, could not refrain from indorsing Fred's remarks.

* * *

Martin G. Smith, president of the Ohio M. P. T. O., was here, as was also President R. F. Woodhull, of the New Jersey organization. Mr. Woodhull is confident that when the Skeeter State organization holds its convention this year it will be representative of 100 per cent. of the theatre owners in Jersey.

* * *

Mayor W. S. Hackett, of Albany; Mayor George R. Lunn, of Schenectady, and former Governor Martin H. Glynn, who is publisher of an Albany daily, did not wait for the banquet to meet the exhibitors, for on Monday night they were spotted in the Ten Eyck lobby shaking hands with the visitors.

* * *

Mary Pickford and Douglas Fairbanks, some one had said, were due here on the 1 o'clock from New York Monday. Result: several hundred folks who had heard the rumor crowded the Albany railway station hoping to get a glimpse of the popular duo, but, alas, Mary and Doug did not come.

Walter Hayes, representing the Strand Theatre interests in this city, New York, Buffalo, Syracuse and Brooklyn, arrived on the scene bright and early, accompanied by Judge Schott, of Gonda, N. Y.; Howard Smith, of the Palace, Buffalo; J. H. Michaels, of the Regent, Buffalo, and Earle L. Crabb, of the System, of Syracuse.

• • •

Mabel Ballin and Hugo Ballin presided over the Hodkinson booth.

• • •

Lobbyists at the Capitol joined with the legislative correspondents in unanimously opining that the "word has gone the rounds to pigeon-hole the censorship repeal bill."

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Henry W. Kahn, Buffalo manager of Metro, managed the Metro-Loew booth with the assistance of E. K. O'Shea and Thomas J. Joy.

• • •

Sam Bullock of Cleveland, a national official, was an interested visitor at the convention and spent Tuesday shaking hands and otherwise renewing old acquaintances.

• • •

The following companies were represented in the exhibit hall of the Hotel Ten Eyck; Famous Players, Goldwyn, Metro-Loew, Select, Robertson-Cole, Wid Gunning, Hodkinson, Pathe, Pioneer, Fox Film, Arrow Film, Grand-Warner Exchange of Buffalo, Universal, Commonwealth, Nu-Art, of Buffalo, First National, United Artists, Lightning Coin Changer Corporation of New York, Automatic Ticket Register Company, Merit Exchange of Buffalo, Pantomime Publishing Company, American Lux Products Company and Link Piano Company.

• • •

The following representatives of distributing firms attended the convention: E. Kramer, R. S. Bendel, of Select; M. W. Kempner, manager of the Albany Paramount exchange; Manager Allan S. Moritz, of the Buffalo Paramount exchange; Harry Buxbaum, manager of the New York Paramount exchange; N. B. Freeman, David Lake, L. B. Butler, J. M. Mitchell, J. W. Thurlow and John D. Howard, of Paramount; Messrs. Hopkins, Hallinger, Kaufman and Chase, of Universal; Messrs. Herman, Dobson and Levine, of First National; Mr. Streamer, United Artists; Bert Gibbons, manager of the Albany Vitagraph exchange, V. D. Bendell, of Goldwyn; F. Baxter and L. E. Dauer, of the Lightning Coin Changer Corporation; Thomas F. Lux, director of sales of American Lux Products Corporation; Fred V. Greene, of Paramount, New York; Charles S. Burns and George Goldberg, of Vitagraph, Albany, and Miss Marie Wheeler, Elmer Homer, N. I. Filkins and L. Flikins, of Merit exchange, Buffalo.

• • •

It had been expected that most of the delegates would arrive on Monday, the day previous to the opening of the convention. Instead, on Monday there were only twenty-two delegates on hand, but with the advent of Tuesday the crowd began to pour into the lobby of the Ten Eyck, exciting one prominent Buffalo politician to remark that he "didn't know there were so many theatre owners in the state."

• • •

The Albany Theatrical Managers' Association, which paved the way for the convention here, knew that the task it was assuming was a difficult one, but it accomplished the job in a satisfactory way and there was no end of commendation for the organization. Charles M. Winchester spent a sleepless five-day period seeing to it that the every want of the exhibitors was filled.

• • •

Rumors concerning the next election of the Theatre Owners' Chamber of Commerce traveled thick and furious during the convention. One report has it that several factions have developed, each with their own leaders who aspire to the presidency of the organization.

• • •

The F. I. L. M. Club delegation from New York included Charles Rosenweig, of Universal; A. Blumenstein, L. Rosenbluth and I. Schmertz, of Fox; J. Klein, of Robertson-Cole, B. Levine, of First National; F. Goldfarb and Van Berg, of Climax; J. Kleim, of R-C; S. Eckman, of Goldwyn; M. Weinberg, of Wid Gunning; Tom Connors and Arthur Abeles, of Metro; M. Beier, of Myriad exchange; W. Raynor, of Pathe; Jerry Wilson, of National Exchanges, Inc.; Henry Siegel, of Select; J. Bellman, of Pioneer; J. J. Eris and I. Walenstein, of Educational; E. Saunders, of Metro; Sam Zierler, of Commonwealth; J. Levy, of Alexander Film, and B. Schwartz, of Warner Brothers' exchange.

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Dr. W. E. Shallenberger, president of Arrow Film Corporation, attended the convention and incidentally took occasion to see his Blazed Trails Productions feature, "Ten Nights in a Barroom," with John Lowell, tax the capacity of the Strand Theatre six times daily with hundreds turned away. Many exhibitors took the opportunity of "catching" the picture, and many booked on the spot. John Lowell, the star, personally appeared, as did also the scenarioist, L. Case Russell.

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A delegation of exhibitors from Massachusetts, Rhode Island, Vermont and Connecticut were on hand.

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Those politically-inclined gentlemen ever ready to deliver a stunning blow to the "movies," suddenly developed an "extreme pleasure" when introduced to some of the stars brought here to appear at the ball at the Armory, which attracted about 5,000 folks.

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Sol Myers, who has taken over the management of the Criterion, formerly Shea's, in Buffalo, attended his first exhibitor convention. Sol. is new in the picture game, but he is one of the keenest and shrewdest showmen that ever travelled back with a troupe. Sol has been long with Max Spiegel, having handled that enterprising showman's burlesque attractions for a long period.

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The Rochester exhibitor delegation brought the following to Albany: Albert Fennyvessy, of the Fennyvessy Theatres; Willis G. Broadbooks, George Kress, of the Hudson; Frank Koch, of the Lyndhurst; Mortimer Howell, of the Lincoln; George Stahley, of the Rose Garden; Edwin Huber, Julius Greenstone, of the Empire, and Jack Farren, of the Victoria.

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Somebody circulated the rumor that Joe Levenson, of the Motion Picture Commission, would be a speaker at the banquet. When asked about the report, an official of the M. P. T. O. A. replied that "Joe was in conference with the governor, and as the latter could not be on hand, neither could he." It is Joe's great ambition, 'tis said, to write a volume entitled, "My Pal, The Exhibitor."

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Everywhere one went the topic under discussion was that of high rentals, which the M. P. T. O. A. has pledged to bring down. The opening shot was fired at this convention and it will echo for weeks, judging from the talk prevalent here.

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The Syracuse theatres were well represented. Al Robbins, of the Robbins-Eckel, was the first to arrive. Other Syracusans here included Francis P. Martin, managing director of the Robbins-Eckel; Ben and Mitchell Fitzer of the Empire, Meyer Port of the Grange Theatre, Baldwinsville; Edgar Weill of the Strand, Earl Crabbe of the System, John M. Griswold of the Savoy, and George E. Scherrer of the Savoy Theatre Corporation. Scherrer is also commissioner of public works in Syracuse.

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The F. I. L. M. clubs of New York, Albany and Buffalo held a big get-together luncheon and meeting at the Hotel Ten Eyck on Wednesday noon. About eighty were present. The speakers included William Eckman, president of the New York City club; C. R. Halligan, of the Albany club, and W. A. Chase, president of the Buffalo club; H. H. Buxbaum, district manager of Famous Players; James Loughborough, manager of the Pathe office in Albany; Allen S. Moritz, of Buffalo; W. E. Raynor, of New York, and others.

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Sydney S. Cohen arrived late Monday night and immediately went into conference with President O'Reilly and Executive Secretary Sam T. Berman.

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Governor Miller so far as could be ascertained, was not invited to any of the sessions, ball or banquet. Mayor Hackett, of Albany, welcomed the exhibitors and was the guest of honor at the ball.

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A few of the exhibitors had to remain away from the first session on Tuesday night as they contracted the "flue" on the previous evening. The "sick list" was virtually monopolized by Manhattanites who were not prepared for the frigid cold that prevailed here on Monday night. But then Albany, too, has its doctors.

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"Smiling" Sam Suckno, treasurer of the Albany Theatrical Managers' Association, knows his Albany and its suburbs and proved one of the best and most accommodating guides this writer has met at any exhibitor convention. If Sam didn't have what you wanted, it didn't exist within a radius of 100 miles of this burg.

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Albany hotels will not have to worry if their rooms are unoccupied for the next two months. The cost of living may have come down, but managers of the local hostelries probably never heard of it.

Company's Booths

The following is a list of the exchange booths at the Albany convention, with the decorative effects of each, together with a list of those in charge:

Goldwyn, gold and white, V. H. Bendell, Albany; E. L. Hickey, George Hickey, R. B. Matson, Buffalo; S. Eckman, Jr., New York; J. A. Korpel, Boston.

Select, green and white, E. W. Kramer, R. S. Bendell, of Albany.

Pathe, national colors, James Loughborough, S. Hochstein, J. Rose, E. Hochstein, Theodore Hayes, J. Sachs, J. Krause, Albany. Miniature "Ruth Roland" and "Harold Lloyd" used in front of booth.

Lightning Coin Changer Company, purple and white, L. E. Dauer, Chicago; F. Baxter, New York.

Automatic Ticket Register, buff and green, S. G. Lamm, J. C. Enselen, New York.

Metro, orange and black, Henry Kahn, Buffalo; E. M. Saunders, Arthur Abeles, New York; Joseph Schwartz, "Al" Shea, Thomas Joy, F. C. Robke.

United Artists, green and pink, Moe Streimer, C. A. Saunders, New York.

Arrow, red and blue, Charles Davis, New York; Grafton Corbett, Boston. John Lowell, star of "Ten Nights In A Barroom," personally appearing at the booth.

Commonwealth and Nu-Art, blue and white, Samuel Zierler, New York; E. C. Dickman, Buffalo; M. Cohen, Albany; F. M. Zimmerman, of Buffalo, president of Nu-Art, and George Ferguson of Buffalo.

Paramount, blue and gold, M. W. Kempner, Albany; F. V. Green, New York; Mr. and Mrs. H. H. Buxbaum, New York; N. B. Freeman, D. Lake, J. W. Thurlow, John McConville, Boston; L. B. Butler, J. W. Mitchell.

Grand-Warner, imitation of district school house, booth containing stove, school desks, etc., with a number of pictures of Wesley Barry, appearing in "School Days." Robert Bertschy, Albany; Sidney Sampson, Buffalo; Samuel Grand, Boston, treasurer and general manager; E. W. Dimmick, Boston, president.

Fox, green and pink, W. J. Kupper, William Brenner, Arthur Goldsmith, W. A. Woodward, Jean Lowe, Albany; I. Smertz, Louis Rosenbluh, New York; Fred Meyers, C. F. Sheehan, Buffalo.

Merit, carnelian and white, plentifully besprinkled with red hearts, the convention opening on Valentine's Day. I. E. Chadwick, N. I. Filkins, Buffalo and Albany; Miss Marie Wheeler, Homer Howard, Harold Filkins, Albany.

Vitagraph, red and blue. Booth included striking cut out of Larry Semon. Burt Gibbons, S. N. Burns, C. C. Charles, George Goldberg.

Robertson-Cole, purple and white. Charles Walder, Albany, sales manager; Archie W. Moses, Buffalo; Charles Rogers, New York, vice-president and general manager; Joseph Klein, manager New York branch.

Hodkinson, green and gold, Warren Lewis, Harry Thompson, assistant general sales manager, New York; Thomas Brady, Buffalo.

Wid Gunning, purple and gold, Dan Dolan, Mack Weinberger, New York.

Universal, white and blue, C. R. Halligan, Albany; M. A. Chase, Jess Kauffman, Buffalo; F. S. Hopkins.

First National, purple and gold, A. Herman, Harvey O. Sachs, Nathan Dobson, Albany.

Miller Machine Out to Harass Industry Because Convention Ignores Its Boss

THE Miller "machine steam roller" is at work and seems determined to make its power felt within the ranks of the motion picture industry in the Empire State.

The failure of the Motion Picture Theatre Owners of the State of New York to invite Governor Miller to any of the functions incident to the convention here was the chief topic of conversation in political circles. That the chief executive of New York is not ignoring the move is conceded by those close to his offices. These officials and lieutenants of the governor point out that the action is the first public demonstration of the picture interests of the state of their unfriendly feeling toward Miller. The Miller adherents are emphatic in their statements that "the end is not yet" and that the challenge—for challenge it has been characterized by "machine" men—has been taken up.

What the next move will be is the subject of considerable speculation. However, those in a position to know what is what in the inner circles of the gigantic political "sweep," are inclined to believe that the governor will use his influence in jamming through the Legislature a number of bills harassing to the industry, which are slated for introduction in the Assembly and Senate within the next few weeks.

"Soft Shoe" Army Bitter

Politicians here are active and in no uncertain terms are they making known the fact that they resent the antagonistic attitude of the motion picture industry and trade press towards the Miller administration.

One report that has come like lightning from a clear sky is that the administration will back a measure that will "put teeth in the present censorship bill."

The attacks to which the censorship measure has been subjected have intensified the ill feeling of the administration's "soft shoe" army.

Pending in the Legislature at present are several measures directly affecting the industry. One is embodied in the annual appropriation bill, which was introduced on Monday night, February 13. There is a provision in this measure that increases the appropriation for the censorship commissioners. Another bill relates to a six-month apprenticeship for projectionists. This measure, carrying with it the indorsement of the Miller adherents, will in all probability be passed within the next two weeks.

May Shelve Repeal Bill

However, the "blow" that the administration intends to deliver will be against a bill providing for the repeal of the censorship law. This bill had been originally slated for a hearing on Tuesday of this week. At the eleventh hour, however, word was given out at the Capitol that the hearing had been postponed at "the request of the exhibitors." This announcement has been proved erroneous and developments later in the week brought out the fact that the postponement was made at the instance of Miller lieutenants.

This postponement announcement was received with much disappointment among delegates to the convention, who had intended to be present in a body. There is now being circulated what can be accepted as a fairly reliable report that the bill will never be given a hearing, but instead sidetracked by the committee and a substitute and more drastic censorship measure reported to the legislature that will "have teeth and claws."

Why the Theatre Investigation?

Definite action on this measure, it is reported, will not be taken until after the report of Henry B. Sayre, industrial commissioner of New York, who was recently appointed by the governor to make a thorough investigation of the construction and durability of picture theatres in this state. This move was "inspired" by the Knickerbocker Theatre catastrophe in Washington.

Sayre is a Miller man and his investigation will extend to every section of the state. The investigation is now being carried on by an army of inspectors from the office of the industrial commissioner. It is reported that the findings of Mr. Sayre will be submitted to the governor and subsequently to the Legislature within the next three weeks. The report, it is hinted, will contain an excuse for the increase of the army of representatives of the censor board.

The report, too, according to those on the inside, will provide the committee now deliberating over the censorship repeal bill an excuse to incorporate in that measure a provision that will give the censors jurisdiction not only over the pictures shown in this state but incidently over theatres themselves, making the censorship inspectors subsidiary inspectors for the industrial commissioner.

Bound to Make Trouble

That the administration is aware of the reported intentions of picture theatres in New York to bring about the downfall of the administration is evident. The Miller organization is seemingly prepared for such an attack at the next state elections and is resorting to every political trick to retaliate.

Administration officials here point optimistically to reports of a lack of harmony between the producer-distributor and exhibitor interests and contend that with such a situation they have nothing to fear. However, there are not a few Miller adherents who realize the power of the screen and no surprise will be occasioned if, when the "teethed" amendment is reported to the Legislature, some joker is incorporated in the bill that will give the censorship authorities jurisdiction over exhibition and stereopticon slides.

"Joe" Still Peeved

The unconstitutionality of such a move has been pointed out to the administration, but the latter is seemingly adhering to the policy of "taking a chance." This attitude is interpreted by exhibitors assembled here as indicative of the fear entertained by "machine" men over the screen campaign. However, the "machine" does not make any effort to keep secret the fact that its "most powerful tool will be disguised under the word censorship."

Conferences between Joe Levenson, secretary of the Motion Picture Commission, and Governor Miller have been numerous. The former maintains the attitude that the motion picture industry "has not behaved" and should be punished.

That the "machine" interests will renominate Governor Miller for the gubernatorial honors at the next primary prior to the state elections is accepted as a fact here.

New Bill Increases Powers of Censors

(By Wire to Motion Picture World)

Albany, Feb. 15,

Through Assemblyman Walter F. Clayton, who introduced the censorship measure last year, the New York Motion Picture Commission today proceeded to make good its threat to put teeth in the censorship law.

Clayton today presented a bill increasing the powers of the censors.

Under the terms of the bill the censors are given the following powers: the right to conduct an investigation of all film concerns, with the authority to issue subpoenas and compel the attendance of witnesses; the right to inspect all books of picture companies.

Provision for the dropping of regular inspection fees for educational, charitable and religious films made.

Press Freedom Is Claimed by Pathe in Suit Over Censorship of Its News Reel

THE right of the New York State Motion Picture Commission to censor news reels is questioned in the suit filed by Pathe Exchange, Inc., with the Appellate Division of the Supreme Court, direct appeal to that court having been taken with the consent of the attorney general. The plaintiff maintains that news reels are in the same category as newspapers and as such entitled to the same freedom granted to the press by the State Constitution.

Coudert Brothers filed the suit for Pathe. The defendants are George H. Cobb, Helen May Hosmer and Joseph Levenson, members of the commission. The suit is based on the right of the commission to examine and license all motion pictures unless they shall be found to be "obscene, indecent, immoral, inhuman, sacreligious, or of such character that exhibition would tend to corrupt morals or to incite to crime."

The petition declares that the commission had threatened to prosecute Pathe unless such news films are licensed, which adds to the cost of the films supplied to customers under contracts made before the law went into effect. The elimination of pictures of bathing girls at Atlantic City, which were published in the newspapers without protest of any kind, brought about the suit.

Miller Keeps Quiet

Governor Nathan L. Miller has refused to comment on the case.

"I am no longer a judge," he said. "Since the question is now before the courts, I do not care to express any individual opinion."

Paragraphs one to four, inclusive, of the document filed and signed by both parties deal with the identification of the plaintiff. The text of the remainder follows, in part:

"Fifth: Such films of the plaintiff contain no portrayal of imaginary scenes or occurrences staged or created for the purpose of making pictures, and are not reproductions or re-enactments of the events depicted, but consist of truthful pictures of actual transpiring events and actual things, and are taken on the ground as they exist or occur with motion picture cameras and made by the usual processes of photography.

"Sixth: Exhibition of pictures by means of such films is susceptible of being made by any one possessing an appropriate projecting machine, and in any place having suitable lighting facilities, and such exhibition is frequently made in private homes, army camps, passenger vessels, warships, town halls, churches, schools, welfare centers, public squares and parks, public meetings, private gatherings and elsewhere as well, without the charge of admission fees as otherwise, and plaintiff's business in part consists in leasing such films for use at such exhibitions, but plaintiff does not participate in such exhibitions.

"Seventh: Plaintiff is under contract with a large number of persons, firms and corporations by which plaintiff is bound to supply them and they to take and pay for such films when and as issued by plaintiff which contracts were in existence and in force at the time said Chapter 715 of the Laws of 1921 came into effect.

"Eighth: Defendant has threatened plaintiff with prosecution under the penal provisions of said Chapter 715 of the Laws of 1921 in case plaintiff shall sell, lease or lend for exhibition at any place of amusement for pay or in connection with any business in the State of New York, any such films of the plaintiff unless there is at the time in full force and effect a valid license or permit therefor of the Motion Picture Commission of the State of New York and unless such film or reel shall contain for exhibition upon the screen identification matter in substance, style and length as prescribed by the commission, and plaintiff is unable to obtain such license or permit without first paying the fees prescribed by said statute and observing the other requirements thereof and of the rules and regulations of said commission, all of which things delay, hinder and interfere with the plaintiff in the distribution of such films to defendant's loss.

"Ninth: Compliance by plaintiff with the requirements of the Motion Picture Commission in the particulars named in the next preceding paragraph hereof adds to the cost of the films to be supplied by the plaintiff pursuant to the contracts specified in paragraph eight hereof, sums equal to the fees and expenses prescribed in said Chapter 715 of the Laws of 1921 without opportunity on plaintiff's part to recoup the same from plaintiff's subscribers under said contracts.

"Tenth: Defendant has caused wide publicity to be given to its intention to prosecute under the penal provisions of said Chapter 715 of the Laws of 1921 every person who shall exhibit in the State of New York motion pictures, including 'Pathe News,' or current event films such as are produced, made, issued, and distributed by plaintiff as above set forth, unless there is at the time in full force and effect a valid license or permit therefor of said Motion Picture Commission and unless such film or reel shall contain for exhibition upon the screen identification matter in substance, style and length as prescribed by the commission.

"Eleventh: The requirements of the defendant set forth in the next preceding paragraph hereof, and its widely announced purpose to prosecute exhibitors as therein set forth, have made it impossible for plaintiff to lease, deal with, issue and distribute to and among exhibitors in New York any current events films for exhibition at places of amusement for pay or in connection with any business in the State of New York, except that the plaintiff first obtains a license or permit for the same in the manner and at the expense more fully set forth in said statute; and enforcement of such requirements will result in the loss to plaintiff of its New York State business in such current event films which has been quite profitable in the past, unless plaintiff complies with said statute by obtaining licenses or permits as therein prescribed.

"Twelfth: The plaintiff claims that said statute is in violation of Section 8 of Article 1 of the Constitution of the State of New York and void, insofar as the same purports to subject such current event films to licensing or permission or examination or inspection by said Motion Picture Commission, and to give such commission any control, power or authority over the exhibition, selling, leasing, or lending of the same; and claims further that the plaintiff is entitled to have and should be granted an injunction or other process of this court restraining the defendant from applying or purporting to apply to said current event films or the exhibition, selling, leasing, or lending of the same any provision of said statute or any rule and regulation of the commission made thereunder.

"Thirteenth: The defendant claims that said statute in all parts and particulars and the rules and regulations made by said commission thereunder are constitutional and apply to and govern the motion picture industry as therein specified and in particular the exhibition, sale, lease and lending of current event films such as those above, in the State of New York, and that the plaintiff is not entitled to the relief sought.

"The parties hereto accordingly submit their respective claims and contentions to the court and agree that the court pursuant to Section 546, et. seq., of the Civil Practice Act shall render such judgment as shall be proper on the law and the foregoing facts, shall declare the rights and legal relations of, the parties hereto, in the premises, pursuant to Section 473 of said Civil Practice Act and the Rules of Civil Practice applicable thereto; all without costs to either party as against the others."

St. Louis Urges Sacks for Postmaster General

All elements of the film business in St. Louis have swung behind William Sacks, director of the Republican National Bank, St. Louis, oil producer and refiner and former postal clerk, for appointment as postmaster general by President Harding to succeed Will H. Hays, who recently resigned to accept his new position in the film industry.

A delegation of prominent St. Louis officials and Republican leaders visited Washington and called on President Harding in behalf of Sacks. The F.I.L.M. Club of St. Louis and the Motion Picture Exhibitors League of St. Louis at special meetings have unanimously indorsed Sacks for postmaster general. Telegrams to that effect were sent to President Harding and Attorney General Daugherty.

Ministers Say Movies Take Their Congregations Away

Sunday motion picture shows are proving such a popular diversion in Watertown and northern New York that the Jefferson County Ministerial Union will begin a campaign on February 26 in an effort to increase the dwindling attendance of their congregations on Sunday nights. Some of the ministers admit that it will be a close contest between the proprietors of motion picture houses and the churches, as they claim the Sunday shows are attracting more and more each week.

While no city ordinance against Sunday shows will be sought by the Ministerial Union, the pastors of seventy churches affiliated with the association will seek through a series of Sunday night sermons on the strict observance of the Sabbath to win back those who are now attending the theatres on Sunday night.

Los Angeles Film People, Maligned, Demand Fair Play of General Public

WE are not rampant with vice, we do not ask favors but cessation of idle gossip," that is the plea for fair play that comes from prominent film people in Los Angeles, addressed to the general public. It was made at a gathering termed "the fight for life" which, arranged by Chairman Joseph M. Schenck of the Independent Screen Artists' Guild, brought together the greatest array of film celebrities ever assembled. Production had been stopped on forty-two features at Los Angeles studios when the call for the meeting was issued.

A statement was issued to the press over the signatures of Schenck, Thomas H. Ince, Charles Chaplin, Norma Talmadge, Constance Talmadge, Anita Stewart, Allen Holubar, Richard Walton Tully, J. Parker Reid, Jr., Colonel William H. Selig, H. O. Davis, E. B. P. Schulberg, Colleen Moore, Ben Turpin, Carter De Haven, Marshall Neilan, Mack Sennett, Louis B. Mayer, Katherine MacDonald, Charles Ray, John M. Stahl, Maurice Tourneur, Guy Bates Post, J. L. Frothingham, King W. Vidor, Buster Keaton, Dorothy Phillips, Douglas MacLean, Florence Vidor and Hobart Bosworth.

The Official Statement

The official statement follows:

"We do not ask for special favors, but only for the American principle upon which this democracy was founded—one of fair play.

"The recent unsavory publicity that has followed in the wake of the demise of the late William D. Taylor has resulted in our industry being maligned, mere rumor accepted as fact and idle gossip magnified into reality.

Not "Rampant With Vice"

"Billy Taylor needs no eulogy. The life he led was but an indication of the true character of the man who was struck down by an assassin's bullet.

"The police have given to the public a theory that revenge accentuated the crime that resulted in William Taylor's death, exonerating the motion picture industry or any of its persons as being implicated.

"We are not rampant with vice.

"The American public didn't attack all governors because a charge was filed against a certain state executive.

"Law-Abiding Citizens"

"The American public did not attack all ministers because a wanton crime was charged to a preacher of the Gospel.

"All we ask is that the public bear with this industry and not accept rumor as fact.

"We are just normal human beings. We are not ethereal and do not want to be regarded as such.

"Our happy marriages far exceed those of divorce; our church-going populace is equally as much as those of any other profession.

"We are law-abiding citizens, and we rear families. And yet William Taylor's death has resulted in aspersions being cast upon this industry and upon us, while we are striving to make the world a better place to live in through the screen.

"Personal Affront"

"And we who have accepted that responsibility placed upon us by the public through their patronage feel it a personal affront for others to assume through innuendo that we are not worthy of that honor.

"We have striven hard and, we believe, succeeded in giving joy to millions. In return it is only fair that we expect support, at least until rumor is substantiated by fact.

"Let Him Without Sin"

"We deny that motion picture people are as pictured. We deny the industry is rampant with crime and vice. We deny that motion picture people are sinners, and we only quote the Bible to those who malign us:

" 'Let him without sin cast the first stone.'

"We are a part of every American home, not through any selfish desire, but because it is the will of the public. The public has virtually accepted us as a member of each family. Yet they do not, we believe, accord us the same treatment that they would others of their household.

"That's America's idea of fair play. Certainly we do not ask too much in expecting that."

Nine Men Held in Connection with Theatre Collapse

The coroner's jury investigating the Knickerbocker Theatre disaster in Washington, D. C., has ordered nine men held for the grand jury. All are of Washington. They are: R. G. Geare, architect of the building; J. H. Ford, the engineer who designed the roof structure; Morris Hacker, building inspector when the theatre was constructed; Frank L. Wagner, builder; Donald Wallace, general superintendent of construction; R. G. Fletcher, superintendent of the Hammett Fireproofing Company, which built the walls; John L. McDonald, the contractor who erected the steel; Thomas L. Costigan, engineer and computer for the District of Columbia Building Department, who passed on the plans, and Julian R. Downman, the assistant building inspector when the building was constructed.

The coroner's jury in its verdict declared that "the collapse of the roof was due to faulty designing and construction and inadequate supervision and inspection."

It also submitted a number of recommendations, one being that "all theatres and places where the public assemble be closed and kept closed until such time as their safety is assured."

Hays to Be Guest of Honor at Annual M. P. D. A. Dinner

The Motion Picture Directors' Association will hold its fourth annual dinner dance at the Hotel Astor on the evening of Thursday, March 16. The guest of honor will be Will H. Hays, who assumes active participation in the picture business on the sixth of the same month. Extensive plans are on foot to make this occasion one of the memorable events of local screen history.

The M. P. D. A. will alter its general procedure in the handling of this special occasion. The plan now includes a reception to Mr. Hays, a dinner in the Gold Room of the Astor, to be followed by entertainment and general dancing.

One radical change is that whereas former social functions of the association have been more or less limited to the producing end of the business in this instance all branches of the industry will be asked to co-operate in extending a welcome to Mr. Hays. The producers, exhibitors, exchangemen, publishers will have this opportunity of greeting Mr. Hays on this, his first public appearance after beginning his new duties.

Action Unnecessary After Brady's Emergency Call

The board of directors of the N.A.M.P.I. responded last Monday to a hurry-up call from William A. Brady, president, to adopt plans for opposing the double theatre admission tax, which on the previous Saturday seemed to be scheduled for early adoption by the ways and means committee of the House of Representatives.

At the meeting President Brady stated that authoritative word had just come from Washington that the double admission tax had been abandoned by the ways and means committee, thus removing the necessity of sending a delegation to Washington to protest against it.

Science Service Dedicates Self to Visugraphic for Short Films Giving Scientific Information

GREAT significance attaches to a series of productions to be issued shortly by Visugraphic Pictures, Inc. Tarkington Baker, president of Visugraphic, has concluded negotiations that will secure for the motion picture industry the sympathetic co-operation of certain influences which, while not hostile, have heretofore shown no active or positive friendliness.

Mr. Baker announces that Visugraphic has signed contracts with Science Service, an endowed institution of Washington, D. C., devoted to the dissemination of scientific information in popular form. Science Service dedicates its funds, efforts and time, on a non-profit basis, to the work for which it is organized, and is looked upon as the official spokesman for all the important associations of scientists and for all the most prominent individual scientists engaged in research and experiment throughout the world.

Up to the present time, Science Service, representing the sentiment and will of its membership—surrounded by ethics as rigid as those governing the medical profession, if not, indeed, more rigid—has steadfastly declined to employ moving pictures. Now, however, its former decision has been rescinded and Science Service, in connection with Visugraphic, is already at work upon a series of short-reel pictures that should prove novel and valuable.

"There is an increasing demand for really interesting, refreshingly new short subjects," Mr. Baker insists. "Spectators, as exhibitors know, are tired of the sort of short subjects now available. They lack newness, freshness; they are all cast in the same mould. The Science Service series will cover a wide field."

The Personnel

Dr. Edwin E. Slosson, himself one of the best known scientists in the United States, is the editor of Science Service. Howard Wheeler, for many years editor of Everybody's Magazine and a newspaper man of nation-wide prominence, is the manager. On the board of trustees are such men of international reputation as George E. Hale, director of the Mount Wilson Observatory; Vernon Kellogg, permanent secretary of the National Research Council; Dr. John C. Merriam, president of the Carnegie Institution; Edwin F. Gray, president of the New York Evening Post; E. W. Scripps and R. P. Scripps, both of the great chain of newspapers known as the Scripps-McRae League; William Allen White, editor and author; R. M. Yerkes, chairman of the Research Information Service; D. T. MacDougal, director of the Arizona Desert Laboratory; R. A. Milleken, professor of Physics, Chicago University; A. A. Noyes, director of chemical research of the California Institute of Technology; George T. Moore, director of the Missouri Botanical Garden; W. E. Ritter, director of the Institution for Biological Research, and Chester H. Rowell, editor and writer.

To those callow critics who have lately found much unwarranted fault with the industry, the enlistment of the co-operation of such a group of men should prove decidedly disturbing, Mr. Baker believes. It should put an end to the idle talk of those who profess to see in pictures no background of intellectual substance.

The Science Service-Visugraphic series contemplates scenarios by such famous people as Stefansson, Sir Oliver Lodge, Dr. Woods Hutchinson, Dr. Harvey Wiley, David Starr Jordan, Mary Roberts Rinehart and Thomas A. Edison. Also, coincident with the weekly release of the pictures, there will be a nation-wide publication of corresponding articles in the leading newspapers of the country.

Nixon's Glenside Has Public Opening Feb. 3

Philadelphia's newest suburban theatre, Nixon's Glenside, after a private opening Wednesday, opened its doors to the public Friday, February 3. Ex-Mayor Thomas B. Smith, Henry Saffer, Arthur Arnold, C. R. Wanamaker, Fred G. Nixon Nirdlinger, Herbert Effinger, Mrs. Jennie Effinger and others are interested in this new enterprise.

The Nixon's Glenside seats 700 and is built of brick and concrete, being of colonial design. A special feature of the house is the wiring system, which controls the indirect illumination, and the booth.

Kent on Tour

Sidney R. Kent, general manager of distribution, Famous Players-Lasky Corporation, left New York February 1 on a four weeks' tour of Paramount exchanges, during which he will visit the offices in Cleveland, Detroit, Chicago, Milwaukee, Minneapolis, Indianapolis, Des Moines, St. Loius, Denver, Salt Lake, San Francisco and Los Angeles.

Editorial Sanity

THE Chicago Herald and Examiner in an editorial entitled "Picking a Goat," is in striking contrast to many of the newspapers' utterances on the subject of the Taylor case. It is so sane and so clear-headed that we print it in full for the information of the industry and as a heartening example.

It reads:

We love the dramatic. We revel in the play of the spotlight. We like to think of history as a series of crises, to regard life as an affair of jet blacks and bright whites, to see a goat driven into the wilderness with the sins of the whole tribe done up in a symbolic package on his back.

Therefore we read with relish of the scandals of Hollywood, and picture to ourselves in fine sharp colors the details of the daily life there. We see Hollywood in purple and, lately, dashed with blood.

Our view and our imaginings are mostly foolishness. Hollywood has its percentage of blazing folly and its percentage of crime.

These percentages are higher no doubt, than in, let us say, La Grange. But we doubt if they differ much from those of the ordinary colony of the rich in suburban New York; nor are they nearly as high as in certain sections we might name here in Chicago.

What has happened among the dwellers in Hollywood is unfortunately happening in many other places; only, because we have to have a goat, Hollywood gets the advertising.

And it is the advertising that does the business. Take the Casino Club here in Chicago. It is a placid, even at most times a dreary spot. Guests undoubtedly took liquor to it—one could hardly blame them—and even got drunk there. So they did elsewhere.

But advertising began to center on the Casino Club; the police "raided" it at intervals; and in the imagination of thousands of solid, honest, but goat-loving citizens, it immediately became lurid.

Such parties as Arbuckle staged in San Francisco are a disgrace anywhere. But one observes that Arbuckle's party was in San Francisco.

Such a life as the murdered Taylor lived will be disagreeable to the ordinary moral sense anywhere. But how does it differ in course or end from Elwell's, which ran and finished in New York? Or except in its conclusion from a thousand and one others?

Hollywood will do well to take thought for the morrow. The force of public opinion is nothing to monkey with. But to hold Hollywood or the moving picture interests generally responsible for the unfortunate prevalence of dissipation and crimes of violence today seems hardly fair.

Four Newspapers Have the Fairness to Declare Picture People Good Citizens

NOT all newspapers and newspapermen are so susceptible to the temptation to wax sensational that they must, by "coloring" their articles, attribute directly or by innuendo to the many the evils done by the few. The storm of notoriety fostered by the press in connection with the murder of William Desmond Taylor has not been approved by many news publications.

The Detroit News is a fair example of these better class journals. Its issue of Thursday, February 9, carries an article by H. G. Salsinger, a staff correspondent, on "The Truth About Hollywood as Found by Reporter." The conclusion is: "Minister and Others Living Among Movie Actors Declare Most of Them Are Decent Like Other People."

Other papers that have been editorially fair are the New York American, New York Morning World and Chicago Post. The American said editorially on Wednesday, February 15:

The Mayor of Los Angeles has issued an appeal to the common sense and decent feeling of the public and the public press. He says:

The Arbuckle case and the slaying of Mr. Taylor were indeed unfortunate affairs, but it is not just to criticise an entire group of people such as those engaged in the motion picture industry for incidents, many of them not true as to fact, which have been published broadcast recently.

I believe that the Hollywood motion picture colony should not be condemned for the actions of a few of its members any more than a district or an industry located in San Francisco, New York or Chicago.

I am convinced that there are hundreds of clean, law-abiding men and women engaged in the making of motion pictures, and in their behalf I ask the open-minded judgment and the even-minded justice characteristic of our American people.

The Mayor tells the exact truth, and his utterance should have the effect of correcting some of the misrepresentation and some of the misconception in regard to the Taylor murder and the film industry.

An enormous amount of flagrant misstatement and vague and unjustified speculation and insinuation has been sent broadcast in regard to the Taylor murder, largely because neither the authorities nor the newspapermen on the case could find many established facts on which to base their conclusions and inferences.

Stripped of wild theories and reckless exaggeration, however, the facts appear to be as follows:

A director of some importance in the film world was killed mysteriously in his own home. He was a man of peculiar popularity with women. Love notes from several women were found in his home and there is a possibility, but by no means a certainty, that he was murdered on account of some love affair.

The case is so exactly similar to the Elwell tragedy in New York—first as to the character of the two victims, second as to the possible motive of the murder, and third as to the circumstances surrounding the murder—that they might be exact duplicates one of the other, with merely change of scene.

Under those circumstances there would seem to be no more basis for the wicked distortion and exaggeration of the simple facts in regard to the film people than there would have been of similar attacks upon society people on account of Elwell's social connections.

Every class, every profession, has its "black sheep." There are some shyster lawyers who rob their clients, some doctors who are actually criminal in their operations, some statesmen who figure in Standard Oil exposures, some architects who build criminal death-traps.

There are, in fact, disgraces to every class and every profession; but intelligent and judicious people do not hold a whole profession or a whole industry or a whole element of society responsible for the acts of a few deliquents and disreputables.

Intelligent and informed people realize full well what an important and commendable part the film industry plays in the life of this nation.

It is the fourth industry in extent of operations.

It provides employment for approximately a million people directly and indirectly.

Its product reaches the enormous sum of a thousand million dollars a year.

It is among the most educational and uplifting of influences and ranks in those respects with literature and journalism.

It teaches art, architecture, decoration, history, science, world news, and instils the culture of poetry and romance.

It provides the chief entertainment of millions, and brings joy to the hearts of young and old.

It invades the most distant and desert districts and links them in knowledge and understanding with the most favored metropoles.

Its hard-working men and women are in fact public benefactors, earnestly endeavoring to bring enlightenment and enjoyment into weary and dreary lives, laboring loyally to contribute their share to human progress and human happiness.

Why disparage and defame them?

Why not give them the credit and the consideration which the immense majority of them deeply deserve?

The appeal of the Mayor of Los Angeles to the conscientious and discriminating portion of the press and the public will not be in vain.

The World on February 12 said:

Contrary to the prevalent belief, says Mrs. Gertrude Atherton, the town of Hollywood, lately unpleasantly associated with a murder mystery and previously famed almost as widely for its production of scandal as for its moving pictures, is no more a centre of vice and high living than any other suburban section. Mrs. Atherton has lived there, and though she heard of "wild parties," as one does in any community these days, the majority of the population seemed to her "too busy, too hard-working, to be able to afford dissipation." They work by schedule and long hours.

They must be on the lot at 8 o'clock in the morning in order to make up and be on the stage at 9 o'clock. They rarely leave before 6 in the evening. By that time their one idea is to rest and be ready for another hard day's work next morning.

To make the picture more convincing, Mrs. Atherton shows that one can live more cheaply in Hollywood than in the East. "Food," she testifies, "is cheap. The warm climate makes one fairly independent of coal. A car can be kept in a garage at from $12 to $20 a month. Here it would cost $75. People complain of rents, but they are far more exorbitant elsewhere."

Evidently the popular conception of a moving-picture colony as one long and hilarious picnic must be discarded as at least erroneous. If the cinema actors and actresses start the day at 8 and quit at 6, if they complain of rents and take careful thought of the price of living, they are not so different from ordinary mortals. There have been murders in other villages, and parties of which the inhabitants were not proud. Perhaps there is even occasional high thinking in Hollywood to go along with the plain living.

The Chicago Post on February 11 said:

There was a time when "All the news that's fit to print" meant exactly what it said in the newspaper world. Later, with the development of sensationalism as a fine art, not for the study of human emotions but to pander to morbid human curiosity, the "yellows" began edging over in the line of decency. But it has taken the demoralization of the movie colony at Hollywood, and a murder mystery which has remained for ten days unsolved, to show how thoroly some of the Chicago papers have scrapped all idea of what really is fit to print.

People are interested in movie stars because they know them by sight. They are always interested in an unsolved mystery, particularly when the "gripping" hand of death has done its work. So the latest crime in Hollywood movie circles has had an unusual drawing power as news. But for lack of progress in the detection of the criminal, certain Chicago papers have begun to vie with each other in the turning up of foulness and degeneracy, and in the brazen openness and cynicism with which they have forced on their decent readers all sorts of filthy gossip about depravity and unnatural vice. Much of this slime can not qualify as news, none of it as fit to print.

It is getting hard to tell which are the most demoralized and demoralizing, the overpaid, unbalanced decadents who form a lunatic fringe of the movie world, or the cynical, unabashed circulation-chasers and scandalmongers of the Chicago press.

Forget Him, Mr. Brady

We indulge the hope that William A. Brady, whom we honor as a vigorous fighter and champion of the amusement world, will remember that every time he argues or debates with the Rev. Notoriety Straton of New York, he gives that gentleman as much advertising as he himself receives. Straton would expire if it were not for the newspapers and we, in the most friendly manner, admonish Mr. Brady not to be what they call in the vernacular "a fall guy," or a "Patsy."

The Oldest and Newest Trade Paper in the Field

FIFTEENTH ANNIVERSARY NUMBER

Dated March 11th
Out March 3rd

THIS publication started delivering a service to the motion picture industry fifteen years ago. On March 11th we will celebrate our fifteenth birthday.

Our first issue was a small sixteen-page affair.

The staff was small; the whole industry was in its infancy then. Today our staff numbers approximately sixty people and we are represented by correspondents in the principal cities of the United States, Canada and Europe.

We have lived through the various phases of the picture business, encouraging when encouragement was necessary and criticizing when criticism was in order.

All during this time our object has been to build up the motion picture industry in all of its elements. All trade papers in this field are fashioned after Moving Picture World—almost department for department. This is indeed a great compliment.

We were the first in the field and have set the pace ever since.

The fifteenth anniversary number will go a bit into history——the individuals, the corporations—big events of the past.

We will also make a few predictions of the future on our own account.

It will be a great number. Be sure to be in it. Have your past performances on record with the accomplishments of the others, telling the trade what you have done and what you are going to do—in the fifteenth anniversary of

MOVING PICTURE World

The oldest and newest trade paper in the field

Famous Players to Finance Whole Canadian Proposition Itself and Fix No New Policies at Present

FURTHER details are forthcoming regarding the absorbing of Allen Theatres by Famous Players Canadian Corporation, Toronto. The interest of the Allens in the Allen Theatres is said to be 51 per cent. of the common stock, and the statement has been made that a re-organization may take place, which will probably mean that stock in a new company will be given to the other stockholders. The original capitalization of the Allen company in Canada was $2,500,000, but there are a number of subsidiary theatre companies for individual theatres and it has not been announced what total has been paid up in the general or subsidiary companies. According to N. L. Nathanson of Toronto, managing director of Famous Players Canadian Corporation, the amount involved in the purchase may reach $5,000,000.

When the Allens owned or controlled over fifty picture theatres in the Dominion, they ruled an investment of over $20,000,000, it has been estimated. Yet Messrs. Jule and J. J. Allen, who were born in Bradford, Pa., are still in their thirties. Assessment on their ten theatres in Toronto totalled more than $1,000,000, according to a statement at the Toronto City Hall, this amount being the valuation on which they paid civic taxes. Actual value is much greater, however. The Famous Players Canadian Corporation has nine theatres in Toronto. The absorption of Allen theatres will eliminate a great deal of duplicate organization, but it is stated that the change will not mean the closing of any of the theatres taken over. When the deal is actually closed, the Famous Players will have eighty or more modern picture theatres in the Dominion.

N. L. Nathanson of Famous Players has announced that his company will be able to finance the whole transaction itself and that no special issue will be required. He declared that no policy had been fixed for any of the affected theatres. These would be operated as at present until the close of the season. Mr. Nathanson announced that he held the Pantages franchises for Toronto, Hamilton and Montreal. Pantages theatres have been built in Toronto and Hamilton but no decision had been reached regarding the disposition of the Montreal franchise. This matter belonged to the future, he declared.

Asked as to the reasons for the offer to take over Allen Theatres, Mr. Nathanson declared that there had been expensive competition. Business in general throughout Canada had improved during recent months with the exception of Calgary, Alberta, where the situation was affected by agricultural losses. There had been a decided increase in Montreal, Toronto and the Pacific Coast.

In Hollywood the Poppies Blow

By BAXTER

In Hollywood the poppies blow,
Tall columns rise of poppy smoke.
The correspondents snuff the "snow,"
Then write in dreams that come from "coke."

The hop pipes glow, the stories grow—
Old heroin provides the facts—
Imaginations slumming go,
And twist the simple, kindly acts.

The hemp, the hasheesh and the dope
Arrange that blameless folk bear blame.
Fake interviews with shadow ghosts
Are easy when you use no name.

The orgies that they write about
Are brain creations of their own,
The lethal fumes arising high
Come up in rings that they have blown.

It matters not how wild the lie,
If readable "it's fit to print."
The buzzards to their carrion fly
And gorge their public without stint.

In Hollywood the poppies blow;
They will continue so to do
Until the voice of truth prevails
And tells the liars they are through.

Winifred Verina Wins Place in Pathe Serials

Winifred Verina, a slim young English dancer, was graduated Monday last from the Hippodrome ballet to a job as a "daredevil" beauty in Pathe serials starring Charles Hutchison. Miss Verina was not only the unanimous choice of the judges, but an audience of more than five thousand had clamored for her before the end of the contest and shouted its approval at the finish.

While the judges were deciding the winner, a Harold Lloyd comedy was shown.

Winifred Verina has been trained in the ballet since she was five. She is now twenty-one. She will leave shortly for Florida with the Pathe Company, directed by George B. Seitz, and will be cast in the same Pathe serial with Charles Hutchison and Lucy Fox.

Rupert Hughes Is Working in West Again

Rupert Hughes, Goldwyn's author-director, has returned to the Culver City studios after spending several weeks in New York attending to personal matters and conferring with Goldwyn executives on new pictures, business conditions and policies.

His new photocomedy, "Come On Over," will be released with the third group of Goldwyn fifth year pictures, in time for showing during the week in which comes St. Patrick's day. Upon his return to the Pacific Coast, Mr. Hughes at once began final editing and titling of his next production and will soon prepare the continuity for "Bitterness of Sweets," one of his best short stories the screen rights to which Goldwyn recently purchased.

Associated Exhibitors Close for Australia

The foreign expansion of Associated Exhibitors is revealed in a statement that arrangements have just been completed for the distribution of its entire product in Australasia for a period of three years by Alec. B. Hellmrich of Sydney, Australia.

It is understood that Mr. Hellmrich will operate an organization similar to that of Associated Exhibitors in the United States. He has already opened offices in Sydney, Melbourne and Brisbane, and is leaving immediately to complete an exchange system throughout Australia and in Auckland and New Zealand. He also closed a deal with Arthur E. Rousseau, export manager of Pathe Exchange, Inc., to handle the entire product of Pathe under a similar contract.

Julian Johnson Appointed to High Place in Paramount Company by Jesse L. Lasky

JULIAN JOHNSON, former editor Photoplay Magazine, dramatic critic of the Los Angeles "Times" and successful film production editor, has been created manager of the editorial department of the Famous Players-Lasky Corporation. The appointment was announced by Jesse L. Lasky, first vice president of the company.

The presence of Mr. Johnson in Los Angeles proved the starting point for the negotiations. The new executive, however, will make his headquarters at the home office in New York. He will return there shortly after familiarizing himself with conditions at the Hollywood Lasky studio.

In speaking of the appointment Mr. Lasky said, "Obtaining Mr. Johnson is another step in our policy of routing the best procurable literature and drama through our studios. It is, of course, not our belief that we can produce all the good stories or plays but we are determined to produce the best, and not lose a chance to look at all of them. Mr. Johnson's very considerable experience in magazine and newspaper work and actual film production has, we think, given him just the right viewpoint to judge material from the diverse angles of audience, critic and producer."

Miss Minter Speaks

Mary Miles Minter, through her Los Angeles attorneys, has made the following statement to the press in the Taylor case. It has been generally printed throughout the country and it is to be hoped that the American sense of fair play will become active in behalf of Miss Minter and others who have been the victims of a disgusting exhibition on the part of Los Angeles newspaper correspondents who seem dead to honor, lost to decency and callous to their professional responsibilities.

The statement reads:

"There is no personal or financial sacrifice I would not gladly make to bring the slayer of William Desmond Taylor to justice.

"Mr. Taylor was one of my best friends.

"His death was a great shock to me.

"I met Mr. Taylor first in 1919 when he became my director. I was then seventeen years of age and his inspiration, his unfailing courtesy and his consideration not only to me but to all with whom he came in contact immediately won my highest admiration.

"From 1919 until the day of his death Mr. Taylor was to me a symbol of honor and manliness—a symbol of all that a girl admires in a man. His friendship was uplifting, his advice and aid invaluable. It would be nothing less than veritable ingratitude if I did not, now that he is dead, raise my voice to proclaim what he was, to repudiate those who would besmirch his character.

"I have told the authorities all I know of both his life here and in the East. That, I fear, has been of little aid to them.

"I cannot conceive the character of the person who would voluntarily wrong Mr. Taylor or cause his death."

Film Exports Are On Upward Trend

Statistics compiled by the Specialties Division of the Department of Commerce for the last three months of 1921, indicate that the tendency in exports of motion picture films and other specialties is now upward.

Exports of exposed film in December amounted to $479,458 as compared with $468,408 in October and $459,727 in November. Exports of unexposed films, however, have fallen off materially, being only $52,923 in December as compared with $106,764 in November and $92,871 in October.

Burdick Goes Abroad

B. W. Burdick, of Albany, N. Y., president of the O. H. Stacy Amusement Company, sailed this week on an extended trip abroad. Just before Mr. Burdick left Albany for New York, he was presented by the employees of the company with a diamond Masonic ring. He will return in May.

Pearl White, Serial Star, Signs a New Agreement with Pathe

Pearl White has signed a contract with Pathe to star in another serial, production of which is to start July 15.

Following the signing of her new Pathe contract, Miss White sailed for France on the Aquitania last Tuesday to fill a revue engagement in Paris. During her three years' absence from serial work she has spent much of her time abroad. It is well known to the theatrical world of two continents that she has become one of the most popular stage favorites in the French Capital.

Several times within the last six months newspaper cables stated that capital was ready to induce her to establish herself permanently in Paris at a theatre built for her and bearing her name. It will therefore cause surprise in many quarters that she is to return to the hazardous work of a serial heroine, especially as reports agree that no actress of any nationality has ever enjoyed greater financial rewards than she has gained on the Paris stage.

Receiver Denied

The efforts of Charles O. Baumann and Anna Baumann, president and vice-president respectively of the Willat Studios and Laboratories, Inc., of 1476 Broadway and Fort Lee, N. J., to have the corporation dissolved and a receiver appointed met with a set-back at the hands of Justice Geigerich of the New York Supreme Court the past week.

Justice Giegerich in his decision finds that the Willat corporation is solvent, the application for the dissolution of the corporation and appointment of a receiver must be denied, but the court entertains as a substitute a hearing before a referee.

Crowds Fight to Get in at Opening of New Fitzpatrick and McElroy Theatre

CROWDS thronged to the opening of the new Fitzpatrick and McElroy house—the Liberty Theatre—in Benton Harbor, Michigan, Saturday, February 4. But they couldn't all get in on the opening night, and many came again to bring their friends, so that on Sunday the crowds were so great the management was forced to open the doors half an hour earlier than announced to keep them from being broken down.

The Liberty Theatre—No. 30 of the F. & M. chain—seats 1,600, and was erected at a cost of $200,000. The keynote of the house is luxury, beauty, coziness, comfort and artisticness. After the opening Messrs. Fitzpatrick and McElroy were the hosts at a banquet at the Whitcomb Hotel at which one hundred covers were laid.

BE SURE TO SEE
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Associated Motion Picture Advertisers to Give "Naked Truth Dinner" March 25

THE Associated Motion Picture Advertisers are announcing the second edition of their Naked Truth Follies, the first of which was held at the Biltmore Hotel last year and established a new high water mark for original novelty entertainment in film circles. Like its predecessor the present volume will be bound with all the formalities of an evening occasion and the gilt trimmings of the Biltmore hostelry.

The date has been set for March 25 and A. M. Botsford assisted by "Doc" Tom Wiley and the remainder of the entertainment committee are preparing the edition for going to press.

Members of the Green Room Club have again volunteered their aid in the preparation of sections of the edition; but with this exception all the material will be supplied and run by A. M. P. A. members.

More than 400 executives, producers, stars and advertising members of the motion picture industry attended the dinner last year which marked one of the most representative gatherings ever assembled under the same roof. As was the case last year, this year's edition will be strictly stag. To provide for the large number of requests that have been made for reservations, accomodations are being made for guests in a limited number.

Tentative outlines for the skits reveal an abundance of entertainment that will vary from single acts to sketches and running the gauntlet of burlesque on well known figures in the industry and out of it to semi-serious pot pourris.

Final plans for the program will be arranged at a joint meeting of the entertainment committee and board of directors of the A. M. P. A. to be held the latter part of this week.

Melodrama As Pure Entertainment Stands Highest of All, Says Whitman Bennett

Whitman Bennett, producer of "Lady Fair," second of the Rex Beach pictures for United Artists Corporation, in presenting this new screen romance said:

"It is my belief that melodrama if made clean enough to appeal to the educated, and elemental enough to appeal to the ordinary person, furnishes the most acceptable of all forms of picture amusement as melodrama is decidedly stimulating. After all, what we want in the theatre is entertainment and melodrama seeks only to be entertaining without any pretext at unfolding great truths or theories, or expounding hypothetical sex or domestic problems. The melodrama does not draw people into the theatre under a pretext of amusement, and then asks them to burden their minds with riddles of the why and the wherefore of some question of morals or politics.

"The melodrama comes right out into the open and says frankly, 'Here I am ready to take your minds off your worries and amuse you.' That's the reason I believe in melodrama, and am bending every effort to make it so high-class in character that its appeal will be strengthened and broadened in scope.

"There is another thing about melodrama, and that is its informative value. By paying close attention to the subject one can glean much information about a wealth of matters without the information being forced on one. For instance in 'Fair Lady' much can be learned about the customs of Sicilians, about foreign and domestic architecture, about the quaint city of New Orleans, and a sprinkling of political history. But all these things are secondary to the story and its purpose. 'Fair Lady,' primarily, is meant for entertainment."

Nebraska Anti-Deposit Law Fight Will Probably Be Begun in March

THE attorney-general of Nebraska and county attorney for Douglas county, including Omaha, have filed in Federal Court an answer to the Goldwyn Distributing Corporation's suit attacking the validity of the Nebraska anti-deposit law, passed by the last legislature. The filing of the answer means that the suit probably will come to trial before three Federal judges some time in March.

The answer is a blanket denial of the charges brought in the Goldwyn petition. It denies that the Nebraska anti-deposit law attempts to regulate interstate traffic; that it impairs the obligation of existing contracts; that the State of Nebraska is without authority to create constructive trusts or to regulate trust property and prescribe remedies respecting same; denies that the law appropriates property or violates the constitutional rights of the plaintiff; asks for a hearing before three Federal judges and the denial of the interlocutory injunction asked and the vacation of the temporary restraining order now in effect.

The answer is signed by Clarence A. Davis, attorney-general for the State, and Abell V. Shotwell, county attorney.

Motion picture distribution men in Omaha say that the tone of the answering gun indicates there is to be a fight to the death over the Nebraska anti-deposit law. There is evidence, they say, of the organized exhibitors taking a direct interest in the legal battle.

Appoints Three New District Managers

Due to two promotions and the creation of a new division, Universal has made several new appointments of district managers in its exchange system.

The new territory is called the Mountain Territory and includes Butte, Salt Lake City, Spokane and Denver, and was previously included in the Pacific Coast Division.

The Pacific Coast Division now consists of San Francisco, Los Angeles, Portland and Seattle. This division remains under the charge of Edward Armstrong, division manager, who makes his headquarters in San Francisco. The manager of the new Mountain Division is announced as H. M. Herbel.

N. W. Gettelson, formerly manager of the Minneapolis exchange, continues as district manager of the department known as the Central Western Division. In this division are the exchanges situated at Minneapolis, Des Moines, Omaha and Sioux Falls.

Herman Stern remains as manager of the Central Division including the exchanges of Chicago, Kansas City, St. Louis, Milwaukee, and Oklahoma City.

Asks Legislation Curbing Piracy

H. Minot Pitman, chairman of the Film Theft Committee, and Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry, left Thursday, February 16, for Albany, N. Y., to arrange for the introduction of a legislative measure, backed by the industry, to curb film piracy in New York State.

In Albany they will confer with committees representing exhibitors and film exchange managers and with legislative leaders in an effort to secure strong support for a proposed amendment to section 1308 of the Penal Law which would impose drastic punishment for the conviction of anyone purchasing or receiving or having in his possession stolen film or advertising film accessories.

Operation of Michigan Theatres on Sundays Does Not Justify Criminal Process, Advises M. P. T. O. A. Lawyer

THE operation of a theatre in Michigan on Sunday does not justify criminal process," is the opinion of Hubert E. Hartman, a prominent attorney and formerly counsel for the Ford Motor Company, as expressed to H. M. Richey, manager of the M.P.T.O. of Michigan, who asked him to consider the matter.

The so-called Sunday Observance Statute is Section 7764, Volume 2, Compiled Laws of 1915, which is as follows:

"No person shall keep open his shop, warehouse or workhouse, or shall do any manner of labor, business, or work, or be present at any dancing, or at any public diversion, show or entertainment, or take part in any sport, game or play on the first day of the week. The foregoing provisions shall not apply to works of necessity and charity, nor to the making of mutual promises of marriage, nor to the solemnization of marriages. And every person so offending shall be punished by fine not exceeding ten dollars for each offence."

This section of the statute, Mr. Hartman finds, does not confer authority for the issuance of a criminal warrant and no amendment of the statute affecting this construction has been enacted by the Legislature.

Yerkes-Smith Case

"The Supreme Court of Michigan has consistently so interpreted the statute. Probably the leading case is that of Yerkes vs. Smith, decided July 15, 1909, and found in 157 Michigan, Page 557. That was a case brought by the prosecuting attorney of Wayne County to compel the police commissioner of Detroit to enforce the law against the playing of baseball on Sunday. An order denying the writ was reviewed by the Supreme Court and affirmed. The court, in rendering this decision said:

" 'The action sought to be enforced by this proceeding is primarily the prevention of a game of baseball, advertised for August 30 last, and of games that are said to have been contemplated on Sundays of later dates. We suppose that relator expects such games to be prevented by arrest of those engaged in them. The law has prescribed another method for preventing infractions of this law, viz., a penalty to be collected through judicial proceedings; and a summary arrest, even after a violation of the law, is not contemplated, and is not authorized by law, as a means of preventing the violation of this statute.'

Overt Acts Must Be Violent

"The Supreme Court in this case further held that the playing of baseball on Sunday was not necessarily a breach of the peace, justifying arrest and indictment, and that before a summary arrest can be made, not only must overt acts be committed in the presence of an officer, but they must be violent and dangerous acts of some sort; that there must be—first, a condition of things justifying a command to disperse by the proper officer designated by law. Second, disobedience of the command."

After quoting other cases on record in substantiation of his opinion, Mr. Hartman concludes:

"It will be noted that I have not discussed the question as to the violation of an ordinance specific and broad enough to constitute a criminal offense, nor power or a municipality through withdrawal of license privileges, to prohibit the operation of theatres on Sunday, but insofar as the Michigan statutes are concerned, and their interpretation by the Supreme Court, it seems clear that the operation of a theatre on Sunday does not justify criminal process."

N. A. M. P. I. in Brave Fight Against Brazen Attempts to Throttle Screen

THE National Association of the Motion Picture Industry has pressed into service its strongest anti-censorship champions to combat the attacks of the professional reformers who seek to muzzle the screen in several states.

David Wark Griffith next week will appear before the Kentucky Legislature in opposition to the censorship measure pending there.

Thomas Dixon spoke Monday before the Virginia legislators and will doubtless join the fighting line elsewhere. Other speakers of note and able organizers are in readiness for the final struggle in Mississippi, South Carolina and other danger spots.

Gabriel L. Hess, chairman of the Censorship Committee of the National Association, who is directing the campaign, is greatly encouraged by the result of preliminary skirmishes in several of the trouble centers, though the fights are far from won. In each center he and his fellow members are co-operating with local committees representing exhibitors and the exchanges.

The censorship measure now pending in Kentucky is known as Senate Bill No. 176. It was introduced by Senator Brock and provides for a film censorship board under the supervision of the Department of Education—the board to be composed of three members at a salary of $3,000 each.

Under the direction of Chairman Hess, Jack S. Connolly, Washington representative of the National Association, is now in Mississippi co-operating with E. V. Richards, vice-president and general manager of the Saenger Amusement Company, and Y. F. Freeman, of the Southern Enterprises, Inc., in establishing a strong front to combat the efforts of the reformers to force through a censorship bill. This measure has been reported favorably by the Senate Committee on Education. The legislation was urged by Governor Russell of Mississippi.

In Massachusetts the Censorship Committee of the National Association, through its representative, ex-Judge J. Albert Brackett, is co-operating with the Allied Theatres of that state and has a stiff fight on its hands to prevent the passage of a bill which seeks to bar the use of the screen in the forthcoming censorship referendum campaign. At a hearing on this bill before the Committee on Election Laws of the Massachusetts Legislature, on February 19, Judge Brackett entered a vigorous protest against the passage of the bill and charged that the measure was a covert attempt to forestall any campaign of education on the screen by the moving picture theatres to tell their side of the story to the public in connection with the censorship referendum.

With Judge Brackett, in opposition to the measure, were Sybil Holmes, an attorney, and Mrs. Albert T. Leatherbee of the Women's Municipal League. The "muzzling" measure is known as House Bill No. 467 and provides that "no person shall publish or cause to be published, for pay, in a newspaper or other periodical, or show or cause to be shown by a cinematograph or otherwise in any theatre or other public place, whether for pay or not, any matter designed or tending to aid, injure or defeat any candidate for public office or any question submitted to the voters, unless the name of the chairman or secretary or the names of two officers of the political or other organization inserting the same, or the name of some voter who is responsible therefor, with his residence and the street and number thereof, if any, appear therein in the nature of a signature."

Is This a Record?

Of the 9,201 children enrolled in the public schools of South Bend, Ind., 7,547 of them attended picture theatres in one week.

This was disclosed recently through an investigation by the state as to the extent of the patronage of theatres by school children.

The maximum amount spent by one pupil for moving pictures in one week was $3.75.

Stale Musical Pieces to Be Avoided in Compiling New Synchronized Scores

By MARY KELLY

HARDLY less important today is the need for new music in picture theatres, than new subjects. This is an opinion which has been frequently expressed and which is the immediate cause for a reform which has been planned by the Synchronized Scenario Music Company. Several changes have already been made in the organization and policy of this company since the new offices at 350 Madison avenue, New York City, were opened a few weeks ago.

"The public is as tired of certain musical compositions as it is of certain plots which have ben used over and over again," said Walter Engles, president of the company, who was outlining a few of the new plans. "Many of these well-known selections are classics and are often both beautiful and appropriate, but because of the frequency of their use always in the same situations, they add an effect of monotony that is sure to detract from the picture."

Much Abused Selections

Mr. Engels referred to the habit that has almost become a law in theatres shown for instance in the playing of Grieg's march, "Asa's Death," every time there is a funeral scene, or the much-abused Wagnerian song, "Erlkonig," to denote the coming of tragedy. These are numbers, so standardized that it would be inane to attempt a discussion of them as music, but the use of them so constantly in picture houses has become so tiresome that there is a danger of them creating an impression that the whole program is stale, when this may not be the case.

"The public is entitled to new music just as it is entitled to new films," Mr. Engels said. "There are thousands of descriptive pieces that have never been put into service by the movie orchestra, and we have now made a movement to get hold of these.

Access to Big Libraries

"We have recently made an arrangement with G. Schirmer, Inc., and with Carl Fischer for the unlimited use of the libraries of these two firms. This will mean access to several thousand compositions with each of these firms, whereas previously the Synchronized Company had the use of a collection of only about 250 in the case of the Schirmer library.

"It will be easier to keep our scores varied now because of the change in our publication policy. Instead of publishing twelve books, for twelve different instruments to accommodate the needs of the large orchestra, we are issuing only one book for piano and organ to go with each feature production. This entails so much less labor and expense that we can resort to hundreds of new selections without so much difficulty. Of course our greatest appeal will now be to the house with the small orchestra, or with just a piano or organ, but it is such theatres that are especially in need of strengthening their musical program."

Another important announcement which Mr. Engels made concerned the Synchronized Scenario Music Company's intention to keep up with other modern features, in addition to those produced by the biggest companies. Scores will be supplied for many of the big independent productions and ultimately for some of the high-class comedies.

Sue Over Title

The proposed launching of "What No Man Knows" by the Equity Pictures Corporation has resulted in a suit brought in the New York Supreme Court by Temple Scott and Emil Pascal, in which an injunction is sought.

Claim Authorship

They allege that they collaborated and wrote the book known as "What No Man Knows" and in July last sold the publication rights for a serial story to the Detective Story Magazine, that they had offered it to Robertson Cole, Universal, Famous Players and others, which negotiations for its sale are still pending, and that Equity has no authority from them to apply the title to their motion picture play.

Virginia Censorship Bill Tabled Indefinitely by Senate Committee

AT a hearing February 13 in Richmond before the Senate Committee on General Laws of the Virginia Legislature, voted to table the censorship bill indefinitely. The committee vote was 7 to 2.

Thomas Dixon, the author, appeared as spokesman for the N. A. M. P. I. He pointed out the absurdities of legalized censorship and the inadvisability of such legislation.

Other speakers were Windham Meridith, representing Virginia exhibitors; Mrs. Speed of the National Board of Review; Mrs. Channing Ward, a club woman of Richmond, and Mrs. J. E. Krise, chairman of the Motion Picture Committee of the Parent Teachers' Association and Mothers' Congress of Virginia. Both Mrs. Ward and Mrs. Krise vigorously opposed the pending measure.

The campaign against censorship in Virginia has been directed by Jake Wells and the Censorship Committee of the National Association. Jack S. Connolly, Washington representative of the National Association, has also aided materially in the campaign.

The professional reformers, headed by Dr. Wilbur F. Crafts, have been centering their censorship activities upon Virginia for several weeks. Canon William Sheafe Chase has been stumping the state, and on Saturday, Dr. Crafts and his group appeared before the Senate Committee on General Laws, urged the passage of the censorship bill, and issued a tirade against the motion picture industry. This was followed on Sunday by the appearance of Dr. Crafts in many of the Richmond churches in an endeavor to rouse sentiment for censorship.

The Virginia censorship measure provides for the creation of a Board and three censors and for license fees of 50 cents a reel for original film and 25 cents per reel for additional copies. The measure, if adopted, would become effective August 1, 1922.

Oooh! A Wicked Plot

THE *Reform Bulletin,* a weekly issued by the Rev. O. R. Miller, ("State superintendent of the New York Civic League"), and which specializes exclusively in presenting the twisted views of one of New York's chief professional reformers to the clergy of New York State, in its issue of February 3 goes a bit beyond even its own record for "dream stuff." An article headed "The Movie Censorship Law in Danger" says among other things:

"The state convention of the Motion Picture Theatre Owners of New York State will meet here at Albany February 14, 15 and 16. Evidently the chief object for the calling of this convention at this time and at this place is an effort to stampede the New York Legislature for the repeal of our state movie regulation law.

"At the hearing on Tuesday of that week at 2 p. m., which is the first day of their convention, they will present the biggest movie men in the United States to denounce and attack movie censorship and also to have some of their big high-priced lawyers, able men from New York City and elsewhere, to argue against our present law and urge its repeal. There is very serious danger that unless the good people of this state wake up quickly and send in a mighty protest against any such effort that the movie men will succeed in their wicked plot."

Wicked plot! A fight for human liberty is a wicked plot! This sounds like the boom of the Canon Chase, the Rev. Mr. Miller's boss.

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

WE commend to your reading the case of Pathe Exchange, Inc., against George H. Cobb, Helen May Hosmer and Joseph Levenson, as constituting the Motion Picture Commission of the State of New York. The action is brought in the Appellate Division of the New York Supreme Court and is highly important because it proposes to test the right of the censors to interfere with news weeklies at all. It is the contention of Pathe, that to do so is a violation of the Constitution of the State of New York, Section 8, Article 1. A victory for Pathe will mean that the censors cannot interfere with Moving Pictures that present news and actual events and one part of the irritating burden of censorship will be removed.

The censor law is so drawn that if any of the sections are found in violation of the constitution the other sections are not nullified. What would probably satisfy the censors themselves would be to eliminate all the sections except the one giving them salaries of $7,500 a year. We believe all should read the Pathe complaint carefully, and we are sure the legal luminaries will see justice in Pathe's contention.

The Wall Flower a Fine Blossom

RUPERT HUGHES the director differs from Rupert Hughes the novelist, or Rupert Hughes the title writer.

As a titler and a novelist he came under the classification of finished products. As a director he turns our eyes toward the horizon of hope. We don't know that "The Wall Flower" is the first picture he has directed, but we believe it is.

In the pictures he has written and titled he always influenced and in fact dominated them. In his own work we find a new type of direction, so rich in promise of great things that we have still farther confidence in the excellence of the association of the exceptional brain and heart with the screen's development.

When we saw the first part of "The Wall Flower" we felt that the comedy was too hurried, that it was a trifle overdone and that Colleen Moore was acting a lot. There seemed to be an absence of that repose and calm from which the gentle quality of the delightful Hughes humor sparkles out in contrast—or eases its way into our sympathies.

Then we began to forget the hurry because we encountered a story and a very human character drawing that finds its counterpart in so many lives. Next we met novelty in the simplicity with which this artist gained his effects and in the restraint that made his points so inevitable. All of a sudden we were lost in the story. We forgot we were there for the purpose of telling others what we saw. We began to follow the whimsical, pathetic little figure through her way of woe and we resented considerably the mean things that others were doing to her. Finally we despised the whole cast, barring the doctor and the rich young woman who were kind to our little heroine. The villains—we felt them to be nothing short of that—should be destroyed by something sudden, awful and complete. Only the satisfaction of her triumph or rather her joyous reward after her sacrifice made us willing that the death list be omitted.

What we saw in the completed show was a charming entertainment, a simple, delightful story that will live with us as a reality rather than as a bit of art. The little comments on life, kindly and understanding, are triumphs of applied philosophy, so deftly done that even the most wary will scarcely suspect the fact that they are being given something they cannot and should not forget.

Goldwyn and the industry has cause for rejoicing again in Rupert Hughes. We present our respects and compliments believing that as a director he has just begun.

ARTHUR JAMES.

News from the Producers

By C·S·SEWELL

Goldwyn Short Subjects Rapidly Gaining Popularity in Programs

Goldwyn's two new series of short subjects, the Sport Review and Goldwyn Graphics, have been on the market for four months and reports show the demand for them has kept increasing as each new subject was issued. Exhibitors have found their patrons greatly interested in both the sport and the travel reels.

The Sport Reviews, edited by Grantland Rice, and produced by Jack Eaton for Artclass Pictures Corporation, that have been released include: Speed, Form, Stamina, In the Pink, Drawing, Cards, Self-Defense, Centaurs of the Field and Winter Pep. The Goldwyn Graphics, from motion pictures taken by the traveler and lecturer, Major E. Alexander Powell, and by William and Irene Finley of the National Associationf Audubon Societies, issued up to date are: High Water, Page Mr. Edison, Climbing Mazamas, Angling in Oregon Waters and Healthy Appetites, all Finley nature studies; and Ship Ahoy, Tropical Tea-Time and Cupid in Djckjakarta, Powell scenics.

E. W. Hammons Announces Plans for Educational Pictures Week

Plans were announced last week by E. W. Hammons, president of Educational Film Exchanges, Inc., for Educational Pictures Week, beginning Sunday, April 16, and ending Sunday, April 23.

An event of national recognition on the part of exhibitors of the importance of the superior short subject to his program and recognition on the part of the public of the greater strides being made in the production of short reel subjects is what Educational aims to make of Educational Pictures Week.

One of the features of the week, it is said, will be a great number of programs made up entirely of short subjects.

Vitagraph Will Soon Release Film Dealing with Irish Life

Vitagraph will soon release a special production treating of Irish life, which David Smith, one of Vitagraph's chief directors, is now completing on the West Coast. Vitagraph says it is believed that nearly everybody will in be interested at this particular period in seeing a motion picture of the "troublous times" of the Emerald Isle.

The production is "The Shaughraun," taken from the stage success of Dion Boucicault and the production will take an important rank among the Vitagraph specials for 1922.

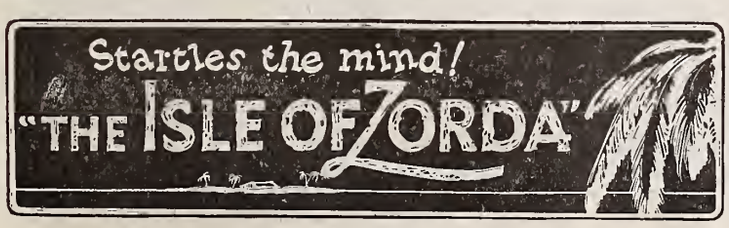
Crandall Presents Laemmle with Cup

Carl Laemmle, president of the Universal Film Manufacturing Company, was last Friday presented with a beautiful silver loving cup suitably inscribed, by Mr. E. L. Crandall, director of lectures and visual education of the Board of Education of the City of New York. The cup itself was inscribed on its three faces as follows:

To Mr. Carl Laemmle, Pioneer Producer of Historical Chapterplays in Motion Pictures—Presented February 3rd, 1922, by the Director of Lectures and Visual Education, Board of Education, City of New York—On Behalf of the Teachers and Pupils Who Enjoyed Mr. Laemmle's Central Theatre Matinees of 'Winners of the West.'"

New Chaplin Film

Charlie Chaplin has nearly finished the filming of his latest comedy for First National. The cast includes Edna Purviance, Sid Chaplin, Mack Swain and Henry Bergman. In his latest picture Charlie is said to have gone back to low comedy.



Selznick Film a March 10 Release

In Selznick's arrangements for early releases "Mrs. Leffingwell's Boots" will issue from Select exchanges March 10 with Constance Talmadge the star. This number will be a revival of one of the photoplays Lewis J. Selznick used when he was making Norma and Constance screen stars and it now returns to the screen after about four years.

The Talmadge revivals are issued by Selznick, after re-editing and titling, on new stock.

Press Book by Metro Contains Valuable Data

Quite in keeping with the nature of the appeal which "Turn to the Right" has made both as a play and as pictured by Rex Ingram, is the forty-page press book which Metro has just released for exhibitors. The first purpose in preparing it has evidently been to be informative, and the result is unusually free from meaningless eulogisms. It is unusually compact, with valuable descriptions of the character of the production and how and what to exploit.

A three-toned cover, in black, green and white, suggests to anyone unacquainted with the theme of the picture, something of the wholesomeness and refreshing summer atmosphere of the drama originally written by Winchell Smith and John E. Hazzard. The script as used by Rex Ingram is the work of June Mathis and Mary O'Hara. Further facts give complete account of the history of the drama and the sale of the screen rights, so that there is no reason for the exhibitor to lack for any information that he may desire.

The selection of stills is another point of good taste—and showmanship. Every angle—and there are many—the mother love, the prison pals, the town swindler and the triple romance—has been remembered in choosing these. Newspaper material and fan stories and advertising matter have been carefully provided.

Campaigning for "Peacock Alley"

Albert S. Nathan, the Metro exploitation representative in the territory stretching from Washington, D. C., to Dallas, Texas, with headquarters at Atlanta, Ga., is following the unusual campaigns that put over Nazimova's "Camille" and Rex Ingram's "The Conquering Power" so successfully, with a campaign for Mae Murray's "Peacock Alley" that is helping the picture duplicate in the South its sensational success in the East, Metro says.

Says Re-Issue Films Are Liked

Exhibitor testimony from the greater New York district received at Pathe Exchange shows that the Harold Lloyd one reel re-issues are meeting with the most emphatic success, Pathe says. It is estimated, from attendance averages, that one million persons in the metropolitan district are weekly entertained by these comedies.

Judge Titus Will Build Film House

Judge H. T. Titus, First National franchise holder and owner of two motion picture theatres in Daytona, Fla., is to add a third house to his string in the southern city. He has purchased the Malby Building on Orange avenue, constructed for garage purposes, and is having it converted into a showhouse with all modern appurtenances and conveniences.

Educationals in First Run Houses

The week of February 11 was, Educational says, a great week for Educational Pictures in the New York metropolitan area. Nearly every series of pictures released by Educational film exchanges was represented in the important first run and big circuit showings in Greater New York and Newark during the week of February 11.

Miss Loeb Writes Story for Jackie

Sophie Irene Loeb, famous author and newspaper woman of New York City, has written a novel story for Jackie Coogan and has entered into an agreement with Sol Lesser, producer of the Coogan pictures whereby she will leave for the Coast shortly and assist in the production of her scenario.

Flynn to Direct "Monte Cristo"

Emmett J. Flynn, by doing so well the job of directing Fox specials, "Shame," "A Connecticut Yankee in King Arthur's Court" and "The Last Trail," has caused William Fox to place in his hands the production of "Monte Cristo."

Barrymore in "Boomerang Bill" Wins Big Praise of Critics

Lionel Barrymore makes "Boomerang Bill" one of the finest screen characterizations of the year, says the New York "Evening Telegram" of the featured player in the Cosmopolitan Production shown to New Yorkers for the first time at the Rialto Theatre the week of February 5.

"The Evening Sun" likewise gives Mr. Barrymore great praise, saying: "Lionel Barrymore is fine. We don't remember having seen him do anything as well in pictures as his portrayal of the pistol-toter."

According to the "Evening Post," "Lionel Barrymore has a good story in 'Boomerang Bill,' and he makes the most of it. All the other characters, too, in this photoplay at the Rialto are well cast."

The reviewer of the "Evening Globe" writes: "'Boomerang Bill' is worth seeing because Lionel Barrymore plays the part of the gunman who reforms. There is many a thrill for the jaded moviegoer in the workings of his emotions as indicated by his facial expressions."

The "Evening Mail": "It is to be taken for granted that whatever the role he assumes Lionel Barrymore's work will be superlatively good, and as 'Boomerang Bill' he is no exception. The picture, as a whole, is excellently well done, but Mr. Barrymore suffers from no rivalry; his own performance stands out prominent over his associates in the cast."

The "Evening World": "With Lionel Barrymore as the star 'Boomerang Bill' is well worth the seeing."

The "Evening Journal": "It's the amazing realism of Lionel Barrymore that impresses you first as 'Boomerang Bill' is projected on the screen, then the simple strength of Jack Boyle's story comes through with its logical sequences; and soon after the arts of the actor and the author blend in a splendid epic of every day life."

The "Herald:" "As a convict who momentarily loses his reason over a farewell letter from his sweetheart, telling of her marriage to another man, Barrymore may not have liked jumping against the bars of his cell, but he does it with all the fire of a plunging football back."

The "American": "It is the best work that Lionel Barrymore has done."

Fox Films Show How American and Japanese Interests May Cross and What Might Happen

After several months preparation and the expenditure of many thousands of dollars, William Fox announces the publication of "Face to Face With Japan," big news and educational films which deal impartially with the important question of the so-called peril of Japanese expansion and territorial aggrandizement in respect to the effect of these upon American interests.

The film will be released in installments, each of which is to be embodied as a portion of the even numbered issues of Fox News. The first installment appears with Fox News No. 40. Fox News, in this series of pictures, for the first time, it is said, throws open the door of mystery, lifts the curtain of intrigue and reveals the secrets of Japan's Army and Navy.

These unusual pictures are an integral part of every second issue of Fox News and are accordingly supplied to subscribers at no additional cost. Further announcements will be made by Fox Film Corporation concerning this highly informative news film in the near future.

Kineto to Release Series of One-Reelers Featuring Animals

Comments from Hodkinson exchange managers who are handling the distribution to theatres of "The Four Seasons," the four reel nature classic produced by the Kineto Company of America, and also from the theatres which are playing it, indicate, Kineto says, that its largest element of popularity is due to the animals which form a great portion of the subject matter.

In this connection Kineto Company has a large series of single reels on animals which are being edited for early release.

The entire series will be styled "The Animal Kingdom" and includes at the present time more than 40 reels and is not yet completed. Each of the reels is edited to be complete in itself, though every reel is a distinct part of the entire series. Charles Urban, president of Kineto, will probably edit the entire series to comprise 52 reels and then release it on a yearly basis, making one animal reel for each week in the year.

First National Studios Active

Activity continues unabated at the independent studios which are turning out motion pictures in Los Angeles and New York studios for First National release.

Marshall Neilan began shooting last week on "Fools First." Allen Holubar spent last week shooting seaside scenes for his latest, being produced under the working title of "The Soul Seeker." Editing of Norma Talmadge's "Smilin' Through," has been completed.

Three costume pictures are now in the course of filming: Norma Talmadge in "The Duchess of Langeais;" Mabel Normand in "Suzanna," and Maurice Tourneur's "Lorna Doone." At the Louis B. Mayer studios work has been finished on John M. Stahl's "One Clear Call" and on Anita Stewart's "Rose o' the Sea." Final scenes have also been taken on "On Patrol," a Mack Sennett-Billy Bevan two - reel comedy. In the East Richard Barthelmess is working on "Sonny" and Hope Hampton on "The Light in the Dark." Other independent producing units are working at full speed likewise.

"Prophets Paradise" New O'Brien Film

In "The Prophet's Paradise," which Selznick sends to the screen through Select Exchanges February 28, Eugene O'Brien will wear the raiment of a Turkish prince. In the role of a Yankee adventurer, under the Star and Crescent, O'Brien rescues an American heiress from the clutches of Turkish brigands and all ends well.

This picture introduces Sigrid Holmquist, as O'Brien's leading woman. Miss Holmquist appeared in "The Prophet's Paradise" when Alan Crosland directed the work at Selznick's Fort Lee studios during the past summer. This was her second picture work in America. In "Just Around the Corner" she first played and she is now appearing in "My Old Kentucky Home," facts that showmen will do well to remember in advertising "The Prophet's Paradise."

Madsen Praises Paramount Films

S. R. Kent, general manager of distribution, Famous Players-Lasky Corporation, recently received the following letter from J. E. Madsen, manager of the Idaho Theatre, Twin Falls, Idaho:

"Recently I signed contracts for Paramount pictures with your traveling representative, and after having used these pictures with success here, the writer desires to congratulate you on the splendid output."

Goldwyn Filming Zane Grey Story

Goldwyn announces the early release of "When Romance Rides," a Benjamin B. Hampton production. The press and service book and other exhibitor aids are being prepared. "When Romance Rides" is the new title for "Wildfire," and was made from Zane Grey's novel. "Wildfire" is the wild horse which wins the $5,000 stakes in the free-for-all horse race which forms one of the high spots of interest.

Claire Adams as the girl has one of the finest roles in which she has appeared. Carl Gantvoort is the operatic recruit to pictures and Jean Hershot acts the role of the grown man with a child's mind and Harry L. Van Meter the villain. Tod Sloan, the famous jockey, appears in the picture.

"When Romance Rides" is Zane Grey at his best and his best has proved what the great American public wants—both in his books and their screen versions. Mr. Hampton was assisted in the production of this picture by his general manager, Hewlings Mumper, with Eliot Howe, Jean Hersholt and Charles O. Rush aiding in the active directing.

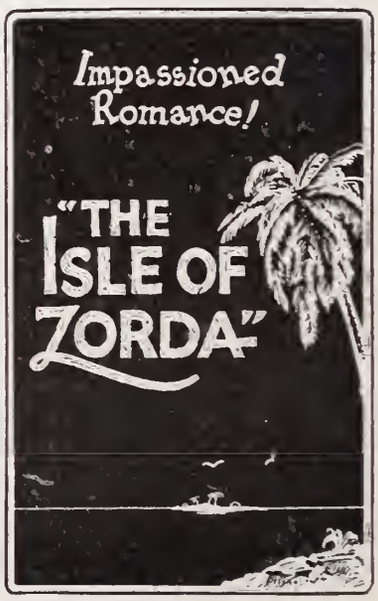
Elaine Is Making Another Selznick

Production work on the new Elaine Hammerstein release for the Selznick is being pushed under the supervision of Vice President Myron Selznick. The story is by Cosmo Hamilton, and Ralph Ince is directing. The title is "Reckless Youth."

Niles Welch continues to appear as Miss Hammerstein's leading man. Huntley Gordon, Myrtle Stedman, Frank Currier and Constance Bennett are prominent in the supporting cast.

Patrons Pleased

E. H. Gentle, manager of Loew's Valentine Theatre, Toledo, Ohio, reports that Rex Beach's "The Iron Trail," a United Artists' release, was entirely satisfactory to his patrons and did a good box-office business when shown there.



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Special aeroplanes, special messengers, special cars, cost Pathe News a whole lot extra. This special service costs you *nothing extra.*

To Pathe News Broadway theatres and Main Street theatres are alike,—both highly valued customers.

Service that really counts; that is the definite policy of the Pathe News.

It certainly belongs in *your* theatre, twice a week.

OFFICERS AND FRANCHISE HOLDERS OF FIRST NATIONAL

In the circles appear portraits of franchise holders, while squares show franchise holders who are also members of the executive committee

5,000 Theatres and Many Producers and Stars to Celebrate First National Week

In celebration of the anniversary of exhibitor co-operation, five thousand theatres in every part of the United States and Canada will participate in First National Week, February 18 to 25, according to the latest returns available at the home office of Associated First National Pictures on the eve of the big eight-day event

Allied with these thousands of exhibitors in the celebration of this anniversary is The Independent Screen Artists' Guild, comprising most of the principal independent stars and producers of the United States. Their productions will be available for all these theatres during this week, following the resolution adopted by the Guild at its formation in Los Angeles last December, to dedicate this week in February to the widest possible exhibition of its creations in the independent theatres of the North American continent.

"What the condition of the exhibitor and independent producer would be today if there were not and never had been any such thing as First National is something worth thinking about," said Moe Mark, president of the Mark Strand Company, one of the original franchise holders and member of the Executive Committee of Associated First National. "But it is safe to say that hundreds of theatre owners would have been driven to the wall, and hundreds of others would have been practically serfs of distributing monopoly at the mercy of arbitrary and ruinous rental prices and playing any pictures they were able to get regardless of their quality or drawing power.

Monopoly Was Blocked

"The now independent producer would have been equally at the mercy of a distribution system that would insist upon machine-made product, its nature and contents dictated by overseers and ground out under the shadow of the time-clock. Quality would have been thrown to the winds. Producing genius and brains would have been yoked to a mill, and the public would have been fed the resulting cheap and worthless product as long as they would have stood it.

"Exhibitor and producer independence is today such a tremendous and inescapable fact that there may be a tendency to forget how gravely the producer's and exhibitor's freedom was actually imperiled in 1917.

"That was the year in which fifteen far-seeing exhibitors in self-defense rallied in response to the warning of First National and met the threat of producer-distributor tyranny with the announcement that they were prepared to encourage independent producers by guaranteeing them a profitable market for their product—asking in return only that the picture be the best that could be made, from the standpoint of box-office value.

Thought it Impossible

"The exhibitor body was interested, but incredulous. It was the answer to the gravest of their worries and difficulties, but could it ever be successfully put into practice? Other groups and organizations had come to them before with plans that promised to be a panacea for their ills—but nothing had ever come of them. Was this another Will-o'-the-Wisp, or was it to be the real dawn of a real era? The harassed exhibitor wanted to believe that deliverance was at hand, but the cynics and wiseacres shook their heads and said, 'We'll give them six months.'

"The fifteen exhibitors who had thrown down the gauntlet to the monopoly knew perfectly well the stupendous nature of the task ahead of them. It was no calm and sunny sea upon which they had embarked. But, in spite of the flood of propaganda let loose against them by the producer-distributor group, in spite of the initial difficulties of obtaining first-rate product in a field where the old-line companies were prepared to pay any price to keep a picture out of the hands of First National, the response of exhibitors and independent producers alike from the beginning was definite and enthusiatsic enough to make the ultimate success of First National only a question of time, patience and wisdom.

Made Them Free

"The history of First National naturally falls into two divisions—that of the First National Exhibitors' Circuit, Inc., and that of Associated First National Pictures, Inc. How rapidly and soundly the First National took root in the minds of motion picture exhibitors may be seen from the fact that at the end of two years First National was distributing the output of such signal favorites as Charles Chaplin, Norma and Constance Talmadge, Mary Pickford and Anita Stewart, in addition to a number of single productions of producers who were quick to grasp the opportunities offered them by the new situation created by First National. Before another year had passed the productions of Charles Ray, Marshall Neilan, Katherine MacDonald and D. W. Griffith had been added to the list.

From that time the activities and interests of the circuit increased and multiplied until the original franchise holders found themselves confronted with the natural embarrassments of success—a volume of business that had so completely outgrown the original limits of the concern that reorganization upon larger lines became a necessity.

Wanted Franchise Extended

"The franchise idea had demonstrated its validity, when applied to a score of exhibitors The feeling had been growing for some time that the franchise could and should be extended to a point where at least one exhibitor in every city, town and hamlet and exhibiting zone could become a franchise holder if he desired. Months were spent in working out a sound and consistent plant for building a huge national co-operative organization, with every exhibitor participating as a franchise holder like every other one.

"The final realization came at the franchise holders' meeting held in Atlantic City in January, 1920. Exhibitor distribution became a full-grown reality. A franchise plan which gave membership in the new organization to every exhibitor who bought a franchise was presented and adopted and Associated First National Pictures was the result.

"The best proof that the twenty-six original franchise holders had read exhibitor opinion correctly and struck the popular note is to be found in the fact that within eighteen months more than thirty-five hundred franchises had been sold.

"The final answer to those who had constituted themselves a wrecking crew for the purpose of destroying First National, if such a thing was possible, was given at Chicago in October, 1921

"It will never be possible to estimate in dollars and cents the value of the Chicago Get Together to the organization and every franchise holder in it. It gave us the system of local advisory boards, the creation which it is believed will double the efficiency of the organization. It has brought into being policies which are concrete expressions of the recommendations made by the delegates of the meeting. But its greatest value lies in the loyalty, faith and understanding it has engendered among the franchise holders, and the realization which came to every delegate at the meeting that First National was really a co-operative organization in every sense of the word, and not a foreign corporation designed to exploit the exhibitors or manufacturers for its own purpose and ends.

Confident of Success

"We, as an organization, have had our problems to solve and our difficulties to overcome. We expect to have them in the future as we have in the past. And we are equally confident that we shall solve them as successfully in the future as we have in the past, because First National is built on the right basis, and its members are imbued with the proper spirit toward one another and toward the organization.

"First National Week, 1922, is more than a booking drive. It is more than a sales scheme. It is exhibitor recognition of the fact that independence has been possible and profitable in the motion picture industry for the producer and for the exhibitor who wants to be independent. It is a tribute to the success of the 'fair play and a square deal for all' policy upon which First National is and always has been founded. It is a celebration by the independent exhibitors and producers of America of the victory they have won, through co-operation, for the freedom of their screens and the freedom of their studios."

Joe Farnham Is a Very Busy Man

Indications of a marked increase in motion picture producing and a rapid return to normal conditions of manufacture in the industry are evidenced in reports of activities that come from the offices of Joseph W. Farnham, expert in picture construction, scenarioist, editor and writer of titles.

During the past few weeks, Mr. Farnham and his staff have completed the editing and titling of "Oh Mabel, Behave" starring Owen Moore and Mabel Normand for the Aywon Film Corporation; "Squire Phin" starring Maclyn Arbuckle for the San Antonio Pictures Corporation, "The Madness of Love," a Wray Physioc production for release through Wid Gunning; "Uriel Acosta" for Sigmund Lubin; "Mountain Laurel" the first of a series of five reel satirical productions, and "The Soul of Man," a superfeature production to be released through the Producers' Security Corporation.

New contracts entered into by Mr. Farnham provide for the application of his services to edit and write titles for "The Blonde Vampire" for H. H. Brunner of the Biograph Co.; a special production of George Eliot's greatest writing, "Silas Marner," and a series of 26 comedy releases for the Buckeye Photoplays Company, of Youngstown, Ohio, for release through the Forward Film Distributors, Inc.

GYPSY PASSION
ADAPTED FROM JEAN RICHEPIN'S FAMOUS GYPSY STORY
MIARKA
The Child of the Bear
VITAGRAPH
ALBERT E. SMITH PRESIDENT

American Releasing Names Its First Six Pictures; "Cardigan" Opens Series

Messmore Kendall's production of Robert W. Chambers' Revolutionary romantic drama, "Cardigan," is the opening attraction offered by American Releasing Corporation, the new international distributing company organized by Walter E. Greene and F. B. Warren.

The picture was directed by John W. Noble and edited by Mr. Chambers, Mr. Kendall and their editorial associates. It will have its world premiere the week of February 19 (Washington's Birthday week) at the Capitol Theatre, New York, with simultaneous engagements in first run theatres in twenty of the largest cities east of Denver.

"Cardigan" is the story of the outbreak of the American Revolution, and its big historic moments embrace the battle of Concord, the march on Lexington, the thrilling ride of Paul Revere and the bitter struggle between the Loyalists and patriots in New England. The all-star cast includes Betty Carpenter and Willaim (Buster) Collier, Jr.

American Releasing also reveals its next five subjects. "Martin Johnson's Jungle Adventures," presented by Exceptional Pictures, which had its American premiere at the New York Capitol Theatre recently, is the second release. It has been given pre-releases within the last fortnight by Jones, Linnick & Schafer in Chicago and Eugene Roth at his California Theatre, San Francisco.

Chester Bennett's Klondike melodrama, "Belle of Alaska," starring Jane Novak, is the third production. James Oliver Curwood's "Jan of the Big Snows," is the fourth. It was directed by Charles M. Seay and stars Louise Prussing. Marion Fairfax's "The Truth," personally directed by Miss Fairfax, has been held back off the market since November to be one of the early-released productions.

A new star and a new producing organization offering lighter romantic comedy-drama comes into the field through Frank Tuttle and Fred Waller, Jr., who present Glenn Hunter in "The Cradle Buster," Hunter is known as the boy in Tarkington's "Clarence." He is now leading man in Billie Burke's stage play, "The Intimate Strangers." In "The Cradle Buster" he is supported by Marguerite Courtet.

Sixth among the release comes the first of the Pyramid productions, Ray Smallwood's "My Old Kentucky Home," with an all-star cast comprising Sigrid Holmquist, Monte Blue, Lucy Fox and others.

William P. S. Earle Pictures Inc., also bring forth another director of note producing with his own personal organization. The first of his series is "Destiny's Isle," made in Florida and the Bahamas with an all-star cast including Virginia Lee, Florence Billings, Ward Crane, Geo. Fawcett, Arthur Housman a William B. Davidson. The Earle productions are made exclusively under the direction of Mr. Earle and the business management of J. Stuart Blackston, Jr., son of one of the founders of the Vitagraph organization.

American Releasing Corporation now makes definite announcement of one production to be released each week from February 19 to July 9. Fourteen of these twenty releases are completed and in the distributing company's vaults in New York.

The company will release in its first calendar year an absolute minimum of twenty major grade productions and between twenty and thirty additional moderate-priced productions of well known directors.

"Four Horsemen" Back on Broadway

"The Four Horsemen of the Apocalypse" will return to Broadway February 5, when this Rex Ingram screen production of Vincente Blasco Ibanez's novel, presented by Metro Pictures' Corporation, will open at the Capitol Theatre.

This will find two Rex Ingram pictures playing on Broadway at once. The young director's subsequent photoplay, "Turn to the Right," began what promises to be an all-season run at the Lyric Theatre, January 23. It is a picturization of John Golden's great stage hit of a few seasons ago, a play written by Winchell Smith and John E. Hazzard. On the screen it is presented by John Golden and Marcus Loew. Metro produced it.

The return of "The Four Horsemen" is in response to a popular demand.

Hodkinson Film Pleases Crowd

Following the engagement of "Jane Eyre," Hugo Ballin's production for Hodkinson, at the Sheridan in New York, which resulted in one of the biggest week's receipts in the history of the house, Edwin T. Emery, managing director of the Sheridan, declared that the production was a wonderful success both from an artistic and financial standpoint.

A wire this week from W. S. Barbee, managing director of Barbee's Loop Theatre in Chicago, said: "In my campaign of rehabilitating my theatre I have found Hugo Ballin's fine production a great business getter."

Basil King Film Nears Completion

"The Dust Flower," Goldwyn's picturization of Basil King's new novel of that title, and his first picture since "Earthbound," is in the final stages of preparation at Culver City. It was published serially in Good Housekeeping Magazine and will be brought out in book form by Harper Bros. next autumn.

Rowland V. Lee directed. Miss Chadwick and James Rennie have the leading roles, but the cast is an all-star one, including Claude Gillingwater, Mona Kingsley, Edward Peil and George Periolat.

Mrs. L. T. Bradley Joins Paramount

Mrs. L. Trimble Bradley has joined the staff of Chief Supervisor Frank E. Woods at the Lasky studio. Mrs. Bradley, author of such successful stage plays as "The Wonderful Thing" and "Mr. Mid's Mystery" and co-author "The Moon on the Index," is perhaps best known as the only woman stage director who follows that profession as an all year-round employment. She has been for four years stage director of such George Broadhurst productions as "The Crimson Alibi" and "The Storm."

Eve of First National Week Finds Array of High Grade Films Ready for Exhibitors

According to an announcement from the office of Associated First National Pictures, Inc., which accompanied a resume of recent extraordinarily successful runs of First National attractions, the first six weeks of the new year have seen more shattering of box office and attendance records than any similar period within the last two years.

This sudden revival of prosperity in the motion picture industry the company attributes to the general excellence of the recent productions it has released. The eve of First National Week, February 18 to 25, finds an exceptional array of high grade entertainment available for the exhibitors, it is said, and there has been a spiritual demand for the productions.

Reports from its exchanges indicate, it is stated, that First National Week, celebratng the second anniversary of the formation of Associated First National Pictures, Inc., will exceed the most optimistic expectations. More than 5,000 theatres have booked First National attractions solid for the week, and the avalanche of bookings being received in the eleventh hour are expected to add considerably more to this number.

"Man from Home" Finished Abroad

The concluding scenes of "The Man From Home," George Fitzmaurice's second European-made picture for Paramount, have been completed in the London studio.

The all-star cast includes James Kirkwood, Anna Q. Nilsson, Dorothy Cumming, Norman Kerry, Jose Ruben and John Miltern. The cast also includes three well known British players — Ells Dagnall, Geoffrey Kerr and little Annette Benson.

Makes Picture at Great Altitude

Making pictures at 7,500 feet above sea-level and thirty degrees below zero, in five feet of snow was the recent experience of the Penrhyn Stanlaws Company at Truckee, California, where they are making the Paramount production of "Over the Border," with Betty Compson and Tom Moore.

"Sink or Swim" Chosen as Title

"Sink or Swim" has been definitely chosen as the title for the forthcoming Selznick picture, starring Owen Moore, which has been widely heralded as the biggest production which the Selznick Company has ever made. This announcement was made by Vice President Myron Selznick, in charge of production. Henry Lehrman wrote and directed the picture.

Exhibitors Help to Pick Winners

Every exhibitor in the country is being requested to assist in picking the winner of the New Faces Opportunity being conducted by Goldwyn and Photoplay Magazine. The successful exhibitor will be awarded a prize of $500.

Exhibitors are asked to invite the girls in their audiences, who believe that they have charm and personality to leave their names and photographs at the box office of the theatre that they may be entered in the New Faces Contest.

Playgoers Film for February 26

With the release on February 26 of Jack McGowan's "Hills of Missing Men," Playgoers Pictures say they have a worthy success to the previous McGowan Westerns, "Reckless Chances," "The Ruse of the Rattler" and "Discontented Wives." "Hills of Missing Men" is declared to be the most lavishly produced of the series. The cast besides McGowan, includes Jean Perry, Florence Gilbert, Andrew Waldron, Helen Holmes, James Wang and Charles Brindley.

"Peacock Alley" Breaking Records

Since "Peacock Alley" was first shown at the opening of B. F. Moss's new Cameo Theatre in New York, where it played to three weeks of S.R.O. business, it has broken all Mae Murray records for business in every city in which it has been seen, Metro says. It is the first of a series of Tiffany productions, presented by Robert Z. Leonard and released by Metro.

Tells 'Em Metro Man's in Town

As a means of telling Sioux Falls, S. D., that the representative of Metro Pictures Corporation was in that city for several days, D. J. Blumberg, Jr., of the Minneapolis exchange, placed in the lobby of the Cataract Hotel of that city a special stand for the display of scene stills from several of the most distinctive Metro photoplays, and of players' portraits.

New Wichita House

First National attractions will have another home in Wichita, Kans., in April with the opening of the new Miller Theatre there, being constructed by L. M. Miller, who owns a string of theatres in the state, including the Palace and Regent in Wichita. Stanley N. Chambers, managing director of the two houses, will also have supervision of the new one. The Miller will have a seating capacity of 2,000. It will cost in the neighborhood of $700,000, and promises to be one of the finest houses in the middle west.

Goldwyn Has Ten New Stories to Be Filmed in Near Future

Goldwyn Pictures Corporation, with the recent purchase of three scenarios by Carey Wilson has ten stories for early translation to the screen. Nearly all of them are stories written directly for motion pictures.

Rupert Hughes is represented in this list by "The Bitterness of Sweets." Gouverneur Morris has also written a new story expressly for motion pictures. It is called at present, "Always Warm and Green." A new author to come under the Goldwyn banner is Pete B. Kyne whose story, "Brothers Under the Skin," is being prepared by the scenario department for filming.

Carey Wilson is another new Goldwyn author. Goldwyn has bought three scenarios from him. One of these is a South Sea story, "Captain Blackbird." Another is "Women Love Diamonds," and the third story is called "This Way Out." Charles Kenyon, author of two Goldwyn successes, has sold a new original story to Goldwyn. It is called "Fame" and deals with the life of a grand opera prima donna.

The screen version of Hall Caine's great novel, "The Christian," prepared by Charles Kenyon and approved by the author, is now in readiness for filming. A new western drama by Katharine Newlin Burt called "Summons" has been purchased. It is an original screen story. The screen rights to a new Kathleen Norris story, known for the time being as "Sis," have also been obtained by this producing corporation.

Pathe to Release "At Bay" and Other Films Week of Feb. 26

Pathe Exchange, Inc. announces a strong array of subjects for release the week of February 26, with the outstanding feature the new Pathe Playlet, "At Bay," starring Florence Reed. In its present form, "At Bay" has been re-edited into three reels from a Pathe feature success of several years ago.

"The Flaming Arrow" is the ninth episode of the new Pathe serial, "White Eagle," starring Ruth Roland.

"Here Come the Girls" is the current re-issued one-reel comedy starring Harold Lloyd. "Down and Out" is the title of the latest Hal Roach comedy featuring "Snub" Pollard. "The Cat and the Swordfish" is the latest animated cartoon of the series of "Aesop's Film Fables," produced by Fables Pictures, Inc.

Pathe Review No. 14 presents a number of interesting and entertaining subjects of a widely diversified nature. Pathe News Nos. 18 and 19 present the current events of importance of the world photographed by the staff of Pathe cameramen. Topics of the Day No. 9 throw the latest bits of wit and humor of the world on the screen.

Katherine MacDonald Completes First National's "Heart Dealer"

Katherine MacDonald's latest picture, just completed for First National release, has been titled "The Heart Dealer." It is a modern comedy by Charles A. Logue. Miss MacDonald is supported by Nigel Barrie, Ethel Key, Charles Borrard, Charles Clary and Mona Kingsley. Mr. Barrio played in "The Notorious Miss Lisle" with Miss MacDonald and also in "The Turning Point," two First Nationals.

Miss MacDonald has the role an authoress who has no difficulty making her characters "behave" in printer's ink but has more than her share of trouble with her fiancee who is pursued by the wife of her publisher. The authoress eventually proves that she is master of her own life as well as of her fictional creations.

Chet Withey directed "The Heart Dealer." This is the fifth picture Miss MacDonald has completed under her new First National contract. Her next production will be "Conquer the Woman," written by Violet Clark.

Vitagraph Acquires Rights to French Film, "Gypsy Passion"

Albert E. Smith, president of Vitagraph, has announced the acquisition by that company of "Gypsy Passion" for the United States and Canada. Mr. Smith announces that this unusual French production, an adaptation of Jean Richepin's famous gypsy story, "Miarka, the Child of the Bear," will be released during March.

The general release will be preceded by a Broadway showing which will take place this month. The picture has already been shown in France and England, where, it was said, it was acclaimed as one of the greatest film productions of the year.

Foch Film Shown in French Capital

The Pathe News' film record of the enthusiastic receptions which welcomed Marshal Foch during his tour of the principal cities of the United States and was presented to him on his departure for his own country, has had a first showing in Paris under distinguished auspices. The leading Paris newspapers made advance announcements of the event, and reported it at length. The showing was conducted by Post No. 1, of the American Legion.

Baird Picture Due March 12

March 12 is the release date of "Don't Doubt Your Wife," first of a series of Leah Baird productions on domestic life which will be released by Associated Exhibitors during 1922.

Leah Baird is assisted by Edward Peil, Emory Johnson, Katherine Lewis and Mathilda Brundage. The director is James W. Horne. Arthur S. Beck supervised.

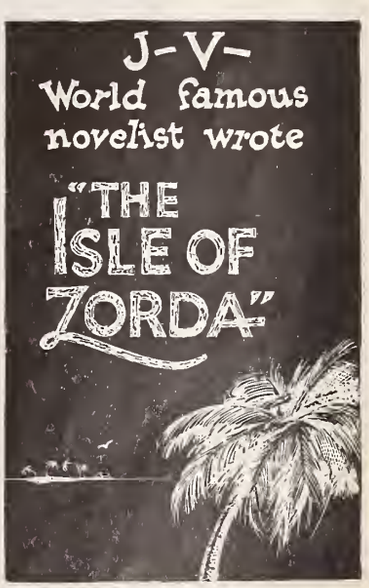
Names Three Fox Films Among Best

Three Fox super-productions are included in the list of best ten pictures of the year selected by the dramatic editor of the Manitoba Free Press and printed in that paper February 4.

The three pictures are "Over the Hill," "Queen of Sheba," and "A Connecticut Yankee in King Arthur's Court."

"'Tis the Bull" for Educational

"'Tis the Bull" is the Christie Comedy now being completed for Educational release with Bobby Vernon in the featured role. Vernon was assisted in making the bullfighting scenes by Harry Burns, one of the best professional animal men in motion picture work.



SYDNEY S. COHEN SAID AT ALBANY:

"There ought to be an

EXHIBITOR WEEK"

In so saying the national president of the Motion Picture Theatre Owners of America made a **real suggestion** and one which we were about to announce.

We'll do it now—

EXHIBITOR PROSPERITY WEEK

APRIL 16--23

The issue of Moving Picture World which will be devoted especially to this splendid, needed and timely movement will be out March 25, under date of April 1.

Nothing but money making pictures will be advertised in that number.

MOVING PICTURE World

The oldest and the newest trade paper in the field

Keeping in Personal Touch

By FRITZ TIDDEN

ON Sunday evening, February 12, a group of people, among whom we had the extreme pleasure of being present, were guests of Burton Holmes at his typical travelogue, "Venice and the Italian Lakes," which proved as interesting as usual, which is saying much more than it casually sounds. Following the lecture the party was invited to Mr. Holmes' home, where a supper was served.

Where the renowned traveller lives while in New York is situated on the fourteenth and top floor of an apartment building on the corner of Central Park West and Sixty-seventh street. The building was erected on the co-operative plan and Mr. Holmes had a duplex apartment built to his own plans, and to conform with his marvelous collection of Orientalia.

The apartment is a treasure house of Oriental trophies, which baffle description except from an expert in things Oriental, to which we lay no claim. But "we know what we like" when it comes to art objects and we could spend a two weeks' tour of admiration through Mr. Holmes' studio rooms. And, of course, the collection which the famous traveller has made to decorate his home is not merely a mass of things that are just odd, valuable or hit-or-miss. Each object has been selected for its special place in the rooms and for its special application to the general scheme of decoration. That the collection is enormously valuable, however, is gainsaid. It is one of the most exquisitely decorated homes in which persons have been careless enough to invite us.

Incidentally, Mr. Holmes left this week for a cross-country lecture tour, and when he arrives on the coast he will sail for China and Japan, to be gone three years at least, gathering material for a series of Oriental travelogues and perhaps additions to his large collection of art objects for his home.

Louis Francis Brown, personal representative for Mr. Holmes, was a member of the party on Sunday evening. And we can understand why the globe trotter has had him as manager for the past twenty-six years. He is the kind of man anyone would like to have around for twenty-six years.

* * *

Si Spitzer, for a long time assistant advertising director for Goldwyn, has resigned that position to become advertising director for the Weber & Heilbroner chain of stores. His successor at Goldwyn has been selected, but he will not be introduced officially until he goes to work, if any.

* * *

The movie heroine endures enough at the hands of sub-titlers to put most girls in the hospital. In a recent Elaine Hammerstein picture she "dropped her eyes," her "cheeks burned," she was "choked with emotion," her "heart stopped beating"—and still she lived.

* * *

A new invention has been designed to eliminate the ultra-violet and infra-red rays from moving pictures as they are projected on the screen. It is called the "Vitrex" glass and is attached to projection machines to filter the light. The inventor, Maurice B. Bloom, gave a private demonstration at the Capitol Theatre recently, which was so satisfactory that the projection machines in that house will be permanently equipped with the new glass.

* * *

"Mither, may I have a bit o' silver ta go ta the motion pictures?"

"Na, na, Jamie, lad. Ye are gettin' ta be a regular gadabout and I'm not likin' it. Why, Jamie, 'twas only last year ye went ta the motion pictures."

—American Legion Weekly.

* * *

No matter how dense the crowd there is always a clear space between the star and the camera.

* * *

William Fox and his family have gone to Florida for a short stay.

* * *

L. D. Netter, formerly located in the Educational Seattle branch, has been transferred to New York.

* * *

Julius Stern has returned to California.

Coming! The Old-Timers Dinner!

HOW long have you been in, on, or of, the moving picture business? Has it been ten years? If it has, you are an old-timer, a young old-timer, and you are eligible to attend the

OLD TIMERS' DINNER

which will be held in the month of March and in a place, at a time, and price decided by the committee. Joseph Miles has consented to act as chairman of the credentials committee. The sentiment has been sounded and it's for the dinner and all that it will mean to those who are eligible to attend.

The committee will pass on your claims promptly. If you have put in ten years in this, the greatest of all businesses, finest of all human endeavors, send word to the undersigned in care of Moving Picture World, 516 Fifth Avenue, and send word today. You will want to be a part of it.

This notice has been run several times. A great many replies have been received. To those who hav already signified their intention of taking part in the Old Timers' Dinner, or will do so now, this opportunity is taken to notify them that in the near future they will be given full particulars by mail.

Too many men have attempted to notify us by telephone. The only communications receiving attention are written ones. To facilitate matters a blank to be filled out and mailed follows:

I take this opportunity of signifying my intention of attending The Old Timers' Dinner.

Name .....

Address .....

Ten years ago (or before) I was.....

.....

.....

Don't hesitate. Why wait until the last moment? Send in the filled out blanks today. You will want to be among those who will make the Old Timers' Dinner a memorable occasion. FRITZ TIDDEN.

"The Sleep Walker" must be the chap who crawls in front of those who are seated in a movie theatre.

* * *

William C. DeMille has arrived in New York for the purpose of conferring with Clara Beranger on the continuity of his next picture, "Nice People."

* * *

A few days ago, Senor Alejandro Borea, Spanish Consul General, his wife and daughter visited Mae Murray at her studio where the star is working in her forthcoming picture, "Fascination." The Consul was very much interested in the picture as it deals in the main with Spanish life and customs. He commented on the various sets and costumes and offered several suggestions as to details. He also highly complimented the star and Robert Z. Leonard, the director, on the faithfulness in presenting things Spanish as they really are.

* * *

Adolph Zukor has arrived in California, one of our operatives wires us. In case it will make him enjoy the warm climate any more we inform him that as this is being tastefully Coronaed a snow-sleet storm is raging outside and we met one of his home office help this noon and he looked nearly frozen to death.

* * *

Mike Levee arrived in New York from California.

* * *

The newly elected officers of the Western Motion Picture Advertisers, the organization made up of publicity directors of the West Coast studios, Los Angeles exchanges and theatres, are to be inaugurated at a "high jinks" installation Monday evening, February 20, tendered the new executives by the outgoing officials.

Arch Reeve is president; Pete Smith, vice president; Harry Hammond Beall, secretary, and Malcolm Stuart Boylan, treasurer.

The new board of directors includes Harry Brand, Joe Jackson, Barret Kiesling, Harry Wilson and Paul Hubert Conlon. The new officials serve for one year. The "Wampas" are just one year old and the celebration will also take the form of a first birthday party.

* * *

The fourth annual luncheon of the National Board of Review of Motion Pictures was held at the Hotel McAlpin February 11. After the repast the occasion was marked by a discussion of foreign films. Dr. Albert Shields deprecated sentimentality on the screen. He showed how a realistic and sincere German picture might have rung false had it been produced by a sentimentalist.

The opinion of some was that, while the better American films could not be surpassed in certain particulars, the screen needed the influence of foreign ideas and

NOW LOCATED IN CALIFORNIA

Joe Reddy has gone to the coast to be the Pathe publicity representative with the Hal Roach producing units, which release through Pathe. Needless to say, he is sincerely missed around these parts

methods of treatment. The proposed tariff on imported pictures was discussed, John Emerson, president of the Actors' Equity Association, and a well-known motion picture maker, speaking strongly in favor of it. Other speakers disagreed with him.

Hugo Ballin, the motion picture director, discussed new and individual characteristics of the well-made photoplay. Mabel Ballin, his wife, also spoke.

State Senator James J. Walker pleaded for fair play for the exhibitor and urged those present to co-operate with him in using the motion picture theatre as an educational centre. B. Christensen, a Danish producer, told his amusing experiences in this country. A telegram from Postmaster General Hays, regretting his inability to be present, was read.

* * *

Music for the eyes, compositions in abstract forms and light, as developed by Thomas Wilfred, a young Dane, on his complicated "color organ" called the Clavilux, will be introduced to motion picture audiences by Hugo Riesenfeld at the Rivoli Theatre, beginning Sunday, February 19. The instrument, upon which the inventor spent about 17 years, has been used for entertainment about a month at the Neighborhood Playhouse, where it gave its "silent symphonies" to the fascination of the audiences.

* * *

The F. I. L. M. Club announces it will hold a dance on Saturday, April 1, to be known as an "April Fool Dance" at the Automobile Club of America, 247 West Fifty-fourth street.

The Automobile Club of America boasts of one of the most beautiful ball-rooms in the city, with accommodations for over 400 persons. The committee announces that they will have an extraordinarily fine jazz band. There will be a buffet luncheon served at the option of the guests by the Automobile Club's chef.

* * *

"Topics of the Day" is showing this interesting paragraph on the screen:

"How to Resist a Kiss."

Struggle fiercely, then gradually appear to be overcome. Close your eyes, register anger, sorrow, despair and joy. Struggle occasionally as if to free yourself. Observe these instructions and—he will probably kiss you again.

Something tells us this a good receipt. Try it out, girls.

* * *

Karl K. Kitchen, for many years special writer for the New York World, was married last week to Dorothy Follis, a member of the Chicago Opera Company.

* * *

J. R. Levee, for some time special representative in the Paramount home exchange short subject department, has left for Chicago where he will do some special sales work in the feature department.

* * *

Bert Lytell is in town, on the first leg of his countrywide tour.

* * *

Exhibitor Young, manager of the Playhouse, Ridgewood, N. J., is certainly a popular man among the young ladies up in the Paramount exchange. Every once in a while he takes all of them an attractive bouquet of flowers. Last Saturday was the most recent he passed around the posies.

* * *

Thomas F. Costello, who is well-known to all the old timers in the business, is now manager of Joseph Stren's Lincoln Theatre, Bloomfield, N. J. Costello was formerly at the Beverly Theatre, Brooklyn.

* * *

It is reported that Pauline Frederick became the wife of her second cousin, Dr. Charles Alden Rutherford, of Seattle. The wedding was of such suddenness that it takes on the appearance of an elopement. It is said they were married at Santa Ana, California. This is Miss Frederick's third marriage.

* * *

Teacher—(outlining week's work)—"Now, children, on Thursday afternoon we shall discuss some topics of the day."

Johnny—"Oh! goodie, I know some good jokes."

Mary—"Oh! Teacher, I go to the movies, too."

* * *

Edith Kennedy has just arrived in New York from the West Coast. She will be located in the Cosmopolitan scenario department.

* * *

Rupert Hughes has returned to the Goldwyn coast studios after spending several weeks in New York attending to personal matters and conferring with Goldwyn executives on new pictures which he has in mind, on business conditions in the industry and policies which will conform to present conditions. While in New York Mr. Hughes made several speeches against moving picture censorship and talked on the making of films before students of photoplay at Columbia University. Upon his return to the coast, Mr. Hughes began final editing and titling his next production.

* * *

Paramount's Long Island studio is to be reopened in April, according to an announcement wired East by Jesse L. Lasky, first vice president of the Famous Players-Lasky Corporation, in charge of production.

Victor H. Clarke has been appointed general manager of the Long Island studio and will arrive to take charge about April 1. Active production will be resumed as soon afterward as the studio can be prepared.

Lasky's announcement stated that the former Realart studio in Los Angeles, the name of which has been changed to the Wilshire Paramount studio, will be closed until further notice.

Frank E. Garbutt has been appointed special technical advisor to the production department, in charge of all laboratory work. He is now in New York conferring with executives concerned with printing and prints.

* * *

William Beaudine has joined the forces at the Hal E. Roach studios, where he will direct Harry "Snub" Pollard in two-reel comedies which Hal Roach will produce. Beaudine began his work at Biograph in 1909 and has continued uninterruptedly in the picture profession, having directed 165 one-reelers and twenty two-reelers, with also to his credit the feature, "Watch Your Step," with Cullen Landis. Beaudine will have for assistant Bob Evans, while the scripts will be written by a staff, with Charles Parrott, director general of comedies, with the exception of the Harold Lloyd comedies, in charge.

* * *

Thomas H. Martell, of the Adjutant General's office, U. S. A., is now booking features for one hundred and forty-four War Department Theatres. Martell is the director of the booking department.

* * *

Ever since his arrival in New York from the coast, although confined to the St. John's Hospital with a severe attack of influenza, Ferdinand Earle has been in hourly touch with Ethel Davey, who is now carrying out the final cutting of the big spectacle, "Omar," under Earle's supervision.

Earle declared—"I was so glad to get my picture back that the excitement gave me the flu. Theodore Ahrens and I met in the office of Frank A. Tichenor, president of the Eastern Film Company, and, after a brief conference, reached a friendly agreement satisfactory and fair to all concerned. Mr. Ahrens is a man of the highest integrity and wisdom, and seems quite content with the turn of events.

"A new contract has been drawn up and signed by which the film is in my possession for completion. By mutual consent Mr. Tichenor has been appointed to represent the Rubaiyat, Inc., in handling the picture, which will be released under the new title, "Omar," and be known as a Ferdinand Earle production.

Earle will be back in the cutting room in a day or two helping Miss Davey to put the last touches into the big spectacle.

* * *

Mae Murray, accompanied by her husband and director, Robert Z. Leonard, and several of the principals of her company, are planning to sail for Spain in the near future for the purpose of taking a number of scenes for "Fascination."

* * *

Edna Purviance is to become a star in her own right. At a not distant time Charlie Chaplin will commence production of a series of pictures with Edna as the featured player.

* * *

Constance Talmadge will reappear in "Mrs. Leffingwell's Boots," right and left.

* * *

Agnes Egan Cobb, who for the past year has been special representative for Arrow, has severed her connection with that concern to become general sales manager of the Concord Film Company, Inc.

* * *

Some of the costumes in films are not very extensive, but they are, at least, highly important.

Meighan to Star

A particularly strong cast, Paramount says, is in Thomas Meighan's next Paramount picture, "Our Leading Citizen," written by George Ade expressly for Meighan. Lois Wilson has the feminine lead.

GOLF A LA ONE-PIECE SUIT ON THE CALIFORNIA SANDS

Maryon Aye, leading woman in a series made by Western Exploitation Company, starts a new fad that promises to become justly popular. At least it ought to draw a good gallery

The ADDED SERVICE

THE new Rotogravure Section of Moving Picture World, which presents to exhibitors the exact pictures of the new productions, giving an idea far better than any description of the nature and quality of the release, has met with a gratifying reception.

In this issue appears the second installment of this regular service.

Already the use of it for added lobby display is being arranged for and we shall have more to say on this at an early date. It is of interest to know that Rotogravure is a protected process and unless it is Rotogravure the word cannot be used. Anticipating the imitation which our enterprise in pioneer work has so often met in the past, we make this explanation.

Look over—you're sure to—the Rotogravure Section every week and make use of it.

MOVING PICTURE World

The Oldest and Newest Trade Paper in the Field

News of the West Coast

By A.H.GIEBLER

George H. Kern, producer of "The Unfoldment" starring Florence Lawrence, the former Biograph beauty, will soon begin "The Last Days of Pompeii," based on the famous story. Kern, who recently returned from New York where he arranged with Pathe to distribute "The Unfoldment," is now completing arrangements to film this great classic He will direct. The adaptation is being prepared by Reed Heustis who prepared the continuity of "The Unfoldment."

* * *

Harry Ellis Dean, business manager for the Francis Ford studios, has arranged with financial interests n Colombia to film the South American story "Maria," by George Isaacs, one of the greatest of South American authors. All the exterior scenes will be taken in South America. Francis Ford will direct, with his son Phil portraying the leading masculine role.

* * *

King Vidor's company filming "The Real Adventure," has been marooned for several days in Bear Valley owing to a heavy mountain snow. With the party which is suffering greatly because it is held prisoner in a big mountain cabin with a big roaring fire, a phonograph, plenty of records and plenty of food, are King Vidor, his wife Florence Vidor and fifteen members of the company.

* * *

The "Wampas" celebrated the first birthday by a dinner at the Garden Court tea room, where the following officers were elected for the coming year: Arch Reeve, Lasky, president; Pete Smith, Marshall Neilan Productions, vice president; Harry Hammond Beall, B. B. Hampton Productions, secretary, and Mike Boyland, Universal, treasurer. The board of directors will include Harry Brand, Barrett Kiesling, Harry Wilson, Joe Jackson and Paul Conlin. The auditing committee will include A. H. Shirk, Robert Allen and Ted Taylor. Ray Leak has been placed in charge of the convention, and a frolic to be held at the Ambassador Hotel on March 15, with W. E. Keefe named as business manager.

* * *

A big special stage glass enclosed, with a separate suite of dressing rooms, is being built at the Vitagraph studios for Larry Semon. One of the local newspaper men said that Semon would appear to need a cyclone cellar rather than a studio, so strenuous is his work.

* * *

Victor Herbert, the famous New York composer, will arrive here this week to appear in a series of concerts at the Kinema Theatre.

* * *

Emory Johnson expects to finish this week the filming of his story in which his wife, Ella Hall, former Universal star, is featured, with Ralph Lewis, playing one of the leading roles. The production is being made at the United Studios.

* * *

Ann Little, who scored in "The Blue Fox" and "Nan of the North Woods," will soon start a five reel society drama to be produced at the Ben Wilson studio. Duke Warren, who produced both the previously mentioned serials, will direct the new production.

* * *

Neely Edwards, famous for his rôle in the "Hallroom Boys," has signed with Universal to produce a series of one and two reel comedies.

* * *

While her former husband, Willard Mack, the playwright, was making personal appearance at a local theatre in connection with one of his playlets, Pauline Frederick, film star of Robertson-Cole, motored to Santa Ana, the elopers' paradise, and was married to Dr. Charles Alton Rutherford, well known physician and clubman of Seattle. The marriage is the culmination of a romance started twenty years ago. The couple enjoyed a wedding breakfast on the automobile pike between Los Angeles and Santa Ana. The bride celebrated the day following the wedding by working all day at the studio, as a large crowd of extras were engaged and the bride was faithful to her old stage traditions.

* * *

R. A. Walsh and his wife Miriam Cooper are expected from New York during the coming week. Miss Cooper is the featured player in Peter B. Kyne's story, "Kindred of the Dust."

* * *

Wallace Kerrigan, brother of J. Warren Kerrigan, film star, has been appointed business manager of the Mary Pickford Company. The next Pickford productions as well as the next Fairbanks feature will be made at the Pickford-Fairbanks studios, formerly the Jesse D. Hampton studios.

* * *

Joe Goldstone will soon start shooting a series of westerns to be made at the Horsley studios

School Head Lauds "School Days"

Following the private presentation of the Warner Brothers production, Gus Edwards' "School Days," featuring Wesley Barry, more than 3500 school teachers at the Lexington Opera House, New York, Dr. Ernest L. Crandall, director of the Bureau of Visual Instruction for the New York Board of Education, sent an unsolicited letter to Harry M. Warner in which he declares that the picture will do more to raise the standard of motion pictures and ward off censorship than all the speeches ever made.

Melford Directing

"The Cat That Walked Alone," a Paramount picture, features Dorothy Dalton. Milton Sills is leading man, while Wanda Hawley plays an important role. George Melford is directing.

Marion Davies in New Vignola Film Production

Robert G. Vignola's second production with beautiful Marion Davies as the star will be released through Famous Players-Lasky in March. This Cosmopolitan production is entitled "Beauty's Worth" and was taken from Sophie Kerr's story of the same name which appeared in Hearst's Magazine. Mr. Vignola also directed "Enchantment," with Marion Davies.

Niblo to Direct "Blood and Sand"

Jesse L. Lasky anounced in Hollywood this week that Fred Niblo, director of "The Three Musketeers," has been engaged to direct Paramount's big special production, "Blood and Sand," in which Rodolp Valentino is to be starred.

John S. Robertson had been chosen to direct but owing to the magnitude of "Spanish Jade," which he has been making in Europe, it was found to be impossible for him to reach Hollywood in time to start the new production on schedule.

Booking Record in Australia

A record of which the Selznick Australian organization is pardonably proud was achieved in Sydney on November 19 when four leading first-run theatres of that metropolis played Eugene O'Brien in "Clay Dollars," day and date. This is said to be the first time in the history of motion pictures in the Antipodes that such a booking has been made.

The houses were the Haymarket, Hoyt's De Luxe, Hoyt's Australian and the Picadilly, with a combined seating capacity of 6,000.

First Nationals at Coast Houses

The demand for entertainment bearing the First National trademark has resulted in exceptionally heavy bookings of these productions on the Pacific Coast, according to an announcement made this week by Associated First National Pictures, Inc.

During the week of January 22, four First National attractions opened simultaneously at the larger San Francisco theatres, "Wedding Bells" at the Tivoli; "The Silent Call" at the California; "My Boy" at the Granada, and "The Rosary" at the Imperial.

Storm Directing John Gilbert

"In the Land of Beginning Again," is the filming title of a picture on which John Gilbert, the Fox star, has begun work at the Fox West Coast studios in Hollywood. Jerome Storm is directing.

Film of "Camille" Gaining in Favor

Metro says Nazimova's "Camille" seems to be gaining in popularity from a large number of praiseful telegrams received at the home office from exhibitors.

GYPSY PASSION
ADAPTED FROM JEAN RICHEPIN'S FAMOUS GYPSY STORY
MIARKA
The Child of the Bear
VITAGRAPH
ALBERT E SMITH PRESIDENT

In the Independent Field

By ROGER FERRI

The Passing Week in Review

FINALLY the time has come when independents have been forced to acknowledge the true value of an organization within their ranks. The market has made remarkable progress in the past two years until today its productions number among them the best box office attractions to be found in this industry. And this progress has been recorded at a most discouraging time. There have been many changes but most of these have been for the best. And yet the very future of this fast growing market is today jeopardized—jeopardized to such an extent that those in it have been forced to don their fighting togs. The ultimate result of this clash depends entirely upon the united action of independents, for without it there can be no material headway.

THE five per cent. sales tax has brought about that much needed feeling of organization within the market. This tax, if imposed, will drive virtually 95 per cent. of the independent producers and distributors out of business. It will bankrupt national State rights distributing organizations to such an extent that the future of the market will be impossible. Coming at a time when the market is confronted with promises of greater exhibitor patronage and popularity, the fight means everything and should be backed by every State righter whether he be an independent producer, national distributor, local exchangeman or independent exhibitor.

THIS tax question has been before the industry for some time, but it was not until the eleventh hour that independents fully appreciated the predicament in which it had been placed. The I. P. D. A. was the only representative organization in the field, but not until the very last minute did the members of this body come to the conclusion that immediate action was necessary. When the interpretation of the Internal Revenue Commission was made known every firm went up in arms, for that body's version of the tax is seemingly unconstitutional inasmuch as enforcement of its alleged provisions would bankrupt a progressive, but not luxurious business. It was realized immediately that only through organization could this tax be fought successfully.

AND this tax must be fought as nothing else has been fought. It means everything. It is unreasonable and cannot be borne by State righters. It is discriminatory. Yet, it was not until the very last minute that such an intelligent market as ours awoke to a realization of the destructive attitude of those who had been empowered to collect this tax. Necessity resulted in united action. But whether or not this belated action will effect the sought revision of the commission's interpretation of the law remains to be seen. Regardless of the final result, however, the situation carries a most important lesson.

THAT the I. P. D. A. did not start to function properly and effectively until six weeks ago when its members were securely brought together through a threatened jeopardy of mutual interests can not, however, be attributed to any fault of any individual. This organization fills a long felt want in the market. It can do much to effect the number of reforms still needed. No national distributor should or can afford to remain out if he values his interests. Concerted action assures effective and immediate results.

ORGANIZATION is the first and most important need of the industry. There is everything that the I. P. D. A. must live for. But this organization spirit should not be confined exclusively to national distributors. We believe in a national cooperative organization of local State rights buyers. At present there is no such organization. Local organizations of State rights exchangemen number two, but neither has functioned properly or has made any effort to bring about certain changes that must be made at once if the business in those territories is expected to prosper.

THERE are any number of *good* reasons why local State rights exchangemen must be organized. We believe that the time has come when there must be a revision of the many territorial percentage charts. And we believe, too, that the local exchangemen are the only ones logically fitted to fix these percentages. Some of the percentage charts are adopted by some distributors for no reason but that some other competitor is using them. We believe that an organization of national State righters and local exchangemen can, through representative committees, compile a uniform and fair percentage scale.

WE believe, too, that two organizations, one representative of national distributors and the other of local buyers, can avoid the many disputes that now bob up daily. Through concerted action two such organizations can permanently eliminate "fly-by-nights" and pirates. The national distributors have their organization. It is yet young. It has been a bit tardy in effective action, but now that it has donned its fighting toggery a most encouraging future confronts it. But without local endorsement and co-operation the progressive program of the I. P. D. A. will carry no weight.

THIS writer has finally viewed the old "Ten Nights In A Barroom" now being offered exhibitors as "opposition" to the remarkably entertaining Arrow L. Case Russell version of the same melodrama. If you have no further use for your theatre, if you want to keep patrons from your house, if you wish to lose the good-will of your public or if you would treat your friends to a good laugh—on you, book this splendid example of all that a motion picture should *not* be. It will win the prize in any antique and horrible contest, for there is absolutely no reason for its being other than that it has the same title of an entertaining box office bet that has proved its popularity.

STATE RIGHTS exchangemen and exhibitors everywhere are enthusiastically referring to the very complete line of accessories being offered by Warner Brothers for their Harry Rapf production, "School Days." Never has there been a picture that has given a more complete or elaborate line of exploitation helps. The accessories inspire innumerable and original tieups. These helps are dignified, mutually benefiting and designed with the interests of the outsider carefully considered. With splendid accessories, unusual box office value and remarkable entertainment to back the every claim of the showman, "School Days" can not help but come out a big winner. The Warners, Harry Rapf and Bill Nigh can indeed consider themselves fortunate on having the services of a publicity and exploitation department that is not afraid to work day and night conceiving new and original ideas. There is no harder working pair of publicists in this industry than Eddie Bonns and Louis Marangella.

In the Independent Field

Exhibitors Declare War on "Junkers"

New York M. P. T. O. A. Pass Resolutions Condemning Such "Junk Peddlers"

ALBANY, N. Y.—That the Motion Picture Theatre Owners of America will refuse to use the product of peddlers of "junk" pictures offered under the guise of "re-issues" and to serve as unfair competition against meritorious productions was established when a resolution was passed here by the New York exhibitors dedicated to drive these "leeches" out of business. Verifying the exclusive statement in MOVING PICTURE WORLD, which inaugurated the fight against "junk" dealers a month ago, that the exhibitors would take concerted action against the activities of these "get-rich-quicks," announcement was made by Sydney S. Cohen, president of the national organization, that the time had come when theatre owners had to defend themselves against such a practice.

The exhibitors have decided not to book such film, but the New York action is only a forerunner to similar moves to be made by other exhibitor organizations.

Second National Establishes Exchange in New England

Two new exchanges have been added to Second National Pictures Corporation's list: Second National Pictures Corporation of New England was established with offices at 57 Church street, Boston, with Herman Rifkin, manager. The Eastern Film Features Company, Inc., 134 Meadow street, New Haven, which also is under the direction of Mr. Rifkin, is announced as having been made a branch exchange of Second National. These exchanges will distribute the series of twelve photoplays to be released by Second National. Announcement already has been made of the release of "David and Jonathan," from the novel by E. Temple Thurston, and "Her Story," by Dion Titheradge, who also directed his talented sister, Madge Titheradge, in the production.

Three Sales On Warner's Big Feature

Three State right exchanges have purchased the rights to two Warner Brothers productions, according to an announcement by Harry M. Warner. The productions in question are, "Ashamed of Parents," with an all star cast, and "Parted Curtains," featuring Henry B. Walthall, and Mary Alden.

Big Feature Rights, Louisville, Ky., has purchased the rights for Kentucky and Tennessee; Specialty Film Company, Dallas, secured the territorial rights for Texas, Oklahoma, and Arkansas; Warner's Exchange, Los Angeles, has acquired the productions for Nevada, Arizona, California and Hawaii.

Chic Sale in "His Nibs" Being Well Received All Over Country

Following the announcement that "His Nibs," starring Chic Sale, will be shown at the Capitol Theatre, New York, L. L. Hiller of "His Nibs" Syndicate, state righting this production, reports that it is being received with favor throughout the country.

From Ogden, Utah, and Pantages Theatre in Salt Lake City, come advices of unusually big business. It was also hailed by large crowds at the Doric in Kansas City and Allen in Cleveland. It has been booked for the Rivoli in Toledo and several other first-run houses in Ohio.

Favorite Film Corporation, controlling Michigan rights, reports this production has been booked over the entire Butterfield circuit. It has also been booked over the entire string of theatres composing the Exhibitors' Direct Service in Missouri.

Max Weintraub of Fontanelle Feature Film Corporation of Omaha, has purchased the Nebraska and Iowa rights and arranged first run bookings in Des Moines, Sioux City and Omaha.

Convention Week Finds Albany Thronged with State Right Men

Albany, N. Y.—The annual convention of the Motion Picture Theatre Owners of New York State resulted in a wholesale invasion of this city by State Rights film men from New York and other points. Arrow Film Corporation made a big week by showing its Blazed Trails Production special, "Ten Nights In A Barroom" at the Strand Theatre here. J. Charles Davis, Arrow's publicity director, was in charge, and secured considerable front page publicity for the picture with the result that capacity audiences ruled at every performance.

Most of the exhibitors took the opportunity of viewing the picture that has surprised the entire industry because of its remarkable drawing ability. Despite the fact that absolutely no paper was used to advertise the engagement, the advertising campaign being confined exclusively to display displays and newspapers, the resultant business was declared by the Strand management to have been the best that house has recorded in many months. The star, John Lowell, and author, L. Case Russell, both appeared in person.

Sam Zierler of Commonwealth Pictures Corporation, was one of the most popular exchangemen here. Sam was congratulated from all sides on his success in securing the distribution of the Clara Kimball Young productions in New York State. Metro, it is understood here, will distribute these pictures, which have in the past been handled by Equity Pictures Corporation.

Warners, Nu-Art, Commonwealth, Merit and Arrow all had booths in the exhibition room of the Ten Eyck Hotel.

Dr. W. E. Shallenberger, president of Arrow Film Corporation, made a flying trip to Albany as did also Mr. Bunsch of the Lightning Film Exchange of Boston.

Warner Brothers had the distinction of having the most novel booth in the exhibition hall. Incidentally the Warner exploitation men were busy flooding the convention hall with literature concerning "School Days." The booth represented a school and was lighted in such a way that it caught the eye of every visitor.

Curwood Visits

James Oliver Curwood, the popular writer whose pictures are being produced by the Pine Tree Pictures Corporation and State Righted by Arrow Film Corporation, visited New York this week.

Weiss Will Plug Serial for Buyers

Louis Weiss, Secretary of Adventures of Tarzan Serial Sales Corporation, will put into effect next week a novel plan in behalf of the two territories unsold at the present moment in this country for the serial starring Elmo Lincoln. These territories are New England and Washington, Oregon, northern Idaho and Montana. In order to help prospective purchasers of these states, Weiss will inaugurate a comprehensive exploitation campaign designed to acquaint the exhibitor and public with the unusual qualities of "Adventures of Tarzan."

Baum Closes Big Deal for Equity

Louis Baum, sales manager of Equity Pictures Corporation, has closed a deal with J. J. Goodstein of Arrow Photo Plays Company of Seattle, whereby that company will distribute in Washington, Oregon, Idaho and Montana, the second series of Clara Kimball Young productions which embrace "Hush," "Straight From Paris," "Charge It" and "What No Man Knows," together with another production now being made.

In the Independent Field

Blizzard Delays Carewe Feature

For the first of the series of Edwin Carewe independent productions, C. C. Burr announces that the title, "I Am the Law," has been selected as being particularly suitable to the nature of the story.

The entire cast for this production, including Alice Lake, Kenneth Harlan, Rosemary Theby, Gaston Glass, Noah Beery and Wallace Beery are on location, taking outdoor shots at Truckee, Cal., where they encountered a furious blizzard. This aided the work, as the script called for just such a storm; however, the blizzard became so furious that it became necessary to temporarily suspend work on the picture. Most of the snow scenes are finished and the company expects to return in a few days to the Fine Arts Studio to film the interiors.

Mr. Burr reports that several territories have already been closed on this picture, and that an elaborate billboard campaign is being planned. This production, with its unusually prominent cast, promises to be one of the biggest attractions on the independent market. The half-way mark on the production has already been reached and it is expected it will be completed at an early date.

Brandt-Davis Film Breaks House Record

The George H. Davis-Joe Brandt feature, "Life's Greatest Question," opened for a run at the Strand Theatre in San Francisco, on February 12, and according to reports is breaking house records. Manager M. L. Markowitz, immediately after the opening, wired congratulations to Messrs. Brandt and Davis, stating "You certainly have a winner in 'Life's Greatest Question.' Played capacity all day yesterday and last night. Matinee Monday held them out. Picture is certainly a box-office attraction."

"Ten Nights" "My Wandering Boy" and "School Days" Continue to Maintain Record-Breaking Pace

This week finds no let-up in the rapid pace already set by Arrow's "Ten Nights In A Barroom," Equity's "My Wandering Boy" and Warner's "School Days," all three of these attractions continuing to establish new records.

"School Days" will on Saturday, February 19, open for a run at the Newark Theatre in Newark, N. J., and as reports show that this production has made a regular clean-up in the Middle West, and showmen everywhere are realizing its box-office possibilities, there is every reason to believe that it will play to unusually big business in Newark.

In Albany, where the New York State Convention of M. P. T. O. is now being held, "Ten Nights In A Barroom" opened on Monday to turn-away crowds, and this has been repeated each day at the Strand Theatre, with the prospect that the end of the week will see many disappointed at not being able to get into the theatre. This picture is duplicating at Albany the record-breaking performance which started with the Providence showing and which has continued in practically every house in which it has yet been shown. Exhibitors from all over the state, who are attending the convention, are particularly interested in the big success of the Albany showing of this attraction and marveling at the business it is bringing to the box office.

Other bookings on "Ten Nights in a Barroom" include the following: The Strand at Buffalo; Grand at Columbus, Ohio; Fox' Washington in Detroit; Fox' American in Denver, and Tally's in Los Angeles for week of February 19, and Strand in Syracuse for week of February 25; while at the Rivoli in San Francisco it is now in its second week and duplicating the big business reported for the first week.

Although "Where Is My Wandering Boy Tonight?" the first independent production to play the Criterion in New York, did big business during the opening week, the second week finds this unique attraction even exceeding its own record. Buyers everywhere are intensely interested in the record being made by this picture as evidenced by the phenomenal number of sales reported in another article published in this section.

"The Parish Priest," which has been in great demand in Baltimore, is reported to have attracted the biggest business the Belnord Theatre, in that city, has ever done. The picture showed there last Monday.

"Ten Nights in a Barroom," by the way, is now in its third big week at the Globe Theatre in Boston where, despite bitter opposition, it is more than holding its own, playing to capacity twice daily, with Sunday's attendance so big that two extra shows had to be given.

"Why Girls Leave Home" made such a big noise in Chicago's Loop that the Madlin, a neighborhood house, repeated it this week, and business the first half of the weeek was so promising that the house predicted a capacity run for the seven-day period.

"The Right Way," the Producers' Security Corporation Thomas Mott Osborne prison melodrama, held the boards at the Blue Mouse in Minneapolis last week, and as the result of a clever exploitation the feature got over satisfactorily despite the weather.

"The Parish Priest," owned by Herman J. Garfield, has just closed a three-week record-breaking run at the Euclid Theatre, in Cleveland, opening that house, which had been closed because of poor business for two months.

The Shuberts are after big State rights features and this week offered a prominent distributor in Cleveland one of their houses in that city, offering to gamble on the picture.

"His Nibs" is scoring satisfactorily on the Coast, where it already has played a number of big cities. Last week it opened at Pantages Theatre in Salt Lake City, where it established several new records. According to reports the first day resulted in a turn-away, with the result that an extra performance had to be given.

Another commendatory report came from Phil Selznick, of Cleveland, who owns the Ohio rights to "His Nibs," which Exceptional produced and which stars "Chic" Sale, reporting heavy bookings in that territory.

Lande Breaks Theatre Records with "Adventures of Tarzan"

Harry Lande, whose organization, Lande Film Distributing Company, controls "Adventures of Tarzan" for Ohio, has smashed all records for important bookings in connection with serials. During the four weeks in which the Lande firm has been selling the Tarzan offerings, they have secured contracts for week stands in Ohio, in such cities as Cleveland, Columbus, Canton, Dayton, etc. In Cleveland the first runs for the serial have been placed with Marcus Loew's new theatres, the Metropolitan and the Liberty, each house showing the film for one week on each episode. The Lorain-Fulton, Cleveland's newest half million dollar theatre, has contracted to show "Adventures of Tarzan" for a week's run on each episode. For the first time in the history of the house, B. F. Keith's Broadway, at Columbus, Ohio, has arranged to show a serial, selecting the Tarzan film for this experiment. The Broadway presents Keith vaudeville weekly. The Tri-State Amusement Company, controlling the Olympic theatre in Steubenville and the American Theatre, in East Liverpool, have also broken their policy regarding serials by presenting "Adventures of Tarzan." These two houses are among the leading motion picture palaces in Eastern Ohio. Among the other remarkable bookings secured by the Lande organization may be mentioned a week's run for the serial at the Lubin theatre in Cincinnati, the Lyric theatre in Portsmouth and the Ideal theatre in Dayton, Ohio.

Amalgamated Franchise Holders Convene in New York City

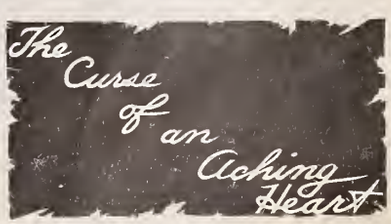
Before leaving for Los Angeles Sunday, where he will confer with G. M. Anderson about the twelve co-star features including "Ashes" and "Any Night," starring jointly Robert Edeson, William Courtleigh, Myrtle Steadman, Tully Marshall and others and now being released through franchise-holders from among the independent exchange owners of the country, Franklyn E. Backer took advantage of the fact that New York would be the headquarters of many of the leading independent exchange men last week to arrange for a meeting of Amalgamated franchise-holders at the hotel Astor.

Talk of New Comedies

In addition to a further study of the plans of the new organization in relation to how they are operating while actually in force through the release of the first two pictures, the matter of the new series of two-reel comedies featuring Stanley Laurel, will also be taken up for consideration. Among the well-known film men handling the Amalgamated product in their respective territories were Sam Werner, of St. Louis, Al. Kahn of Kansas City and Omaha, Peter Oletsky of Baltimore, Bill Underwood of Dallas and Sam Grand of Grand and Warner of Buffalo. All were deeply interested in the method of launching the first co-star productions introduced by Warner's exchange handling the pictures in New York. Mr. Warner is releasing the first subject, "Ashes" as a Washington's Birthday present on February 22nd, and the second subject follows it almost imediately, being released on March 2nd.

Fifth Bible Film Ready

The fifth episode of the Old Testament being produced by the Sacred Films, Inc., of California, has been completed. It deals with the story of Abraham. Col. J. T. Axton, of the U. S. A., has endorsed the Bible pictures Barrett McCormack of the Allen Theatre, Cleveland, has booked the pictures, as has also Sam Rothafel.



In the Independent Field

Sensational Aerial Thrills in Selig's "The Jungle Goddess"

Word has been received at the offices of The Export & Import Film Company, world distributors of "The Jungle Goddess," that Col. Selig, producer of this, his third wild animal jungle serial, has successfully completed the shooting of one of the most daring stunts in the serial, a stunt which has up to this time "stumped" him.

The scenario called for a fight in mid-air in a speeding airplane between the pilot and two leopards. Several attempts to stage this thrill for the camera met with failure. In one of the attempts one of the leopards, frightened by the deafening exhaust of the airplane motor, clawed and ripped the linen off the wings and fuselage of the plane. Two more attempts to accomplish the feat met with failure. Selig decided to try once more and if unsuccessful to give up the idea of the mid-air struggle.

The third time the two planes took to the air with the leopards invisibly strapped to the struts. Elinor Field and Truman Van Dyke, co-stars, then took their cues and the fight in the air was caught by the airplane circling above. The result, according to Selig, who was immensely gratified with his final success, was the filming of the most precarious stunt scene ever shown in a serial.

Loew Gets Tarzan

Harry Lande who is distributing Weiss Brothers' "Adventures of Tarzan" serial in Ohio, this week closed a deal with Marcus Loew whereby every Loew Theatre in that State will show the episode play. Elmo Lincoln, the star of the serial, will make personal appearances. Tieups with Ohio newspapers also have been arranged by Mr. Lande.

Western Exploitation Gets "The Man from Hell's River"

Western Pictures Exploitation Company will distribute Irving Cummings' "The Man from Hell's River" picture and Irving M. Lesser and Mike Rosenberg heads of that concern promise it to be as nearly an all-star production as it is possible to get. The story is by James Oliver Curwood. Irving Cummings has gained a big following for his stage and screen roles, having played in support of such notable stars as Nazimova, Kitty Gordon, Ethel Clayton, and others. In this picture he is said to do the best work of his career. He is starred in "The Man from Hell's River."

The adaptation was made by Tod Browning, widely known for his direction of such big boxoffice pictures as "The Virgin of Stamboul," "Outside the Law," and "No Woman Knows." The notable array of talent includes Eva Novak, who was starred by the Universal. Wallace Beery is cast as the "heavy." He has gained for himself a distinct boxoffice value and public following through the portrayal of highly dramatic characters. In this he adds laurels to his already great success. Others in capable support of Mr. Cummings are Frank Whitson, Lillian West, Robert Klein and Will Herford. The unusual photography which Abe Fried has given to the Irving Cummings Maple Leaf specials up to now is noteworthy in "The Man From Hell's River."

IRVING CUMMINGS, JANE NOVAK AND WALLACE BEERY

In scene from "The Man from Hell's River," a Curwood feature. Distributed by Western Pictures Exploitation Company

Between You and Me

The Stanley circuit in Philadelphia has had things pretty much its own way in Eastern Pennsylvania. State Rights exchangemen had as much chance of getting any reasonable profit by booking their wares over the Stanley circuit as a Chinaman has of leading the Ku Klux Klan. But time brings changes and State Rights exchanges in Philadelphia report a wholesale demand for State Rights productions by Stanley at present.

Universal and its former box office serial star, Eddie Polo, are involved in a merry race. Four weeks ago THE MOVING PICTURE WORLD exclusively announced that Eddie was in Florida working on a Robinson Crusoe serial to be distributed in the State rights market. The following week Universal came out with a double page advertisement announcing a serial on the same subject, starring Harry Myers. The Universal serial will be known as "Robinson Crusoe," but the Polo episode play, which is being made in Florida under the direction of J. P. McGowan, will have some other title, although bearing on the same subject. Eddie Polo is one of the best serial stars and should have no trouble disposing of his picture in the independent market. In fact, much of the territory on this picture already has been sold.

A new distributing company has entered the field with a foreign made spectacle on which it has placed a certain valuation. In doing business with exchangemen the firm does not insist on receiving the territorial quota on its estimated gross value of the picture. Instead it asks for that quota and when that is turned down, as is usually the case, the salesman offers to allow the exchange to handle the physical distribution in that section on a certain percentage, the owner of the film paying the exchange a certain amount every week as well as paying the salaries of salesmen who are to do nothing but sell that particular picture. The spectacle was given a showing in a downtown house in New York this week.

That showmen are on the alert for money-making State rights pictures is evident from the batch of inquiries that poured into this department this week. Seven exhibitors of national reputation have written in for details on the Sherlock Holmes two-reelers which Alexander Film Corporation is handling.

A certain producer whose pictures have recently been State righted was offered the necessary capital for his next picture by a syndicate of Florida business men, provided the production was made in that State. Inasmuch as the syndicate wanted to engage their own executives to co-operate with the producer the latter turned the offer down and is now working on the picture in New York.

Northwest Features Will Make Up Edwin Carewe Offerings

Judging from the telegrams that have been pouring into the office of C. C. Burr, president of the Affiliated Distributors, the announced series of Edwin Carewe Productions should go over with a terrific bang as a State Right proposition. Every corner of the United States is represented in these wires and they are said applaud the idea of making pictures specially for the independent exchange owner.

Negotiations have been practically closed with a prominent author, for a story of the Canadian northwest, to serve as the first Carewe release. Needless to add that the latter is best known as a director of this type of story bearing in mind "Isobel" with House Peters and Jane Novak. "The Snow Bird" and "The White Raven" for Metro, "Playthings of Destiny" with Anita Stewart for First National and an unannounced special production soon to be released by William Fox.

This corporation is controlled by a group of men who have earned enviable reputations in the motion picture industry. The president of the company is B. P. Fineman, formerly with Katherine McDonald Productions. Bennie Zeidman also prominently connected with it, also has a long and successful career.

C. C. Burr, the other executive of the company, started with Famous Players-Lasky Corporation, serving in all departments, and resigned as assistant general manager to form Affiliated Distributors and also to produce Torchy comedies with Johnny Hines.

Rice-Lardner in the South

Grantland Rice, the sport writer, who together with Jack Eaton produce Weiss Brothers' "The Sport Review," released by Goldwyn, this week went to Bellaire, Fla., with Ring Lardner and George Ade. There he will make special pictures for the popular sport series.

ROBERT C. BRUCE'S
Wilderness Tale
"And Women Must Weep"
an Educational Picture

JOHN LOWELL
and
BABY IVY WARD
in Arrow's
"Ten Nights in a Barroom"

MARION DAVIES
in
"The Bride's Play"
a Cosmopolitan Picture

CORINNE GRIFFITH
in
"Island Wives"
a Vitagraph Picture

CHARLES URBAN'S
"The Four Seasons"
Released by Hodkinson

REX INGRAM'S
"Turn to the Right"
a Metro Picture

IRENE CASTLE
in
"French Heels"
a Hodkinson Picture

GEORGE WALSH
and LOUISE LORRAINE
in Universal's
"With Stanley in Africa"

In the Independent Field

JACK COHN
Of C. B. C. Film Sales Corp.

In Record Time Equity Sells Half of Territory on "Wandering Boy"

As exclusively reported in this department last week sales on Equity's "Where Is My Wandering Boy Tonight?" were closed immediately following the New York premiers with the following well-known exchangemen: New York and Northern New Jersey to Sam Zierler of Commonwealth Film Corp; Eastern Pennsylvania and Northern New Jersey to Ben Amsterdam of Philadelphia; New England to Sam Grand, of Federated Exchange of Boston; Indiana, Northern Illinois and Wisconsin to Joe Freidman of Celebrated Players of Chicago.

In addition to these, Stephenson Attractions, Ltd., of Toronto, have purchased rights for this picture for the entire Dominion of Canada, Equity announces that all of these deals were closed within twenty-four hours after the Criterion premiere, making a total of forty-seven and a half per cent. of the entire domestic territory, which is believed to establish a record of quick sales on State Right productions.

Not only is this a glowing tribute to the recognized box office possibilities of this production, but inquiries have been received for the remaining territory and deals are now pending which it is believed will be closed within a very short time.

Buyers have been quick to recognize the unique exploitation possibilities of this B. F. Zeidman production and several of the independent exchangemen are preparing special exploitation stunts which will be out of the ordinary. In addition, Equity is also planning a unique campaign for this production.

C. B. C. Arranges to Distribute Series of Hy Mayer "Travelaughs"

C. B. C. Film Sales Corporation announces the completion of arrangements by which they will State Right the series of Hy Mayer "Travelaughs." This series will consist of fifteen single reel subjects, including such subjects as "Mon Petit Paris," "Such Is Life in Monte Carlo" and "Such Is Life in London's West End;" being the picturized impressions of Europe as seen by one of America's foremost cartoonists. Mr. Mayer has been abroad a large number of times and has in this series presented in his own unique and humorous style quaint scenes and features in connection with European life.

For more than a year the Mayer "Travelaughs" have been a special feature at the Capitol Theatre, New York, and Mr. Mayer's creations have also been shown in many high class theatres through the country, receiving praise from exhibitors and press representatives because of their novelty, and Jack Cohn of C. B. C. is highly elated at securing this series for the independent market, and believes it will prove a banner attraction.

This series includes material secured by Mr. Mayer in England, France, Italy, Czecho - Slovakia, Holland, and other European countries.

Old Testament Will Be Boost for State Right Exchanges

The decision of Louis Weiss, executive of Artclass Pictures Corporation, to distribute "After Six Days," the tentative title of the film production of the Old Testament, via the state right exchanges, has elicited hearty approval from the leading independent distributors of the United States and Canada. Weiss has been in receipt of numerous letters during the past six weeks, all voicing the opinion that this production will be one of the most distinctive and important which the state right man has ever had the opportunity to handle.

It is said to be the first complete feature dealing with the subject of the Old Testament from Creation to the Exodus ever presented in this country and Artclass Pictures Corporation has been in receipt of several offers from national exchange system to distribute the production as a special attraction. Owing to the tremendous success scored by "Adventures of Tarzan" on the state right market, Weiss Brothers feel that the various independent distributors are entitled to receive serious consideration in the marketing of the Italian film spectacle based on the Old Testament.

"Carnivals" Popular

The Carnival Comedies, the series of two-reel laughmakers featuring Polly Moran and Bill Jones, which C. B. C. Film Sales Corp. is distributing, are proving highly successful. With four of these comedies already completely edited and ready for release, the title "Look Before You Sleep," has been given to the fifth of the pictures on the series.

Wilson's Next

Arrow Film Corporation announced that "The Innocent Cheat," by I. Grubb Alexander, will be Ben Wilson's next feature. Roy Stewart, Kathleen Kirkham, Rhea Mitchell and George Hernandex are in the cast.

"Your Best Friend" Is Vera Gordon's Warner Feature

Harry M. Warner, of Warner Brothers, announced this week the release of "Your Best Friend," starring Vera Gordon. This production was made by Harry Rapf, and directed by Will Nigh, both of whom brought forth "Why Girls Leave Home," and the recent Wesley Barry feature, Gus Edwards' "School Days."

"Your Best Friend" is declared to have furnished Miss Gordon with a story possessing humor and pathos, and a keen insight into the trials and tribulations of mothers the world over. Its subject matter is said to be a revelation of mother love in its most poignant phase.

Briefly, a widowed mother brings up two sons. One turns out to be a black sheep, and the other marries a girl outside of the mother's social sphere. She showers her wealth and love and protection on her sons, but at every turn she meets with a rebuff from her daughter-in-law and the girl's frivolous, society crazed mother. How circumstances revolve, extoling the beauty of parental self-sacrifice, and how, in the end, the mother is left alone to shift for herself, is said to bring to light a drama replete with all the essentials of a powerful box-office attraction.

Torchy Premier

"Burn 'Em Up Barnes," starring Johnny Hines, State righted by C. C. Burr, has been booked for a first run showing at the Rialto Theatre in Providence, R. I., for the week of Feb. 20.

Novel Check-Up System Devised For Hallroom Boys Comedies

A new method of checking up the popularity of each of the Percy and Ferdie Hallroom Comedies, as a means of discovering which type comedy meets most with public approval and in which characterizations Percy and Ferdie Hallroom are most popular, has been instituted by the producers of these two-reel laugh-provokers.

Each week since these comedies were first shown in the leading film theatres throughout the country, many requests have been received from "fans" for photographs of Percy and Ferdie, not only as they appear in real life, but for stills of them as they appear in various releases—these requests being filled at the end of each week.

The producers have hit upon the plan of tabulating these requests under the name of the particular release on which the photograph is desired so that, by means of comparisons, they will have a sure method of learning which comedies were best liked and a basis for conducting further inquiries into the reason.

We regret to announce that the beginning of the series of state right articles by Joe Lee has been postponed for one week, as it was found impractical to start this series in this issue. However, the first story will positively appear in our next issue. Watch for it, boys, and don't miss any of this series, as you will find them both entertaining and instructive.

ALL RECORDS

Every existing selling record smashed—cracked—and

"Where is my man-

47¼% OF THE United States

In less than twenty-four premiere, at the

Mr. Zierler—Mr. Grand—Mr. Friedman GENTLEMEN

Equity has smashed every established record for quick selling of a state rights special and your exhibitors, gentlemen, will smash all records for box office receipts with "Where Is My Wandering Boy Tonight?" if they handle it along the elaborate lines, prepared in our wonderful advertising campaign book. A tremendous line of paper, plans, stunts, exploitation ideas galore for this big box office winner. Be sure that every exhibitor receives a copy of the big book. A golden harvest is in store for your trade with this picture and we're going to back you up to the very limit.

To get real money these days a picture must be "the goods." "Where Is My Wandering Boy Tonight?" is the "real" goods.

Before you are through with "Where Is My Wandering Boy Tonight?" in your territories and before Equity is through with it, this picture will be known in every household in the length and breadth of the land precisely as the old song itself is known. Hundreds of inquiries have reached this office from every part of America asking for release date, name of independents who will handle it, etc., proof positive that those "underground rumors" that ticket a success have been at work long before a single territory was sold. YOU KNOW WHAT THAT MEANS, and every exhibitor in America knows how good a picture must be and what a box office power it must possess before such men as Sam Zierler, Sam Grand, Joe Friedman, Ben Amsterdam and Charles Stephenson lay down their cold cash for it.

SMASHED!

known in the Independent field shattered into smithereens—on

dering boy tonight"?

ENTIRE Territory SOLD

hours after the world Criterion Theatre, N. Y.

—Mr. Amsterdam—Mr. Stephenson

WE THANK YOU

TO EXHIBITORS:—Herewith are the buyers so far on the production. Communicate with the Exchange in your territory NOW for your booking arrangements. DON'T delay. DON'T procrastinate. DON'T let your competitor beat you to it. In the State of New York and Northern New Jersey, communicate with the COMMONWEALTH PICTURES CORPORATION, 729—7th Ave., New York City. (Albany office No. 4 Clinton St.; Buffalo office 221 Franklin St.). In Eastern Pennsylvania and S. New Jersey, communicate with Ben Amsterdam, MASTERPIECE FILM ATTRACTIONS, 1329 Vine St., Philadelphia. In the New England States, communicate with Mr. Sam Grand, Federated Film Exchange, 48 Piedmont St., Boston, Mass.

In Indiana, northern Illinois and the entire State of Wisconsin, communicate with Mr. Joe Friedman, CELEBRATED PLAYERS FILM CORPORATION, 810 S. Wabash Ave., Chicago, Ill. In Canada communicate with Mr. Charles Stephenson of the STEPHENSON ATTRACTIONS, Ltd., 28½ Adelaide St., E. Toronto, Canada. Get in touch with your nearest exchange immediately. Complete details will be given to you. These men know pictures and picture values. They understand box office winners. Rest your judgment in their judgment. Exhibitors in other territories will be advised of the Exchanges who will handle this picture just the moment the details are completed. Watch and wait. Keep your eye on Equity's ads. Get busy with your exchange TODAY.

In the Independent Field

Gossip of the Trade

W. H. Donaldson, of the Cleveland Second National exchange, spent a few days in Pittsburgh recently, and in return for the visit, Earl Forsythe and Jack Frazier, of the local office, went back to the Sixth City to look things over with Mr. Donalson.

The Weiland Brothers, Albert and William, of the Standard Film Exchange, have purchased Arrow's "Ten Nights in a Bar Room" for this territory.

O. B. Hullinger has been appointed receiver of the Simlec Film Exchange, Pittsburgh. It will be offered for sale about the end of February.

The management of the Blue Mouse Theatre, Seattle, who booked "Why Girls Leave Home" to follow "Shame," are working up for exploitation for the opening of the picture. Manager Al. K. Brin of Kwality Pictures reports contracts coming in very fast for this release.

Henry G. Meyer, long identified with the All Star Features Distributors, Inc., Kansas City, passed away at this city on February 6 at the age of 57 years. He is survived by his widow and a son.

Boy Murphy, manager of the Pioneer Exchange in Buffalo, is on the road trying to set a new record for contracts at his office. The way he is sending in contracts, it looks like he will be successful. Business must be picking up, after all.

Dave Levy of Niagara Pictures Corporation, Buffalo's newest State rights exchange, is sales manager of the organization. He has been in the business in Buffalo for many years. Dave has a big mahogany desk in his new office. When he sits behind it, he looks like a Wall street banker. Business is starting off in fine shape at the new exchange.

The Minter-United Amusements who recently took over the Strand Features, Detroit, Mich., are spending $2,500 in posting billboards on the serial "Adventures of Tarzan," for which they have the Michigan distribution rights. Furthermore, in their own exchange, they have fitted up an attractive jungle scene to give atmosphere to the serial. W. A. Haynes has been appointed sales manager of Minter-United.

Filing of incorporation papers with the secretary of state at Indianapolis, Ind., by the National Cinema Corporation this week has disclosed plans for a national motion picture distribution organization, with headquarters in Indianapolis.

The corporation is capitalized at $250,000 and it is understood this will be increased as the concern develops. Theodore Vonnegut and E. H. Mathews of Indianapolis are among those interested in the venture. The corporation plans to open twenty-six film exchanges in each of twenty-six strategetically located cities.

Second National Pictures will be controlled in three film sections by Pittsburgh and Canonsburg people, with Earl Forsythe, of the Imperial Film Co., Pittsburgh, at the head of the organization. Offices will be opened in Cleveland and Cincinnati in addition to the one in Pittsburgh at 414 Ferry street, and salesmen are already on the job in all three film sections.

Jack Frazier is manager of the Pittsburgh office and W. H. Donaldson will be in charge of the Cleveland office. The Cincinnati manager has not yet been chosen. T. C. Bronstetter, well-known Pittsburgh film man, will be general sales manager for the three offices.

Kwality Pictures Exchange, which is distributing Warner brothers' productions in the Northwest, is sparing neither time nor money putting over "School Days" in that territory. Harry Brin, special representative for the Seattle exchange, is making a tour of the territory visiting Spokane, Salt Lake City and Denver. Three other salesmen next week will tour Montana, Idaho, Utah, Washington and Colorado, booking "School Days" and "Why Girls Leave Home."

The American Releasing Corporation, for which W. A. Crank is local manager, has opened temporary offices at 191 Golden Gate avenue.

In the Montague Studios Golden Gate Park, San Francisco, Harry Revier is making "Mothers of Men," with a cast which includes Dorothy Valerga and Juanita Hansen.

Work on still another ambitious production will be started at the Pacific Studios before the end of February, "The Flying Dutchman," featuring Lawson Butt, the Australian star.

J. W. Jossey, special representative for the Arrow Film Corporation, is visiting states rights exchanges. Mr. Jossey was recently in Omaha.

Savini Films, Inc., of Atlanta, distributors for the Sacred Films in the South, announce closely of contract with S. A. Lynch Enterprises for the exhibition of the entire output of the Bible Narratives.

John M. Sitterly and George Witzel have resigned from the Buffalo Nu-Art sales force.

J. Charles Davis, 2nd, the enterprising Arrow publicity genius, left this week for Albany, N. Y., where "Ten Nights In a Barroom" will open on February 13 at the Strand Theatre, simultaneous with the convention of the New York State exhibitors.

"Izzy" Cobe, a well-known figure in the State rights field, in fact, one of the veterans of the business, has been engaged by M. A. Chase, manager of the Buffalo Universal office, to succeed Phil Smith as Utica representative for the company. Mr. Cobe is well-known in his new territory.

Harold B. Franklin, managing director of Shea's Hippodrome, Buffalo, is planning an elaborate prologue for "School Days." The well-known western New York exhibitor has booked the production for showing in February.

Educational Pictures Exchange is doing so much business in Western New York that it is necessary to enlarge the contract files every week. Educational is sharing space in the Nu-Art exchange, 221 Franklin street.

Ellen O'Connell, formerly with Pathe and Pioneer, has been placed in charge of the inspection department at the Buffalo Merit exchange.

According to Sydney Samson, manager of the Buffalo Grand & Warner office, there are only three towns over 5,000 in western New York that do not know "Why Girls Leave Home." Mr. Samson and his able deputy, Howard F. Brink, have helped explain the question to all the rest, as every theatre except the three has shown and booked the production. In Buffalo alone almost two dozen theatres have shown the feature.

Joe Davidson, formerly head of the Buffalo Lande office, is meeting with success at his new Cleveland post with the same company, according to word received by Dave Adler, his old friend, at the Buffalo exchange. Joe reports "Tarzan" going strong in his city.

"The Splendid Lie," Grace Davison's Latest, Is Ready

The second J. G. Pictures production, starring Grace Davison, is announced available for immediate release by the Arrow Film Corporation, the title is "The Splendid Lie," and it was written and directed by Charles T. Horan, who was also the author and director of Miss Davison's first starring vehicle, under the Arrow banner, "Love, Hate and a Woman."

It is a story of the small town girl in the big city; a misunderstood woman who, forced to earn her own living, is touched by the tongue of slander, which falsely accuses her of treading the primrose path. As a result she loses her position and being unable to endure the attendant notoriety goes to another city. Here she becomes the wife of a prosperous banker whose sister has been the unknowing cause of her difficulties. Her husband is called to take charge of the firm from which she had been dismissed and her good name is not only cleared, but she is brought to a position of prominance in the society which had formerly ostracised her.

Pacific Film to Release Two with Popular Stars

The Pacific Film Company announces that it will release two features to independent exchanges during the current month. Henry B. Walthal, supported principally by Elinor Fair, in William Leighton's Saturday Evening Post story, "The Able Minded Lady," is one feature, while the Frederick Becker production, featuring Ora Carew in "The Girl from Rocky Point," is the other. In the latter, Miss Carew is supported by an all-star cast, headed by Walt Whitman, Theodor von Eltz, Gloria Joy and others. Sample prints have already reached the New York office of Pacific, where Julius Singer is in charge.

According to John J. Hayes, executive head of the Pacific, several new productions will be started shortly, all to cast by stellar players with a wide following.

Lesser-Rosenberg's Production Units on Coast Are Increased

Contrary to the tendency on the coast of decreasing production, Irving M. Lesser and Mike Rosenberg, of Western Pictures Exploitation Company, have increased their production units turning out pictures for State rights distribution. Irving Cummings is to start work at once on "The Man from Hell's River," an adaptation from James Oliver Curwood's story, "The Coyote." This unit will be known as the Irving Cummings-Ernest Smith Productions. Up to the present Cummings has been appearing in two-reel Northwesterns.

The Irving Cummings picture is the second special being made by the Rosenberg-Lesser combination. The first is now underway. This unit was formed by Hugh B. Evans, Jr., starring Roy Stewart. H. H. Van Loan's story, will be used. The story is untitled at present. Stewart will be supported by Marjorie Daw, George Nichols and Wallace Berry. Robert Thornby will direct. Thornby directed "The Fox" for Universal.

Weil Has a Novel Lobby

Joe Weil, publicity director for Export & Import Film Corporation, which is State Righting Col. W. Delig's latest animal serial, "The Jungle Goddess," has in preparation what should make a very attractive lobby display to be used in conjunction with the showing of that episode production. He has also ordered two oil paintings, lobby cards, uprights and countless other novelties to aid the exhibitor.

"Persecution" Ready for Release

David G. Fischer, vice president and general manager of the Regal-Fischer Corporation, announced this week the completion and title of their first feature for release through the independent market. "Persecution," as was announced exclusively in this department three weeks ago, is the name selected for this spectacle.

After two months' work, Mr. Fischer finally completed "Persecution," cutting and editing this feature from twelve reels to seven, in which form it will appear. It is expected that a release date will be set for "Persecution" within 10 days.

"Persecution" has been adapted to the screen from "The Book of Esther," and it is thought that possibly more people have read this book than any other ever published. Over six million copies of the Bible have been sold within the last two years, and this fact alone will assure "Persecution" of untold publicity.

In the Independent Field

SCENE FROM NEW WARNER SERIAL, "A DANGEROUS ADVENTURE," STARRING GRACE DARMOND

Warner Brothers Change Serial Title to "A Dangerous Adventure"

The title of the Warner Brothers fifteen episode animal serial announced as "Shadows of the Jungle," starring Grace Darmond, has been changed to "A Dangerous Adventure," according to an announcement this week. The serial is being produced at the Warner west coast studios under the personal supervision of Sam Warner. A brief resume of the first seven episodes is declared to reveal the most thrilling scenes ever filmed for a serial production.

The titles of the first seven episodes are: "The Stolen Medal," "The Sacrifice," "The Lion Pit," "Brandon's Revenge," "The Attempted Rescue," "The Traitor," and "Hidden Foes." The locale of the story is laid in the African Jungles, amid wild denizens of uncivilized natives and wild animals stampede, leaving the caravan in the face of a storm that wrecks every inanimate object in its path in addition to killing one member of the party on a mysterious mission into the African wilds.

"The Sacrifice" maintains the suspense created by the first episode, and reveals scenes of the two feminine members of the first part to be thrown into the den of sacred tigers; and the timely sacrifice of a cannibal.

"The Lion Pit" contains a terrific fight between two of the principals, and the horrible fate that faces a man who has fallen into a lion's pit, with two roaring lions charging madly at him.

"Brandon's Revenge" places the heroine in a terrifying predicament perched in a tree in the jungles with a Puma ready to spring upon her. "The Attempted Rescue" contains as highlights the burning torch dance of the natives, the leap through the flames by the man destined to be burned at the stake, and his thrilling escape only to have his foot caught in a steel trap with two snarling and prowling tigers about to leap upon him.

"The Traitor" brings to light the secret chest filled with ammunition and rifles, the heroine's fight with a native, and her fall into the den of lions.

"Hidden Foes" presents a mad dash through the African swamps, in the traps of lions and tigers, the trembling of the earth, followed by an earthquake which swallows the heroine who is attacked by an enraged tiger.

Special Act for "Tarzan"

Billy McKenna, the well known vaudeville author is preparing a novel act for Elmo Lincoln, star of Weiss Brothers' "The Adventures of Tarzan," who will shortly star on a long personal appearance trip. Bert Ennis will accompany him. Louis Weiss, secretary of the Adventures of Tarzan Serial Sales Corporation, already has received a record-breaking number of requests for dates for the popular star. Mr. Ennis will direct the tour with the aid of two experienced newspapermen. A specially constructed sedan automobile will be used by Elmo Lincoln in making many of the stops. Many novel box office stunts have been conceived by Mr. Ennis. Tie-ups already have been negotiated with representative newspapers.

Backer Goes to Capital

Franklyn E. Backer of East Coast Productions, Inc., upon his return to New York from Washington, D. C., where he went late last week, promised to make "an interesting statement of importance to the independent field in general."

From the Showmen's Angle

Charley Dutkin of the Grant Theatre, Philadelphia, always has ranked as a hustler, but the stunt he pulled in connection with the showing of Weiss Brothers' "Adventures of Tarzan" attracted more than usual attention. Charley, ever anxious for maximum returns on his investment, issued membership cards to all children in his neighborhood, after organizing the Grant Tarzan Social Club. Printed directions on the card explain that the attendance at each succeeeding episode will be recorded at the bottom of the card, which is numbered from 1 to 15. If the holder attends every episode of the serial, a pass for the final episode will be given in addition to a handsome prize. The stunt, Dutkin says, is a business-getter.

New Jersey showmen are on their toes for opportune chances of grabbing newspaper space—and they are getting plenty of it, a fact that State rights must appreciates is mutually benefiting them. Take, for instance, "Ashamed of Parents." Following the run at Fox's Terminal Theatre in Newark, N. J., the conservative Sunday Call in its last issue came out with an editorial pointing out the lesson taught by this picture. The result is that the picture, which will pull on its own merit under ordinary circumstances, played to one of the biggest weeks recorded at that house. A fact which Eddie Bonns and Louis Marangella, who, by the way, edited and titled the picture, are telling the world.

Speaking of Bonns reminds us of the exploitation that heralded the coming of "School Days" at the Strand. Two weeks ago we told about Eddie having secured tie-ups on Broadway that the keenest showmen have tried for years to obtain, but in vain. Not satisfied with getting windows at candy shops, booteries, restaurants, soda fountains, haberdasheries, clothiers, etc., etc., Eddie went them all one bettr when he grabbed an undertaker's window. That was a gem. The average showman wouldn't post a window card in a crepe-hangers' window for Rockefeller's mint, but Eddie made the display so attractive that even caskets proved magnetic.

"His Nibs," we predict, will make them stand up and take notice in Ohio. There are several reasons. We'll name three. The first is that the production is first-class entertainment that any showman can cash in on, the second is the presence of "Chic" Sale, one of the best liked vaudevillians on the American stage, and the third, Phil Selznick, who is handling the Ohio distribution. Phil knows how to handle showmen's pictures and his premier trade show in Cleveland recently convinced us that he is going to make "His Nibs" turn in a heavy profit for him. Knowing Ohio, its livewire showmen and the picture we'll be bitterly disappointed if "His Nibs" doesn't top any net profit Phil has made on any picture he has handled thus far.

M. J. Winkler Leaves Warners; Will Market Independent Films

Miss M. J. Winkler has severed her connections with the Warners, with whom she has been actively identified for a number of years, and will branch out in the independent field at the head of her own company. Her plans embrace the formation of a distributing unit with headquarters in New York and production offices in Los Angeles. The company will specialize in the marketing and exploitation of a high-grade independent product.

At the present time Miss Winkler is negotiating for the distribution of a series of feature attractions. The series of "Felix" cartoon comics, animated by the Pat Sullivan Studios, formerly distributed by Paramount Pictures, has been acquired by Miss Winkler. The new series will be of greater length and will consist of twelve issues, one of which will be released each month to State Rights exchanges.

Miss Winkler is well-fortified by experience and ability to direct the sale of independent attractions to State Rights buyers in this country. She numbers among her large circle of friends practically every important indpendent exchangeman and State Rights operator in the country.

Alexander Uses Wireless Phone

A decided novelty in screen presentation was successfully tried out recently by Alexander Film Corporation in connection with the showing of "The Solitary Cyclist," fifteenth of the series of Sherlock Holmes two-reelers. Instead of the customary sub-title wireless telephones were used. The experiment was conducted in the Alexander projection room, each of the spectators being supplied with a wireless telephone receiving apparatus, while the conversational part of the picture was handled by one of the staff who viewed the picture, perfect synchronization thus being obtained. It is said that an unusually realistic effect was thus obtained.

News in Brief from Everywhere

St. Louis

Mrs. Hector M. E. Pasmezoglu, wife of the owner of the Criterion, Delmar and Congress Theatres here, and their three daughters, Ailimus, Reradue and Pericles, were severely shaken up last Friday when their automobile collided with a machine driven by William Jackson, 1936 Belt avenue, in Forest Park. Jackson was arrested.

* * *

The National Film Publicity Company here has taken charge of the storage and distribution of propaganda films for the Southwestern Division of the American Red Cross. It has one hand 175 different subjects in one, two and three-reel lengths. Nine states are served from St. Louis.

* * *

Alexander Howard's house at Alsey, Ill., has been closed because of smallpox in that community.

* * *

The Electric Theatre, Cambria, Ill., was destroyed by fire last week. A. O. Chonte, manager and owner, is organizing a company to build a handsome new theatre to replace the one burned down. He has met with a generous response from the business interests of the community.

* * *

G. S. McKean, local Fox manager, has returned from a trip to Memphis where he placed Fox features with leading theatres. He reports that conditions in the Memphis territory have shown decided improvement in recent weeks.

* * *

Eddie Dustin, former Hodkinson manager, has been taken home from the St. Louis Mullanphy Hospital. He is convalescing.

* * *

William Savage of Alton, Ill., was seen along Picture Row.

* * *

Ted Yemm of Redd, Yemm & Hayes, Duquoin, Ill., was a visitor during the week.

* * *

The Pathe organization held a big Valentine party in the exchange last Tuesday evening. Manager Harris believes in the big family theory. It gets results.

* * *

J. Holmes of the Lyric Theatre, Coulterville, Ill., was a caller at Fox headquarters.

* * *

Louis Maroni, Johnston City, Ill., came to town for some live programs.

* * *

J. L. Calvin of the Calvin Theatre, Washington, Mo., was seen at Paramount headquarters.

* * *

Charles Werner of Metro is back from a tour of Southern Illinois. He lost his cold while out of town.

J. M. Duncan, division manager, and John M. Quinn, general manager of Vitagraph, were callers. They departed Friday night for Chicago.

* * *

The first general reduction in St. Louis picture theatre admissions was announced by Hector Pasmezoglu, owner of the Delmar, Congress and Criterion theatres, this week. He has cut the adult admissions from 33 to 25 cents, including 2 cents war tax.

"We are making these reductions in the belief that the public is demanding cheaper amusements," said Pasmezogu. "It is being done in spite of the fact that we are still confronted with the same high prices for film, wages of mechanics, projectionists and musicians and everything else necessary for our business.

"We want to act in conformity with the trend in price reduction. It is possible that we may reduce our admissions still further at a later date."

Several of the smaller theatres of the city have cut their prices to 10 cents, a few playing without music. These houses are always crowded. A few weeks ago the New Gem, on Sixth near Market street, opened as a popular price house. It has been doing excellent business.

* * *

A lone highwayman armed with a revolver walked into the Majestic Theatre, in the heart of the East St. Louis retail business district, at 6:15 p. m. last Tuesday and compelled Miss Gertrude Wadley, the cashier, to hand over $150, the receipts of the day. The box office stands isolated in the center of the lobby and is entered by a door in the rear. The man fled before Miss Wadley could give an alarm.

* * *

Chief of Police Mulconnery of East St. Louis has issued strict orders against overcrowding of theatres.

* * *

Spyros Skouras, of Skouras Brothers Enterprises, is in New York on business.

* * *

Floyd Lewis, former Realart manager and president of the F. I. L. M. Club of St. Louis, is another St. Louisian in the vicinity of the Great White Way. He promises to put over a big coup while east.

* * *

Eddie Dustin, former manager for Hodkinson here, is ill at a St. Louis hospital. He has just undergone an operation but is recovering.

* * *

The Wid Gunning St. Louis office has moved into the old Realart headquarters on Olive street, just west of Grand avenue. Work is progressing on the new Fox home in the 3,300 block on Olive street.

Tom Curran, special representative for Arrow, is here.

* * *

Jerry Abrams, special representative for Joe Brandt, is in town. Joe Brandt passed through last week on his way to the West Coast.

* * *

Samuel Werner, of United Film Exchange, is in New York City.

* * *

Robert Werth, formerly with Pioneer, and Al Goettler, late road man for First National, have joined the local Metro organization.

* * *

Charles Werber, of Metro, is suffering from a very bad cold.

* * *

Barney Fegan, of the Independent Film Exchange, is recovering from a slight attack of the flu.

* * *

W. B. Taylor announces that he will re-open the Orpheum Theatre, Paducah, Ky., about February 12.

* * *

Jimmy Arnette, of West Frankforth, is looking for a new location. He recently disposed of his theatrical interests in that city.

* * *

The annual masquerade of the St. Louis Film Exchange Employes at Arcadia Dance Hall last Wednesday night was a great success. Twenty-one prizes were awarded couples with the most novel custumes.

* * *

St. Louis theatre owners are cooperating in the Woodrow Wilson Foundation Fund drive now in progress. At each performance pictures of the former president are flashed on the screen with an explanation of the purposes of the fund. Then pretty girls pass among the patrons soliciting subscriptions.

* * *

The Orpheum Theatre, Fifth street, Hannibal, Mo., opened its doors to the public Saturday, January 28. This theatre, owned by the Price Theatres, Inc., is the handsomest house in that section of Missouri. Designed by Barnett, Haynes & Barnett, noted St. Louis architects, it represents an investment of approximately $175,000. It seats 1,600 persons. Price Theatres, Inc., also controls the Star and Broadway Theatres in Hannibal. J. B. Price is president of the company. C. E. Lilly will manage the Orpheum.

* * *

The Opportunity Realty and Investment contemplates the immediate construction of a $40,000 theatre building at Clayton road and McCausland avenue. Contracts for the building have already been let. A. A. Ebert will manage the new show house. The past summer he operated the Highpointe airdome on the site of the new play house.

* * *

R. V. Bass, New York, Fox special representative, plans to spend three or four weeks in the St. Louis territory. He arrived last week.

* * *

Floyd Lewis, former St. Louis manager for Realart and president of the F. I. L. M. Club of St. Louis is said to be considering entering the independent field.

* * *

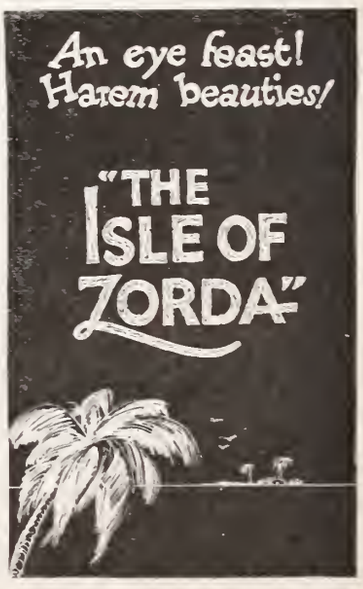
The Exhibitors Direct Service Exchange has arranged to distribute "The Victim," "The Blasphemer," "The Transgressor," "Luring Shadows," "The Burning Question" and a 2-reel picturization of the Canonization of Joan of Arc at Rome to the St. Louis territory for The Catholic Art Society. It has been reported the Exhibitors had purchased the pictures, but this was an error as the exchange will merely handle the distribution.

* * *

The aged and orphans at the Lutheran Altenheim, Lafayette avenue and Preston Place; the Jewish Orphan Home, 3117 Lafayette avenue; the Episcopal Orphans' Home, 1711 South Grand avenue; the Jewish Shelter House, Tower Grove and Cleveland avenues, and the Bethesda Old Folks' Home, Grand and Vista avenues, were guests Friday at the Lafayette Theatre, owned by the St. Louis Amusement Company. The Jefferson Avenue Business Men's Association furnished automiles for the guests. Each received a small gift.

* * *

An old-time get-together gathering of newspaper men numbering twenty was held Thursday night at Hotel Statler, with Barney Rosenthal, St. Louis Universal manager, as the host. "The Leather Pushers," the first of a series of 2-reel super-feature romances of the prize ring and the social whirl adapted from H. C. Witwer's stories, was given a private screening. Rosenthal spoke on the need for closer co-operation between the newspapers and moving pictures. Several of the newspapermen also made short talks.



Buffalo

Lodowick Jones, attorney and one time reformer, who after harassing hard working tenderloin resort keepers in the old days, finally abandoned the reform industry with the statement that "It didn't pay" and sought new fields in the East, returned to Buffalo last week. He created a sensation when he appeared at the Academy Theatre, asserted his ownership of the house and attempted to eject workmen and officials who were preparing it for its re-opening as a picture house. Jones was put out of the Academy by the police, but he returned the next morning with two attorneys and a detective in reserve. He remained in the theatre from Tuesday until Thursday, the local newspapers giving the situation much publicity the while, much to the satisfaction of Sam Carver, who is operating the house under its new picture policy. Jones' alleged ownership of the Academy property is said to date back some fifteen years, when he is said to have purchased the theatre and lost it through a technicality in the law. The Amalgamated Burlesque company of New York is the recognized owner. Finally after much excitement, Mr. Jones obtained a show cause order in federal court. At the request of Thomas Powell, the time for the answer was extended to February 21, at which time counsel for the defendant will argue that the local federal court has no jurisdiction in the case, as both the defendant and the plaintiff are not residents of this federal district. Jones, it is said, has been defeated in state courts in his contention for the recovery of the Academy. He claims Wilmington, Del., as his legal residence. In the interim, the Academy has re-opened with pictures, Mayor Schwab welcoming the audience on opening night, February 14. Mr. Carver is representing I. H. Herk of New York as manager under the new policy.

* *

While the local office of Wid Gunning, Inc., is being continued, George A. Faulkner, manager, has resigned and H. C. Bissell and "Hub" Taylor have left. Mr. Bissell has been engaged as a member of the Grand & Warner sales staff and Taylor is seeking a new connection.

* * *

A. J. Sharick, better known as just plain "Andy," who has been a member of the Select staff for several years, has decided to enter pastures new, or words to that effect, for he has accepted the secretaryship of the Chamber of Commerce in Gowanda, N. Y.

* * *

Al Beckerich, manager of the Loew State, held a newsies' party in co-operation with the Buffalo Evening News February 14. Miriam Battista, child film star, appeared in person and made a big hit with the boys, 5,000 of whom were present.

* * *

Topping both the operating cost efficiency and film rental efficiency columns during a recent week, Manager R. C. Fox of the Select exchange may well be proud of himself and his sales and office staff. Buffalo had over 1,000 marks in each column, several hundred ahead of the nearest competitor. Mr. Fox hopes to keep at the top.

* * *

Manager John Kimberly has engaged Ernest Leue to represent Vitagraph in the Rochester territory.

* * *

Ray Powers, assistant manager of the old Realart exchange, has been appointed office manager at the Paramount exchange. He spent several weeks at the home office sales school, informing himself on Paramount methods. Rey is a relative of "Pat" Powers.

* * *

Sarah Rappaport has been added to the office staff of Merit. N. I. Filkins has closed a date in several Western New York towns for the personal appearance of Grace Davison. She will be in Buffalo at the Plaza February 24 and 25. Mell R. Edwards has resigned.

* * *

Fire Chief Murphy has forbid any standing whatever in the rear of local theatres. The order is the result of complaints of citizens lodged with Mayor Schwab that there was overcrowding. Managers wish the complaints were true. Following an inspection of local theatres, Murphy declared the precautions against fire and the ease of exit are the best of any city in the country.

* * *

S. V. Phelps, representing the Exhibitors' Fund of Los Angeles, has been in Buffalo booking the Screen Weekly being put out by the company. The Grand & Warner exchange will handle the subject in this territory.

* * *

Bruce Fowler of the Elmwood this week through his "Patrons' Page" in the Elmwood program calls on audiences to suggest numbers to be played by Joseph A. Raszeja, concert organist. If the demand is great enough organ numbers will be made a special feature of the program.

* * *

In a special car, attached to the Empire express, Buffalo's delegation left for the Albany convention at 10 o'clock last Monday. In the "gang" were Allan S. Moritz, N. I. Filkins, Walter Price, Henry W. Kahn, M. A. Chase, John M. Kimberly, R. C. Fox, Fred M. Zimmerman, M. H. Markowitz, A. W. Moses, E. J. Hayes, Clayton P. Sheehan, Fred Myers, Jr., Walter Hays, E. O. Weinberg, Howard J. Smith, Harry Marsey, Bruce Fowler, Harry Green, Charlie Hayman. Judge John W. Schatt and many other gentlemen of celluloid fame.

Buffalo

Sol Myers, formerly general road manager for Max Spegel, has taken charge of the Criterion as house manager, succeeding Vincent McFaul, who was manager under the Shea regime. Mr. McFaul is now assistant to Harold B. Franklin at Shea's Hippodrome.

Harold B. Franklin lectured on "The Advance of the Motion Picture Industry" before the Westminster Club in Westminster Presbyterian Church February 2.

* * *

Fire started in the Capitol Theatre, Oswego, Monday night, January 30, the flames originating in the heating plant in the rear of the auditorium. About 500 persons were present and when sparks blew around the two registers near the stage the manager requested the audience to go out slowly. Most of the patrons did, the operator continuing to show the picture. All exists functioned properly and Fire Marshal Morrissey personally directed the emptying of the house. The fire did several thousand dollars' damage. The Capitol is the largest picture theatre in Oswego.

* * *

Clayton Sheehan, who has been ill for several weeks, is back on the job as district manager, with headquarters in Buffalo. He looks none the worse for his ill luck.

* * *

It looks as though the gang that blew the safes in the Elmwood and Victoria Theatres, Buffalo, did the job at the Lyceum in Rochester. exactly like the ones at the Buffalo houses, where the yeggs entered the theatres in broad daylight, bound and gagged workers in the houses and proceeded to "soup" the strong boxes. They are a playful lot, these boys.

* * *

Toronto picture interests are endeavoring to secure the J. Givens' site on East street in Port Colborne, where it is planned to erect a modern picture theatre.

* * *

F. J. McKenna, short subject salesman at the First National Exchange, is ill. Manager E. J. Hayes is busy these days dividing the territory with the Albany office, just opened H. L. Levvy has been assigned to the Southiern Tier under the new arrangement and George Blackmon to the northern part of the state. Miss Fannie Bernstein, formerly with Dooley exchange and Ben Fitzer, is now a member of the office staff.

* * *

Are the Irish seeking control of the motion picture industry? It looks like it. Glance at this personnel of the Hodkinson exchange: Tom Brady, Jim Daly, Tom Geraty, Jerry Farley and George Canty. Speaking of the Auld Sod!

* * *

Dave Levy, sales manager, and George Williams, salesman, employed by Niagara Pictures Corporaporation, 257 Franklin street, have been arrested, charged with grand larceny, first degree. It is alleged that films worth $2,000 were found by the police in their homes. Nine reels, the police say, were discovered in the attic of Levy's home. Niagara is the company that took over the business of the defunct Gardiner exchange. The business is being conducted by David and Levi Ruslander.

* * *

P. H. Smith, former manager of the United Artists' exchange, may be sent to San Francisco to testify at the trial of some alleged film thieves being held in connection with the big steal from the local office of the company.

* * *

"Dick" Fox, Select manager, returned from Rochester and Syracuse, with a carload of real coin of the realm last week. The exchange is conducting a drive for collections. While in the two cities, Mr. Fox explained his plan for Exhibitors' Week, which will be held March 19-26, during Lent. E. Morris has written Mr. Fox a letter complimenting him on the large number of sales put over by the local exchange during the past few weeks.

* * *

M. A. Chase, formerly manager of the Universal exchange, has been appointed eastern division manager for the same company, with headquarters in Buffalo. Frank Hopkins has been made sales manager in the Albany district.

* * *

Max Levine has closed the Abbott Theatre permanently because of poor business. Mayor Schwab has sent the local managers a letter that he has received many complaints on overcrowding of picture theatres. Exhibitors wish that it was true.

* * *

Walter Price will not join the sales staff of R-C Pictures as announced last week. The arrangement fell through.

* * *

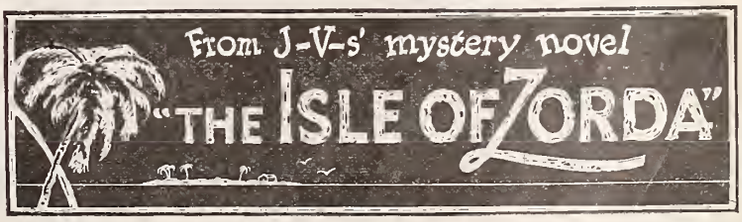
Among out-of-town exhibitors visiting Film Row last week were Henry F. Kurtz, Rochester; Mike Woods, Jamestown; E. C. Peters, Hornell, Charlie Shattuck, Hornell. The following exhibitors are reported on the sick list: Harris Lumberg, Niagara Falls; F. H. Landers, Fredonia and Bill Callahan, Rochester. Here's hoping they are all well by convention time.

* * *

It is reported in Buffalo that Nate Robbins, owner of houses in Syracuse, Utica and Watertown, has purchased two theatres in the Buffalo territory, west of Syracuse. He will not divulge the names of the properties.

* * *

John M. Sitterly and George Witzel have resigned from the Nu Art sales staff. Fred M. Zimmerman has installed a new organ in his Avondale Theatre, North Tonawanda.



Kansas City

The Fox organization here will move into its new building at Nineteenth and Wyandotte streets about March 1, according to an announcement made by J. M. White, manager of the local branch.

* * *

All of Kansas City's eight first-run theatres are charging an admission of ten cents for children at any of the performances, with the exception of the Pantages Theatre, which is still asking half-price. The Newman, Twelfth Street and Royal theatres were the last to adopt this new policy, which they did this week.

* * *

William Jacobs, formerly of Loew's Garden Theatre, has been appointed manager of Frank L. Newman's Royal Theatre in Kansas City.

* * *

C. W. Potter has taken the place as Northern Kansas representative for Vitagraph, vacated by H. L. Craig, who is now connected with Crescent.

* * *

Miss Marguerite Wolfe is a new member of the Paramount force.

* * *

Sears and Jones have purchased the Liberty and Star theatres at Nevada, Mo.

* * *

The Maurice Dubinsky interests have opened the Liberty Theatre at Sedalia, Mo. They will play feature pictures and vaudeville.

* * *

Huntsley and Sheers of the Gem Theatre at Harper Kans., have moved into their new building. The new theatre has a seating capacity of 500 and cost approximately $40,000.

* * *

N. C. Murray has been appointed manager of the Opera House at Belle Plains, Kans.

* * *

The Alamo Theatre, Kansas City, has been remodeled and redecorated. The Alamo is owned by Bob Carnie.

* * *

The lease of the Royal Theatre, Seneca, Kans., has been purchased from C. D. Stewart by William Lenz. The theatre will be remodeled and redecorated.

* * *

Fred Garwood has sold the Isis Theatre at Syracuse, Kans., to Mr. and Mrs. V. H. Goodrick, of La Junta, Colorado.

* * *

Jack Jognstone of the Isis and Mecca Theatres at August, Kans., will reopen his Isis soon, which has been closed for extensive remodeling.

* * *

Henry Goldman of the Kansas City Board of Censors, has been appointed a member of the advisory committee of the National Board of Review. Mr. Goldman succeeds L. A. Halbert of this city, who resigned because of other duties.

* * *

The Kansas City Board of Public Works has instructed the superintendent of buildings to examine every theatre in the city and if any are found defective to close them immediately. The order was prompted by the collapse of the Knickerbocker Theatre in Washington, D. C.

* * *

The local branch of Universal will move from the present offices on the second floor of the Film Building to the offices formerly occupied by Realart at 1710 Wyandotte street.

* * *

Al Kahn, general manager of Crescent-Federated, has gone to New York to attend the second annual convention of Federated Film Exchanges of America, Inc.

A recent announcement is to the effect that Joe Bloom has resigned as manager of the Kansas City branch of Wid Gunning, Inc. Mr. and Mrs. Bloom left for Modesta, Cal., where they will rest for several months. Joe Silverman, city representative for Wid Gunning, has been appointed as Mr. Bloom's successor.

* * *

Cutting of admission prices still goes on in downtown theatres. Those which have been charging 25 cents are now asking only 10 cents. The newer and better class picture theatres have kept the old charges, but have reduced the children's prices. It was announced last week that the Newman Theatre would follow the lead of the other first-run houses and charge 10 cents for children, but before this admission charge went into effect, the management of the Newman recalled their statement and announced that children's admissions would be 15 and 25 cents.

* * *

Lee Miller, after taking a vacation in California, has returned to the film business in Kansas City as booker for the Standard Film Company.

* * *

Ralph Heyman, traveling auditor for Select, is in town for two weeks.

* * *

Tom Leonard, manager of the Pioneer Film Company, of St. Louis, was a visitor last week.

* * *

E. E. Richards, of Richards and Flynn, left last week for a trip to Cuba.

* * *

Eddie Green, a well known salesman in this territory, has been assigned the Iowa section as a representative of the W. W. Hodkinson Corporation.

* * *

Harry Graham, branch manager of Pathe, who recently suffered an attack of diphtheria, is back on the job. He is looking fine despite his illness and will be in his old-time form in a short time.

* * *

The Ashland Theatre at Wellington, Kan., has been purchased by E. E. McConnell, formerly of Conway Springs, from Mrs. Gladness Hatfield, who is moving to her new farm.

* * *

Sam Harding, managing director of the Liberty and Doric Theatres, of Kansas City, is in New York.

* * *

Out-of-town visitors the past week have been: Judd and Reardon, Orpheus Theatre, Excelsior Springs, Mo.; J. Macquelier, Empress Theatre, Arma, Kan.; Mr. Millis, Auditorium Theatre, Smithville, Mo.; O. L. Dowell, Electric Theatre, Eldon, Mo.; G. P. Plotner, Princess Theatre, Scandia, Kan.; Jack Truitt, Sedalia Theatre, Sedalia, Mo.; Mr. Thompson, Opera House, Plattsburg, Mo.; M. B. Messler, Imperial Theatre, Clifton Hill, Mo.; J. S. Berryman, Golden Belt Theatre, Ellsworth, Kan., and Bert Byler, Bisman, Clinton, Mo.

* * *

The Exhibitors' Co-operative Association, a new organization here, held its first meeting February 6. Its purpose is to better film conditions. It has been announced that it will in no way conflict with either the Motion Picture Theatre Owners of Kansas or Missouri.

The following officers were elected: President, C. H. Burkey, Summit Theatre, Kansas City; first vice-president, H. A. McClure, Emporia, Kans.; second vice-president, S. E. Wilhoit, Springfield, Mo.; third vice-president, W. W. Wertenberger, St. Joseph, Mo.; fourth vice-president, J. W. Watson, Benton Theatre, Kansas City, and treasurer, R. A. Shelton, Ashland Theatre, Kansas City.

* * *

Col. William T. Yoder, Middle West division manager for Pathe, has been in Kansas City for two weeks.

* * *

L. B. Douglas, recent owner of the Empire Theatre here and former assistant manager of the local Universal exchange, is back in the distributing end of the game as new city salesman for Crescent-Federated.

* * *

H. H. Murdock, representative for Metro, won the prize of $50 for the best showing during Metro Week in this territory.

* * *

Elmer Case, of Poire & Case, has sold his interest in the Star Theatre at Yates Center, Kans., to Mr. Poire.

* * *

C. E. Liggett of the Liggett Theatre at Rosalia, Kans., has bought the Opera House at Leon, Kans., from E. J. Boland. Mr. Liggett's new house will run under the policy of the best feature attractions.

* * *

L. W. Hunt, formerly of Breckenridge, Mo., has purchased an interest in the Snappy Theatre at Marcelline, Mo.

* * *

D. M. Hale, manager of the Opera House, Dexter, Kans., has recently purchased new equipment and has reopened the theatre.

* * *

The Princess Theatre at Cedar Vale, Kans., has reopened.

* * *

H. Wiener has sold the Electric Theatre at Annapolis, Kans., to Gale May. The house has been remodeled and redecorated.

* * *

Parker Edwards has purchased the Cozy Theatre at Lyons, Kans., from Berryman Brothers.

* * *

Out-of-town visitors last week were: Charlie Barron, Kansas Theatre, Wichita; S. A. Davidson of the Princess Theatre at Neodesha, Kans.; Oscar Zimmerman, Winfield, Kans.; W. D. Fite, Wichita, Kans.; Lee Gunnison of the Royal Theatre, Atchison, Kans.; R. B. Wayland of the Princess Theatre at New Franklin, Mo., and Harry McClure of the Strand Theatre at Emporia, Kans.

Louisville

The Majestic Amusement Company has announced a number of high grade Fox and Paramount productions to be shown in the Majestic Theatre, but is sticking to popular prices of 30 cents at night performances. For some weeks the house was operated on a 50-cent-per-seat basis, but the number of shows was reduced and it did not increase box office receipts. The Rialto, operated by the same interests, is doing a very fair business.

In fact general reports show that the very mild winter is making for good business generally in this vicinity. The Walnut, Alamo, Kentucky and National, representing the downtown houses showing pictures, of the better grades, are all doing a nice business, while the smaller theatres and suburban houses are not kicking to any extent. Some houses in working districts have not been over busy, due to slack industrial conditions.

* * *

The influenza epidemic has resulted in an agreement between the Street Car Company and Health Department whereby street cars will operate with open windows, and give their patrons plenty of air. The theatres have been asked to co-operate and are now showing slides. In fact they were almost threatened, when Dr. Ellis Owen stated that unless they co-operated they might be forced to close.

* * *

Louis F. Steurle, exhibitor and attorney of Louisville, was elected a director of the Lincoln Savings Bank & Trust Company at the recent annual meeting.

* * *

At Lexington the safe at the Strand Theatre was cracked and its contents cleaned out, on February 3. In the same night an even half dozen safes were opened, but in no event were the loses very heavy.

* * *

The Kentucky Court of Appeals recently decided a long time argument, when it ordered the Kozy Theatre Company, Paducah to turn over the Kentucky Theatre to John G. Rehkopf. This closes about two years of litigation.

Meet your every need

PATHE' PLAYLETS

FIFTEEN FEATURES
RE-EDITED TO THREE REELS

Your answer in dollars

Electrify your box office!

Book, play and exploit the three-reel Pathe Playlets!

Big stars, big directors, big authors, big stage successes, compact climaxes, punchful drama, sheer action.

Book the fifteen to *save* money!

Book them to *make* money!

Book them as *the best buy* in motion pictures today!

PATHE' PLAYLETS

FIFTEEN FEATURES
RE-EDITED TO THREE REELS

Pittsburgh

Alex Weissman is the new manager of the Pittsburgh branch of Wid Gunning, Inc., succeeding Charles Schwerin, who resigned. Mr. Weissman comes here from the Gunning branch at Boston, Mass.

* * *

The Strand Theatre at Curwensville, Pa., owned by Mr. Thompson was opened February 13th. The house is modern in every respect, and seats 600.

* * *

Silverman Brothers, well-known exhibitors of Altoona, Pa., have taken over the Wind-a-Meer Theatre at East Cleveland, Ohio. Simon Silverman will have charge of the house.

* * *

Robert G. Gauding, son of Henry W. Gauding of the Lincoln Theatre, Mt. Washington, Pittsburgh, is dead as the result of having been accidentally shot.

* * *

Harry Wimsatt, well-known in Pittsburgh film circles is a new addition to the sales force of the local United Artists branch.

* * *

Henry Fischer, salesman for the local Select exchange, dropped dead from heart failure at Rochester, Pa., recently. He was aged 51 years.

* * *

T. I. Cressly has spent $4,000 in remodelling his Dreamland Theatre at Glen Campbell, Pa.

* * *

Jake Dinsmore, of the Grand and Majestic Theatres, Patton, Pa., has taken over the Nixon Theatre, Carrolltown, from Mr. Schrode.

* * *

Daniel Collier, of the Grand Theatre at Turtle Creek, Pa., is mourning the loss of his wife, who died January 30th.

* * *

Hereafter the Columbia Theatre at Turtle Creek, Pa., will be known as the Keystone.

* * *

"Influenza" is hard at work in the local Universal office. A good portion of the employees have already been laid up in their homes with this malady. None have been seriously ill, however.

* * *

Pete Alderman, general manager for the Mark Brower chain of theatres, was painfully bruised when knocked down by a taxi recently.

* * *

Max Shulgold, formerly on the road for Goldwyn, is now officiating in a similar capacity with the Wid Gunning organization.

* * *

Saul Meltzer, of the Select road force is again at work, after a tussle with La Grippe.

* * *

On February 1st, Manager Harry E. Reiff of the Hodkinson exchange, celebrated the anniversary of his second birthday with that organization.

* * *

Mrs. Tearpot, wife of the manager of the Treveskyn Theatre at Treveskyn, Pa., is dead.

* * *

One of those famous Universal parties was pulled off in the Pittsburgh Exchange offices, January 27. Marie Prevost's "Don't Get Personal" was screened, and other amusements consisted of games, dancing and eats. About seventy-five were present, which included employes, their families and friends. A few outsiders present included: Major Wolf, of the U. S. Army, and wife; Lucille Rex, of the Billboard; William Walker, treasurer of the Gayety Theatre, and his mother; P. A. Mansfield, of the Press.

* * *

Fielding K. O'Kelly, who was for twelve years manager of the Lyric at Uniontown, has been made manager of the Liberty at Masontown, Pa.

* * *

The new Capitol Theatre at Charleston, W. Va., will not permit advertising slides to be shown on the screen.

* * *

C. W. Anthony, salesman for the Pittsburgh Vitagraph Exchange, and owner of the Paramount Theatre at Claysville, Pa., suffered a $22,000 loss when fire wiped out his home, theatre and other buildings owned by him in that town, a few days ago.

* * *

W. M. Leckemby has taken over the Palace at Hyndman, Pa., from Mrs. Sheirer.

* * *

Chris Wagner, movie magnate, of Connellsville, Pa., has gone forth with his wife, child and mother, on a ten weeks' automobile tour to Florida, and then will head West as far as Texas.

* * *

Several employes of the Pittsburgh Universal Exchange were victims of light "flu" attacks recently, but all are again hale and hearty and hard at work.

* * *

Nat Barach, Pittsburgh manager for Goldwyn, is back at his desk full of renewed pep, after attending the convention of Goldwyn branch managers at Chicago.

* * *

H. D. Nixon is now associated with the Associated Exhibitors here in the capacity of salesman.

A new feature at the East Liberty Cameraphone is the rendition of organ selections during the short intermission between performances. J. Harold Weisel is the officiating organist.

* * *

The Delton Theatre, Dormont, Pa., is handicapped somewhat by quarantine regulations which prohibit children under 16 years of age from attending the theatre, owing to an epidemic of scarlet fever. Manager Alderdice says it hurts.

Washington State

G. G. Maxey, of the local First National, has just returned from Butte, Montana, where he established a sub-branch of the Seattle office which will take care of all Montana exchanges. Mr. Maxey reports all exhibitors throughout Eastern Washington and Montana very optimistic, with conditions particularly bright in Butte, where the mines have reopened.

* * *

W. W. Hodkinson is on the Coast and will be in Seattle by the fifteenth. This is his first visit to the Seattle office, which was established three months ago with Ralph Pielow as manager. John P. Meehan, western district manager, will accompany Mr. Hodkinson.

* * *

The Francis Coe School has installed a complete equipment of graphoscopes, screen and portable booth. "The Land of Opportunity" will be shown extensively throughout the Seattle schools having equipment, in connection with the Lincoln Day programs. Mr. Brady of Graphoscope has shipped "Land of Opportunity" and two geographics on the Philippines and Spain, to Portland, for a month's circulation among the public schools of Portland.

* * *

Fred Sliter, field representative for First National, is in Seattle this week.

* * *

The Roy Gardner films were barred from the local Pantages Theatre. Mrs. Gardner was permitted to give a two-minute talk at each performance. An unsuccessful effort was made to disbar the act entirely.

* * *

Effective March 12, the Palace Hip Theatre will run one-a-week pictures, instead of the bi-weekly change.

* * *

T. E. Tuefel and F. A. Bernardo, special representatives for Pathe, have returned from Eastern Washington, where they report the three-reel Pathe Playlets are going strong.

* * *

H. W. West, sales manager for Famous Players, has gone to a convention in Chicago for the exploitation of "Mistress of the World." Mr. West will have full charge of its sale upon his return. G. F. Endert, manager of the local Famous Players, is in Spokane on business.

* * *

The New Liberty Theatre will open in Butte as a second run house in the near future. Plans are being discussed for redecorating and remodeling.

* * *

The Liberty Theatre at Cheney, Wash., has been taken over by William Card.

* * *

The Casino Theatre at The Dalles has been sold to W. T. Styles, who also owns the Grand. This makes The Dalles a one-man town. Thomas M. Hawkins was the former owner.

* * *

W. C. Banford, manager of the local Goldwyn office, is back from a recent convention in Chicago.

* * *

Mr. George Jackson of Vitagraph, is in Portland this week.

* * *

A. H. Huot, manager of the local Arrow office, is in Portland in the interests of "The Girl from Porcupine," the second Curwood release.

Detroit

United Artists Corporation is now comfortably located in the quarters in the Film Building formerly occupied by Realart.

* * *

Tom Ealand, former manager of the C. H. Miles theatres, is now special representative in Michigan for United Artists and has enjoyed an excellent lot of business during his first month.

* * *

Robert Peltier, of the Bijou Theatre, Mt. Clemens, has taken over the New Macomb Theatre in that city and will continue it with a picture policy. He may decide to close the Bijou for a few months during the cold weather and divert all his attractions into the New Macomb.

* * *

The New Tuxedo Theatre, seating 1,800, recently leased to Bert Williams, is enjoying improved business.

* * *

A number of the Detroit film men are wearing gold watches, having won recent exchange contests. Art Elliott received one from Doris May for having secured the most contracts on her pictures; John Ryder has one for having led the Detroit salesmen during Paramount Week, and John H. Young, Vitagraph manager, also has one for having led the entire country in sales during a recent contest.

* * *

The many Michigan frends of Jules Levy, formerly Universal salesman in Detroit, and recently manager of the Universal Exchange in Washington, D. C., will be glad of his well-deserved promotion, he having been promoted to district manager with supervision over Philadelphia, Washington, Charlotte and the South for the Universal.

* * *

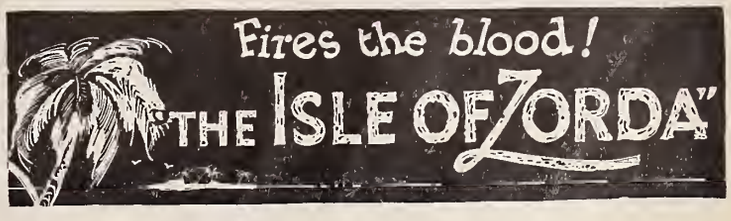
For the first time in the history of the Madison Theatre, a picture has played a return engagement there. This is a strictly first-run theatre with an admission of 50 cents top. The picture is "Molly O," with Mabel Normand. The business was so big the first week that Mr. Kunsky wanted to keep it on for another week but could not owing to another picture being booked, so he brought it back for a week later. Business was very bad the second week.

* * *

Ben Cohen, of the Colonial Theatre, and Jacob Schreiber, of the Blackstone Theatre, are sojourning in Cuba an Florida for a few months.

* * *

The DeLuxe Theatre, which played vaudeville during January, is back to its former policy of pictures exclusively. This is a John H. Kunsky theatre.



Selling the Picture to the Public

By EPES WINTHROP SARGENT

John W. Lunger, New Jersey Hustler Keeps Patrons by Springing Stunts

ABOUT the best asset a manager can have is a personality, and John W. Lunger, who manages the Opera House, Washington, N. J., has that to the last degree, according to a Paramount exploiteer. He fairly oozes stunts, and keeps his town jazzed up.

About his best stunt was advertising "The Woman God Forgot" as "the worst picture ever made." According to him it was so bad that he did not want people to pay for it, so he let them in free and they paid as they left, if they felt like it.

He was not quite certain whether or not his patrons were going to like the old-timer. Either they were going to like it or they were going to dislike it very much. He could not tell which.

They came in out of curiosity. They liked the picture, and it made more money than it would have done had a straight admission been charged and the picture advertised as good. People even stopped to argue with Mr. Lunger about it, and persuaded themselves and those about that it was even better than it really was.

When he played "Forbidden Fruit" he advertised a free taxi service. The town has only two public cabs. He booked these for the night at $1.50 each, and they brought in $12.50, showing a profit of $7.50. This was not much, but a lot of others who phoned for the cabs only to be told they had spoken too late, went in spite of the bad walking. They had their minds all made up to go, so they went in spite of the mud. It had been told in the announcement that the first come would be first served.

Any society or church organization desirous of raising money can work on shares with Mr. Lunger any Monday night. He first takes out the film rental and then splits 50-50. Sometimes he makes a neat profit, always he breaks even and he gets in a lot of people who could not come on a straight amusement appeal. They come "for charity" and eventually get the habit. The Presbyterian Church brought in 1009 admissions.

For "Heliotrope" he hooked the Colgate company for about $50 worth of sample bottles of heliotrope toilet water. For another picture he announced that he would sing. He came on, said he was bashful, and turned out the lights. No one thought he had it in him, and the applause was tremendous. Before the hand-clapping had died out he reached into the wings and brought out a local soloist who had really done the singing.

Around Christmas he had a benefit. Paramount supplied "Straight Is the Way" and he took in $475 and four tons of food, to be given to local poor.

He is at it all the time and keeps his patrons right on their toes. He has been in the same 3,700 town for nineteen years and has not yelped about bad business yet.

Lindlar Lobbies for "Mistress of the World"

The newest Lindlar lobby comes in four parts because the release, The Mistress of the World, is to be shown in four instalments. These come one after another, and to emphasize this fact and also to locate the story, four sections are used.

On the first instalment only the right hand section is mapped, showing the start from Copenhagen, the route across the Atlantic, through the Panama Canal to China and Thibet. The second panel carries "Next week we will go," the third "and then" and the last "Our Journey's End," a question mark is also painted on the three unoccupied spaces.

You cannot see it, because the art department made it very small, but there is a steamer just starting from Copenhagen. The box office is done into a Chinese pagoda, and lettered with the title of the first section, (don't call it an "episode"). Chinese decorations are pendent from the arch, and the posters on the side are done in Chinese characters with the explanation "Meaning Mistress of the World."

The second display carries the travelers across part of Africa, and a pair of horses shows the means of locomotion. In the lobby the box office is changed by the addition of a grass hut and a kettle for cannibalistic feasts. The kettle is not essential. The grass thatch is too easy to overlook. Use that.

In the third display the map is extended to the west coast of Africa and the pedestrians indicate that the adventurers are hoofing it, while the last section gives the return to Copenhagen, and here the essential is a wireless telegraph set, borrowed from some amateur or dealer.

We have it on the best authority that the bird on the banner is the Dove of Peace. It may not look the part, but it really and truly is a dove.

These Ticket Prizes Won Over the Schools

Getting both the day and Sunday schools interested in Little Lord Fauntleroy was the stunt that brought a 200 per cent. increase in business for the Strand Theatre, Salisbury, N. C.

Alex P. Robert had 50 copies of the synopsis struck off on the mimeograph and these were distributed to the public school teachers by the Superintendent of Schools. Each class was required to rewrite the synopsis as its English lesson for the day, and a ticket prize was given by each teacher for the best composition.

That meant one ticket to each class, but a number of classes came down in a body with their tecaher in command, and all but one of the kids paid admission.

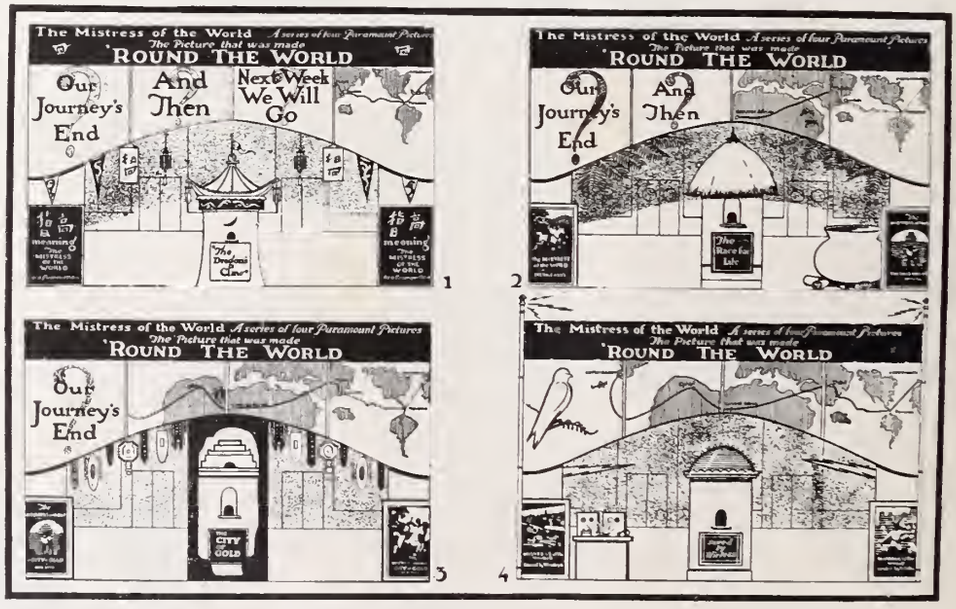
This pleased the school board so well that the Superintendent wrote a note of thanks to Mr. Robert for interesting the pupils in the right sort of play, and offered his co-operation at any future time.

To back this up a few Sunday school teachers were induced to entertain their classes, and those who were not approached had to bring their charges or lose favor.

The picture played to three times the ordinary business at an extra cost of only $5 and some passes. The money was for an open book with a cutout on one side and selling talk on the other, which was used in place of banner over the house front.

Making Them Read

Misspelled words on the billboards for the Jensen & Von Herberg houses in Seattle are one of J. W. Sayres' ways of making them read what is told on the boards. Prizes are given each week for the first reports on the errors and the prize-chasers now follow the bill posters around.



THIS LATEST LINDLAR LOBBY RUNS FOR FOUR WEEKS

It is designed to show the progression of the story in the four-part release, "The Mistress of the World." The box office decoration is changed to further emphasize the fact that this story is in four parts

Selling the Picture to the Public

San Francisco Tied to a Wid Gunning Title

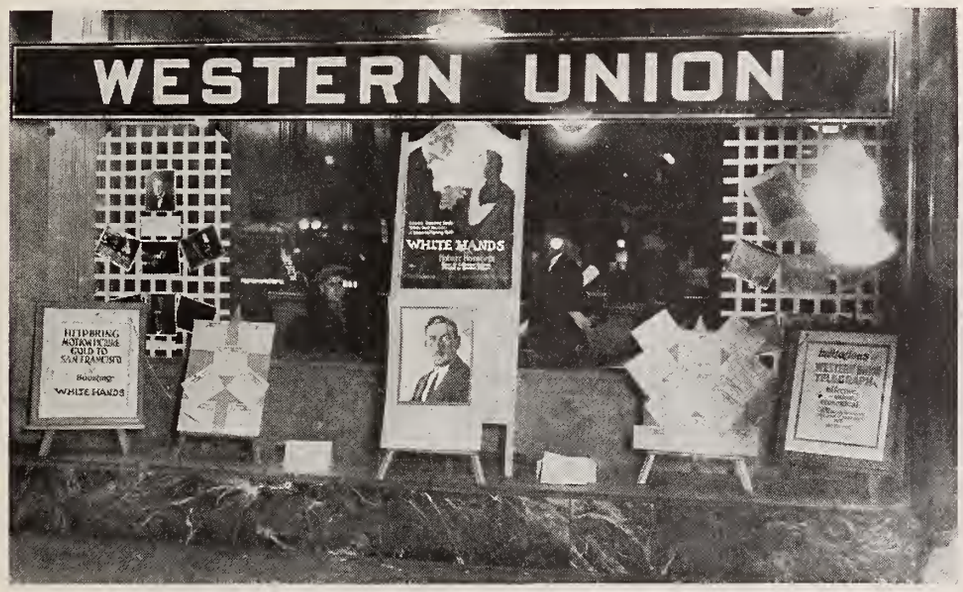
Because "White Hands," in which Hobart Bosworth is starred, was made in San Francisco, the Granada, a Roth & Partington house, was given the first showing, and Nick Ayer had no trouble at all in getting the town boosters solidly behind the production.

THE DRUG STORE WINDOW

The stores contributed windows displays and the Western Union, which had had a taste of hooking up with "The Old Nest," gave the same window to "White Hands," with reproductions of telegrams sent to various prominent persons telling them of the premier of the picture "made in San Francisco." The card on the left reads "Help bring Motion Picture Gold to San Francisco by Boosting 'White Hands'". Stills are shown in the background, and the telegrams are on two easels between the cards and the large panel in the center. The right hand card explains that the display of wires are invitations sent by Western Union to officials to see "White Hands."

A drug store was tied to soaps and lotions with a card telling that "there is nothing like clean White Hands for milady," and a dozen stills were set into the display. A sporting goods store played up stills showing Bosworth and Al Kaufman, an ex-prize fighter, training for some of the scenes in the play. These are only samples of what was done, for most of the stores in the central business district at least let in cards.

Many managers will spend a hundred dollars on exploitation who do not realize that another ten dollars worth of ushers would sell more seats.



HOOKING THE WESTERN UNION TO "WHITE HANDS"

The world premier of the Wid Gunning release with Hobart Bosworth was made at the Granada, San Francisco, because the picture had been made there, and the Boost San Francisco movement got solidly behind the picture for a turnaway

Hyman's Novelties at the Mark Strand

Having had a patriotic overture for Lincoln's Birthday, Edward L. Hyman has avoided repetition for the Washington anniversary by playing a straight overture and making the Washington number a collection of colonial songs in an appropriate setting, so the program at the Mark Strand, Brooklyn, for next week will be opened with the overture to "The Barber of Seville," played straight. The lighting will include a lemon flood from the booth, blue stage lights, amber strips and the house one-half each red and blue.

EDW. L. HYMAN

The second number is Rubinstein's "Waltz Caprice," danced by a soloist behind a white screen, giving a silhouette effect. This idea has been worked before and to such good effect that it is being repeated. A "Bill and Bob" adventure comes next, separated from the Topical Review by Arthur's "A Rose, a Kiss and You," sung as a concert number.

The sixth item is the colonial number already referred to. This shows a colonial drawing room, with a moonlit exterior showing through French windows. A mixed quartet will be dressed in colonial costumes and the selections will be Clay's "I'll Sing Thee a Song of Araby," for tenor; Stout's Lullaby, for contralto; Pinsuti's "I Fear No Foe," for baritone, and "Drink to Me Only With Thine Eyes," for the quartet, with a dancing interlude. The lighting will be blue and amber, with a shaft of white moonlight through the window. Hope Hampton in "Star Dust" will be the feature, with Larry Semon in "The Show" for the closing number. Stebbins' "Where Dusk Gathers Deep" will be the postlude.

Switched the Contest

Getting hold of new contest ideas is growing to be something of a task, but the Majestic Theatre, Jackson, Mich., found something nearly new for "Over the Hill."

It tied twenty-four merchants to a hoop-up double truck of 28 spaces and took the remaining four spaces for the stanzas of the poem on which the Fox production is based. These were scattered.

The idea was to cut out these four sections, make them into a booklet, decorate it as desired and submit it for judgment. Both cash and ticket prizes were offered for the most attractive books. Some 2,500 entries were received, and many were so artistic that their display made wonderful window work. In most instances the decorations were confined to the cover, but numerous books had each page illuminated with colored sketches.

Split with Classes

In a stunt of this sort it would be advisable to have several classes, by age, or the children will fear the rivalry of their elders. The number of entries indicates the interest the contest aroused and suggests the value to others. A synopsis or other material may be substituted where a poem is not available for use. The main idea is to give them something to mount and decorate.

Lobby Studio Again

The Olympia Theatre, New Haven, used the painter-in-the-lobby stunt to put over John Barrymore in First National's "The Lotus Eater." It's old stuff in some towns, but it always works.

The lobby was cleared, the painter put to work where everyone could see, and he did not work in a hurry, either, for the stunt was planned to stretch. When he was through the completed sections were put over the entrance, and almost everyone in town took a personal interest in the job because they had helped boss it.

The complete painting showed a South Sea shore with a blimp on one side. The title was painted in between the island and the blimp.

If you work this stunt, cut the design into such small sections that they cannot tell until it is done just what the painter is working on, and it will add to the pull of the idea

Selling the Picture to the Public

HOW THE CROWN THEATRE, MOBILE, DRESSED CALIGARI

Ten dollars' worth of paper, ingeniously used, added a third day to the run of the Goldwyn importation. The best stunt was mounting some figures as cutouts and illumination from behind to obtain a silhouette effect

This Window Told What No Man Knows

Borrowing a furniture store window, Phil Gersdorf, who is now located at the Rialto Theatre, Macon, set the window as a bedroom and at the dressing table placed a wax woman, decidedly en negligee, spreading the table with all of the cosmetic aids he could borrow from a drug store. The only advertisement was a card lettered with the title of the picture, "What No Man Knows," and the sly humor put over the sale better and more quickly than a more elaborate argument could have done.

Another good shot was an open letter to a local trial judge, inviting him to come and bring his friends to get some facts about the peculiarities of a woman's might which help him in his work on the bench.

Cost Ten Dollars Earned Much More

The cut-up puzzle has scored again, this time for the Rivoli Theatre, La Crosse. A 11x14 still of "Experience" was painted up to read:

Rivoli
Three days, starting Jan. 25
"EXPERIENCE"
with
Richard Barthelmess
A Paramount Picture
La Crosse Tribune Puzzle Contest

This was cut up, jig saw fashion, pasted on an oblong card and taken over to the Tribune with ten dollars and five pairs of seats. The newspaper had the cut made and conducted the contest with five cash and five ticket prizes.

It yielded a lot of advertising for the ten spot, but then it helped the newspaper's circulation, so honors were even.

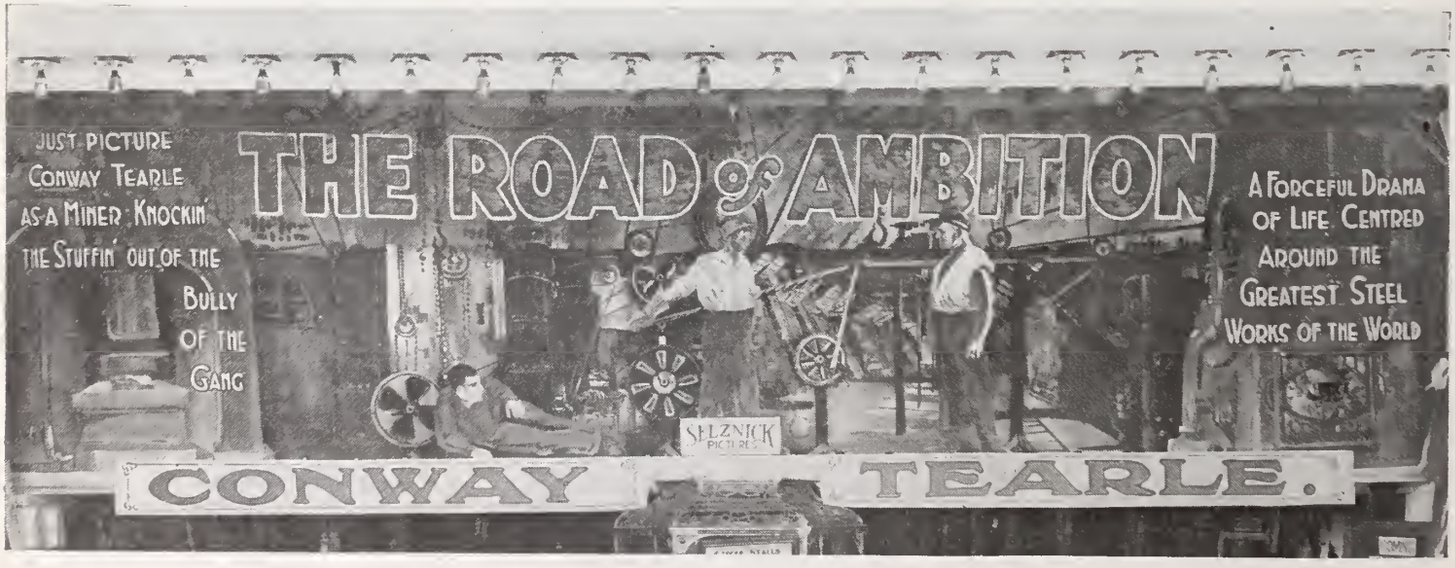
An Animated Display Captured Melbourne

Hoyt's Theatre, Bourke street, Melbourne, is one of the livest exploiteers in Australasia, and we show on this page a typical display from that house on the Selznick production, The Road of Ambition.

A scene in the steel mill was selected for the setting, and elaborately animated. The wheels of the machines in the foreground revolve, the trip hammer to the left works with a metallic clank that can be heard two blocks from the theatre and the men sway toward each other as though about to begin the fist fight suggested by the line "Just picture Conway Tearle knockin' the stuffin' out of the bully of the gang!" A chiffon and light device shows a roaring fire under the boilers, and balances the hammer on the other side.

And this is not an isolated instance of Hoyt activities. The frame is one especially devised for constructing animated displays and forms the foundation of many lobby appeals, though we imagine that few are more pretentious than this elaborate attractor.

It would be interesting to obtain a description of the back of this frame.


JUST PICTURE CONWAY TEARLE AS A MINER KNOCKIN' THE STUFFIN' OUT OF THE BULLY OF THE GANG
THE ROAD of AMBITION
A FORCEFUL DRAMA OF LIFE CENTRED AROUND THE GREATEST STEEL WORKS OF THE WORLD
SELZNICK PICTURES
CONWAY TEARLE.

AN ANIMATED LOBBY STRIP FROM AUSTRALIA ON SELZNICK'S "THE ROAD OF AMBITION"

This comes from Hoyt's Theatre, Melbourne, and is the most pretentious display yet received from the Antipodes. This is built on a frame designed for just such effects, and motion is given to the men and machinery, with the trip-hammer giving out a clink that can be heard for several blocks and the furnace belching real chiffon fire from the door

Selling the Picture to the Public

Stunt Can Be Worked on Paper or Crockery

Paul Mooney, of the Louis B. Mayer Co., has evolved a two-way stunt for "The Song of Life." Either way it is a winner, and it can also be made to hook up with furnishing stores on dishwashing machines all the way from the tin dishpan to the electrical devices

MOONEY'S PATENT PLATE

It can be printed on paper pie plates and used for distribution or painted on real chinaware and set into windows. In any event it will hit about eighty percent of the feminine patrons just about right, and the women will be certain that the men see the picture, too. Get them and you get all the family. Father may sneak off alone to look at a picture which suggests that it just got by the censors, but when Mother gets an idea that a picure will help her better half, she takes the entire family.

To save you trouble, the text reads: "Every woman just hates dish washing. That's why every woman who sees this picture will hiss in every other woman's ear—'Go and see that movie about the wife who revolted.' A drama of eternal dishes, of mystery and strife. Of woman's discontent and love—and that's The Song of Life."

We think that, as a poet, Mooney is a fine advertising agent, but as he sapiently adds on the plate: "It will get the money."

Essay Contest Helped

"Why is The Conquering Power a great picture?" was the essay stunt sponsored by the Courier-Journal when the Metro picture played at the Riato.

This was a pretty raw appeal in a way, but the paper explained that the question was put "to encourage expression of thought regarding the best films, and the offer of cash prizes is not made with a view to advertising advantage."

Possibly not, but it certainly brought wonderful results on an investment of $25, for it virtually gave the picture the strong editorial endorsement of one of the most influential papers in the state.

Twenty thousand throwaways, distributed by the ushers in the mornings before the house opened, supplemented the wide publicity the newspaper gave the contest.

It was an unusual accomplishment for which the Rialto is to be congratulated.

The Howard Theatre Doubles Its Cutouts

Several times recently we have shown how the Howard Theatre, Atlanta, the chief house of Southern Enterprises, uses lobby displays in the foyer a week in advance of the showing, but nothing has worked better than this display for Mae Murray in the Metro production, "Peacock Alley," which, by the way, was accorded an unusually favorable reception in this house.

In the foyer the previous week the huge vase cutout, with the small figure of the dancer, confronted all patrons as they entered. The following week this, with a companion cutout, were placed either sides of the lobby. These latter vases appear to be smaller, but this is due to the fact that in the lobby they are placed on a slant and are foreshortened.

In addition the lobby carried two cutouts of the dancer, barely discernible in the picture, and a peacock with a spread tail over the box office. On the top row of feathers was lettered "Peacock Alley" and on the next the name of the star. There is such a riot of coloring that the letters can be picked up only with a glass.

Book Design Used for Window Work

A cardboard book, seven feet high, with a red cover and gilt lettering was used as a window display for the First National production of "Star Dust," Fanny Hurst's most sensation story, by the Rivoli Theatre, Portland, Oregon.

THE SEVEN FOOT BOOK

The front is cut out in the shape of a star and backed with one of the lithographs. It would be effective to recess this and light from the back of the book with three or four small globes, or possibly a set of various colors working on a flasher, but the seven foot book alone will gain plenty of attention for the talked about production.

Ibanez vs. Jazz

When the opposition house in Gadsden, Ala., put in The Four Horsemen, A. L. Snell, of the Imperial, hired a jazz band composed of college boys, putting them on for the night show. Then he moved Harold Lloyd in "Never Weaken" above the feature and played to better than usual business instead of taking a loss. The boys were making their jazz band a side line and the six piece orchestra did not cost much.

HOW THE HOWARD THEATRE, ATLANTA, MAKES DOUBLE USE OF "PEACOCK ALLEY" MATERIAL

Several pictures recently have shown how the show house of Southern Enterprises doubled up the material. On the left is a vase which confronted every entering patron the week before the showing of this Mae Murray Metro. On the right is seen the same ornament, with another, in the lobby. Star and title are lettered on the peacock's tail over the box office, but the camera does not show it clearly

Selling the Picture to the Public

DON'T SAY YOU CAN'T EXPLOIT WHEN THIS HOUSE CAN!
The Nelson Theatre, Fairmount, W. Va., is not able to spend a lot on exploitation, but it gets exploitation just the same because it knows that this is the only way to get all the money that a big production can pay a manager

Small Town House Gets Pretentious Lobby Show

Because the Nelson Theatre, Huntington, W. Va., is a small house which cannot afford the money for big exploitation, the management does not lie down on the job. It manages to do it, anyway.

This built up display for "Over the Hill" is home-made, with cutouts from the sheets for figure work because the artist felt it would be better to get good drawing than good perspective. He was not trying to produce a work of art, but to sell a picture, and he did that to the limit. Details are lacking as to the cost, but it is evident that not much money was spent to get a wonderful result.

Department Store Sales Helped by Theodora

Frank Leonard, the Goldwyn exploiter in Buffalo, was drafted to help the Colonial Theatre, Utica, put over the Theodora production, and he helped a lot.

One of the first things he did was to offer two tickets to the girl in each department of a large store who grossed the highest sales. That gave him a chance to splash Theodora all over the place, inside and out, there were cards in the windows, on the doors, on the counters and on the store delivery trucks. About fifty counter cards alone were used. It really brought larger than usual sales, for the papers commented upon the contest and people came out of curiosity and remained to purchase.

Other trucks and a stage line were also bannered, and a pair of seats were offered to anyone bringing in an overcoat. These were later given to the poor. Three of them might have been used to advantage on the Roman citizens who posed on the ballyhoo float with the well wrapped up Empress and her better half.

The telephone call stunt was worked for two days and throwaways in both English and Italian were widely used.

For the Sunday opening the picture was shown in two houses, which helped to increase the word of mouth advertising.

A Student Pre-view

The Fox exchanges are liberal in their art specials, and this enabled the Sigma theatre, Lima, Ohio, to work something new in previews.

Instead of the usual crowd of critics and censors, the pre-view was given the day before the opening to the students in the public schools, a special ten cent ticket being arranged. As several classes were studying the works of Mark Twain at the time, it was easy to interest the principals and to arrange for the attendance of entire classes.

The result was a horde of enthusiastic pluggers who gave the most valuable word-of-mouth advertising.

Have You a P. T. A.?

MAKING ROMAN BOLSHEVISTS A HIT IN UTICA
This was one of the ballyhoos for Theodora, at the Colonial Theatre; and the king had it all over the lower classes when it came to clothes. No wonder Rome fell when they did not give the masses a chance at nice, warm overcoats!

Won Advance Editorial for Theodora Showing

A real achievement was a recent stunt of Fred J. Dolle, of the Alamo Theatre, Louisville.

In advance of the showing of "Theodora," the Times editorially commented upon the coming of the picture and expressed the hope that "it will be accorded the encouragement that will bring emulation," adding that "the best way to dispose of the cheap, the tawdy, the unclean in films is to show appreciation of what is fine and big and beautiful."

For real effect that was worth a full page advertisement on the Goldwyn production, and it cost only effort and diplomacy. Mr. Dolle sold the editor on the idea and received for nothing something he could not purchase.

Peddled in Style

Thomas G. Coleman, of the Strand Theatre, Memphis, put out the money heralds for "Get Rick Quick Wallingford" by dressing his bill peddler in evening clothes, with silk hat and everything.

This man would dash into an office, hand out his bills and rush out again as though his time were worth a million a minute, and he left the recipients of the bills reading them in a receptive frame of mind. It was a personal message from Wallingford.

Mr. Coleman also used the town's letter stunt very successfully, selling business men on the idea of sending their clerks to see the apostle of hustle. It worked as well as it did in Birmingham, and made talk in the offices and stores that brought in more than the salesmen.

"The Son of Wallingford" had played in just before and if Mr. Coleman had it to do all over again he would work harder to tell them this was different.

If the other picture has already played your town, the way to word will be "You have seen 'The Son of Wallingford.' Now see 'Get Rich Quick Wallingford,' by the same author but a smarter story." You can use the same line whether you have the Vitagraph or the Paramount.

Selling the Picture to the Public

Two Part Ballyhoo for "A Connecticut Yankee"

Getting away from the motorcycle knights, the American Theatre, Paterson, used two mounted men to ballyhoo "A Connecticut Yankee" when it played that attraction.

Both men were mounted, the horses being blanketed. One was in correct armor and carried a lance and shield. The other was dressed as "Sir Boss" with a laced coat and a plume in his modern silk hat. He wore trousers, too, of course, but they halted above the knees to show his b.v.d.'s and his socks.

They did not ride together, but would meet each other coming down the street, engage in an altercation and joust, one using his lance and the other the staff he carried. Then they would ride off in opposite directions only to reappear a few blocks away along the main streets.

The little comedy fight did even more to put over the play than the ballyhoo, for it held the attention of the crowd and also conveyed some idea of the humor of the play.

To boom "The Queen of Sheba," the same management contributed a real honest-to-goodness chariot race to the field day of the local Guard regiment. The Armory was large enough to permit two horse chariots to be used and the stunt was a knockout, with a resultant sentiment in favor of the play.

Theodora Took in a Mardi Gras Parade

Mobile is one of the Southern cities still holding to the Mardi Gras celebration, and this gave point to the parade staged by King Brothers when they presented Theodora at their Crown Theatre.

It also made the parade possible, for they were able to borrow some chariots and floats and they put on a street ballyhoo requiring some forty persons and employing a number of horses.

There was no band, but a mounted trumpeter rode ahead and his frequent bugle calls got attention for the turnout, bringing people to their windows and from down the the side streets.

The chief point was the Theodora float in which the daughter of Charles King was enthroned with a retinue of pages and attendants, but there were chariots and slaves carrying banners upon each of which was one of the letters of the title. About a dozen men, taken from the ranks of the unemployed, walked on either side of the pageant distributing handbills for the attraction. The affair was staged by J. W. Hines, who does the construction work for the Mardi Gras.

The house front looked like a dime museum with an excess of paper, including cut outs from two twenty-four sheets, showing the lions, but it helped to bring in the crowds, and for the first time King Brothers were able to stage a profitable run for a week, for Mobile classes as a three day town at best.

Don't Tell Everything Advertised by Phones

Two telephone booths and some wire formed the basis of the lobby display for "Don't Tell Everything" at the Rialto Theatre, Columbus, Ga. W. C. Johnson built the booths and borrowed real telephones from the local company. One showed Elliott Dexter at the phone and this was labeled "Tell Him What You Must, But Don't Tell Everything." The other side showed a cutout Gloria Swanson listening to the revelations. On top of the box office was a cutout of Wallace Reid "listening in." The wires ran from one booth to the other. It might help to have the wires strung so that they appear to enter one ear and pass out of the other. We think that Mr. Johnson's display was a little confusing in that he lettered the lower part of the booths for Nazimova in Camille. It did not look exactly right to see a large "Rudolph Valentino" just below the Dexter cutout.

Another telephone stunt was calling up women asking them if they could keep a secret, saying "Hush. Don't Tell Everything" and hanging up. The idea seemed to take hold and a lot of the women who were stung promptly proceeded to help Johnson out by copying the stunt in an effort to get square with the unknown joker. Johnson sent out only a few of the calls, but the message went over hundreds of wires before the day was out.

Made Triple Appeal on a Lobby Display

Because he advertised "The Girl from God's Country" as "a romance of land, sea and air," C. M. Watson, of the Grand Theatre, Columbus, Ga., made a triple display in his lobby. He hung from the ceiling the aeroplane which seems to have been flying around the Southern Enterprises territory. Below he had a platform on which a mechanical automobile ran in circles, while in the center of the track was a toy ship. This was backed by a larger painted cut out ship.

The display was not run continuously, but was worked at intervals. It seemed to attract more attention by working intermittently instead of constantly. The platform was homemade and the use of the toys cost six seats. Many extra tickets were sold in spite of the inclement weather.

Beat the Sheik

John F. Casey, of the Liberty Theatre, Providence, fought "The Sheik" with "Way Down East," using the cardboard walking dolls with very decided success. He writes that they were putting the Griffith production over, but he noticed that one of the featured players in the production was at a drama house, and by announcing a personal appearance on Friday afternoon he played to a packed auditorium on a decidedly off day, and now his matinee record goes to a Friday instead of a Saturday. That's using his head, and it brought the usual cash returns.

Tied to Insurance

E. R. Rogers of the Tivoli, Chattanooga, felt he could use a little extra advertising for A Man's Home, so he tied an insurance agent to the idea that a man's home is not properly protected unless there is insurance to guard against his death. It was worth three tens of extra advertising, and although the Tivoli was not directly mentioned, it helped to back up Mr. Rogers' own space.

Here is an idea good for any house playing this title.

MAKING THEODORA SHOW A PROFIT DOWN IN MOBILE, ALA., FOR THE CROWN THEATRE

On the left is shown the start of a parade requiring the services of forty persons in costume and winding up with a float showing Theodora on her throne. This parade was worked both afternoon and night. The bugler was used to get attention for the parade, which was staged by the man who has charge of the annual Mardi Gras pageant. The other side of the cut shows the house front

Selling the Picture to the Public

"BURN 'EM UP BARNES" HAD A BETTER CAR THAN THIS

But, except for the cycle cops, he did not attract as much attention as did this ballyhoo for the Strand Theatre, Memphis. The boys in the background were carriers for the local paper route, and were guests of the house

Tiny Toddle Car for Burn 'em Up Barnes

The chief exploitation stunt for Burn 'Em Up Barnes at the Strand Theatre, Memphis, was a miniature automobile run through the streets by a professional ballyhoo man. He covered most of the town during the run and his appearance won the laugh that is the essence of ticket selling on a comedy.

Thomas G. Coleman also had 150 oilcloth signs painted up, which were given to the street newsboys with the promise that if they wore them they were good for one admission to the show. That many bannered kids can create a lot of comment in a town the size of Memphis. In addition a special invitation was extended the regular route carriers of the News, and of course the newspaper reciprocated with a write up of the party. The boys carried four strip banners in their march to the theatre.

Used 5,200 Tags

Diamond shaped tags were tied to every auto, lamp post, mail box and store front in the city limits, 5,200 tags being used, and several autos were bannered including a stripped racing car. The best of the news stands were carded.

With very little newspaper work, the attraction was put over for more business than the weather gave Mr. Coleman any right to expect.

An Ornate Display Helped Texas House

Pretentious lobby displays invariably help the pictures they advertise if in no other way than that they suggest that a picture on which so much care has been lavished must be out of the ordinary. It is the same idea as the fancy wrapper for package goods. It does not improve the film, but it does help to sell it.

The Strand Theatre, Waco, Texas., does a line of work strongly suggestive of the displays of O. T. Taylor, and this frame for Norma Talmadge in "The Wonderful Thing" might have been adapted from one of his designs.

It is a cutout from a six sheet set into an ornamental frame consisting of side pillars and a fancy cross piece. Changing the shape of the top and repainting the pillars will permit a variety of designs to be worked out from a comparatively limited supply of material.

It will be noted that the frame is so proportioned as to fit the dimensions of the lobby arch, though it is not set against these pillars, as that would carry the design too far back from the building line.

The top sign appears to be air brush work, though it gives the effect of carved letters.

The lobby is one hundred percent First National, for Ray in "Two Minutes to Go" is the underline and the current comedy is a Mack Sennett. They make a regular art gallery of the place and apparently stick to posters, for no still frames are to be seen.

Rubbered Door Knobs

T. W. Young, Jr., of the Frances Theatre, Dyersburg, Tenn., used door knobs on "Don't Tell Everything," but he made a departure in using rubber bands for the hangers instead of cord. Bands cost a little more than string, but they will grip together, slip on more easily and stay put. A few ounces will equip a lot of hangers.

He also advertised for a woman who would not tell everything, using his screen, and teased with the title in the newspaper.

Threw in the Show

Getting a new angle on "Molly O," the Empress Theatre, Laramie, arranged with the store handling the "Molly O" hats to give one free ticket with each hat purchased, and, of course, the free ticket brought a paid admission, to say nothing of the advertising the store had to give the snow to effect the hook-up.

Got Your P. T. A.?

Gobs Guide Guests

Many of the theatres playing Harold Lloyd in "A Sailor Made Man" have dressed their house staffs in naval uniforms for that engagement, and the idea seems to have pleased.

The Capitol Theatre, St. Paul, dressed its sixteen girls and five men in the bell bottomed trousers and roomy blouses of the gobs, and only two of the sixteen girls rated good conduct stripes. How come?

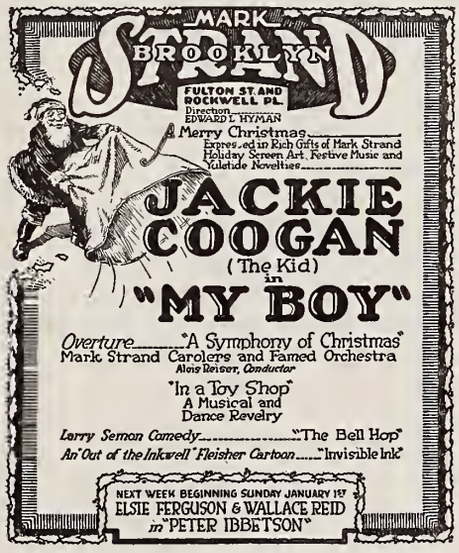
THIS LOBBY SUGGESTS THE O. T. TAYLOR DESIGNS

It is from the Strand Theatre, Waco, Texas, and was used to advertise Norma Talmadge in First National's "The Wonderful Thing." Such a display cannot but help create a favorable sentiment for the picture it advertises, and it is renewable

Selling the Picture to the Public

Hyman's Christmas Ads Show Unusual Lettering

Edward L. Hyman's ad letterer did an unusually good job on the Christmas ad for the Mark-Strand, Brooklyn. His main title was strong and clear, and the small lettering as cleanly cut as though printed from cast types. It was the best of the Hyman displays in some time and sets a new record even for that house. It is only seventy lines, double, but so well is


MARK
STRAND
BROOKLYN
FULTON ST. AND ROCKWELL PL.
Direction EDWARD L. HYMAN
A Merry Christmas
Expressed in Rich Gifts of Mark Strand Holiday Screen Art, Festive Music and Yuletide Novelties
JACKIE COOGAN
(The Kid)
in
"MY BOY"
Overture "A Symphony of Christmas"
Mark Strand Carolers and Famed Orchestra
Alois Reiser, Conductor
"In a Toy Shop"
A Musical and Dance Revelry
Larry Semon Comedy "The Bell Hop"
An Out of the Inkwell Fleischer Cartoon "Invisible Ink"
NEXT WEEK BEGINNING SUNDAY JANUARY 1ST
ELSIE FERGUSON & WALLACE REID
in "PETER IBBETSON"

A NOTABLE HYMAN AD

it displayed that in the page it gives the suggestion of a larger space. This is chiefly because there is less announcement in the space and so there is room for some white to show, and white always gives the suggestion of size. The lower 27 lines look almost as deep as the top 43 because the upper part carries solid text and a cut as well as the signature. This part looks slightly crowded where the lower is neat and open. The feature is given all the display, because it is felt that it is best to sell one thing well and to let the other features ride along with that. Even Larry Semon is not given the usual display because it is felt that on a Christmas bill Jackie Coogan carries the major pull. It must have, for the house did a large matinee business as well as in the evening with the children all out of school and clamoring for amusement.

—*P. T. A.*—

Folding a Circular Made a Good Teaser

Robbins' Olympic Theatre, Watertown, N. Y., made a useful teaser out of a folder merely through the method of folding. It was a four page sheet, printed on the first and third pages. The first had a ten line "30,000" at the top and below the first third, set diagonally, the additional text, "There are 30,000 people in the beautiful city of Watertown and vicinity who will do exactly the same thing Sunday, December 25, and all the week. Are you with them? Better get in line. They will——." The dash ran clear to the edge of the sheet and indicated a turnover. The third page told that they would all go to the opening of the Olympic, The house also used a neat script invitation for the opening, sending to a selected list of the socially and political elect, with a card good for two admissions. As the opening bill was the Lloyd comedy, "Never Weaken," and one of the versions of "The Little Minister," it was a bill to brag about, especially when backed up by a good musical program. The teaser came from the fact that the circular was so folded that only the 30,000 showed when the slip was removed from its envelope.

—*P. T. A.*—

Twenty-four Sheet Is Good Lobby Closer

When the Rialto Theatre, Rice Lake, Wis., played "Dangerous Curve Ahead," E. L. Newell, the manager, used a 24-sheet on a movable board to completely close the house entrance when the picture was not showing. Just what he did with it at showing times is not made clear. From the photograph it would seem that the support was a cloth which was rolled up out of the way when it was desired to open the house, and possibly this is a regular feature. It may interest other managers who want to make a big display and who have a house about as wide as the sheet. This is a trifle wider and is lettered on the side to take up the extra space.

—*P. T. A.*—

A NOVEL IDEA FOR THE DISPLAY OF A TWENTY-FOUR SHEET

Paneled Advertisement Gives a Pretty Effect

Loew's Palace Theatre, Washington, makes an effective use of panels in this display for Agnes Ayres in "The Lane That Had No Turning." Too small a type in the ears spoils some effective copy. These read: "The Nation's Most Beautiful Theatre" and "The Month's Most Popular Picture." That last is a great deal better than "The biggest picture of the season" and similar hook ups. You can stand

A NICELY PANELED SPACE

for its being the most popular picture of the month where the other claim would cover too much ground. The printer has given the display a nice composition. He has played up the lines which need it most and has put a lot of type into the space without making it look too heavy. He does this by keeping down the smaller lines so that they do not overset the star and title. The actual copy for the feature is little more than thirty lines single, but it all gets over. Paneling does not always work as well as this, and heavier rule would have killed this down to almost nothing. It is the light rule work which gives it both charm and distinction, and in this particular form the Washington Post printers seem to lead the country. The majority of printers would use about two point solid rule and make it all look like an obituary notice with the star in a mourning border.

—*P. T. A.*—

Makes Double Features The Big Week Appeal

Loew's State Theatre, Cleveland, makes a return to the half page spaces to advertise a double feature program, offering ten reels of feature. The space is well displayed, and too much talk is skillfully avoided. It is probable that the regular reading matter covered all the points of the change in policy, and it remained only to put over the titles. The schedule makes clear the showing times, and the patron who wants one of the other of the offerings can pick the most suitable hour for what he may desire to see. We should be sorry to see the State going over to double features permanently, but this may be merely an effort to win back patrons attracted by the opening of another picture house to vaudeville. The best appeal in this display is the fact that a drama and a comedy are offered which make their appeal to the two classes of playgoers. Even the sketches and the lettering carry out the

Selling the Picture to the Public

idea, for the drama is given a more sedate letter and the title is illustrated with a half-tone star cut where the comedy has jazz lettering and a breezy line sketch, more in keeping with the subject than the heavier half-tones. Suiting the style of the illustration to the nature of the subject is one of the refinements of advertising, yet it is something which should always be done to get the best results. More than one crisp little comedy has been hurt by having had to carry a ponderous scene cut which does not suggest the light nature of the story, and more than one drama has been sold at a disadvantage because it did not convey in the advertisement the suggestion of its strength. If managers gave more attention to the harmony of their advertising, we believe that they would do a better business, for any business they bring in is that much in addition to the money the story and star will attract without advertising. Each star and, to some extent, each title has a certain value to the box office. This could be counted upon merely through the announcement of the offering. The office of the advertisement is to give the widest publicity to these certainties. If the advertisement can go beyond this and sell the tickets to the men and women who are not attracted by star or story, then advertising is paying a real profit. The star and title can be announced in type and get over. The additional appeal of design and well-written copy pulls in the "velvet."

—P. T. A.—

Makes Full Page Bricks With Very Little Straw

R. D. McKay, of the Strand Theatre, Sydney, N. S., sends in a full and a half page for "Way Down East" and wants us to give them the once over. He adds that he is going to "trouble" us from time to time until he achieves the hundred per cent. advertisement. He will trouble us when he stops, not while he is sending in, because that is what we are here for. It strikes us that Mr. McKay had to do a lot with a very little to do with. Perhaps he did better than he might have done with more cut material at hand, for he has achieved a nice display without overloading the space.

WAY DOWN EAST
STRAND
D.W. GRIFFITH
Way Down East
NEXT WEEK
Commencing Monday
The much wished for and long expected Film Sensation IS HERE AT LAST for a short Engagement at Sydney
Movie Fans should see THIS MASTER PHOTOPLAY
Based on Wm. A. Brady's Famous play by Lottie Blair Parker and Joe R. Grismer with Big, Tremendous, Overpowering Climax in a Raging River of Ice.
Every mood and temperament of this wonderful depiction breathes into the story by the specially written musical score, realistic effects and startling surprises and thrills
"Way Down East"
WAY DOWN EAST
WAY DOWN EAST

THE SYDNEY FULL PAGE

His half page is even better, for there he uses the three column pumpkin cut, with four of the circular reverses to form a centre panel and very little else. He put the idea over with the full page, which was run on the Thursday before the Monday opening, and ran the half page on Monday instead of Sunday to give him the "today" which is always more definite than "tomorrow." We take it that he used the pull of this page and a half to give him a good reading showing in the Sunday paper. If he did he won a three day showing with two days of large advertisements. In the full page he uses a program cover cut that does not show up. This was made for working on a better grade of paper and it goes into a black and white for news work. It does, however, give him a good reverse title and shows up as well as the two half tones used, but the local paper is not strong on press work and we think it wiser to cut out even coarse screen half-tones in favor of open-line cuts. To offset a lack of cuts, he panels the program. This probably was a makeshift and yet it gives so good a result that we would favor its use even where the cut supply was more generous. With a big production the paneled program gives distinction to a large space. The four small panels in the corners are well done, but most of the selling is achieved in the 24 point used for most of the display. This says enough and not too much or too little. This seems to be intentional and not accidental. Mr. McKay knows how much to write in order to sell his public and he does not overload even where he has an entire page at his command. He knows that the value of the full page is that it permits the use of larger type; not more words. It is a lesson that some persons apparently never learn.

—P. T. A.—

"A WEEK OF WEEKS"
LOEW'S STATE
"A WEEK OF WEEKS"
A PRE-EMINENT PROGRAM
Commencing Today
A DRAMA AND A COMEDY—EACH A FULL LENGTH FEATURE PHOTOPLAY
GLORIA SWANSON IN "UNDER THE LASH"
Adapted From the Novel and Play, "The Shulamite," By Claude Ashen and Edward Knoblock
PARAMOUNT PICTURES
Schedule
"Get Rich Quick Wallingford" Starts at 12:00 2:30 5:00 7:30 10:00
"Under the Lash" Starts at 1:30 4:00 6:30 9:00
We Suggest an Early Attendance
PRICES EVENINGS 50c
AFTERNOONS Except Saturdays Sundays and Holidays 30c
The ORIGINAL "Get-Rich-Quick Wallingford"
Written by Geo. Randolph Chester
Adapted to the Stage by George M. Cohan.
A Complete and New Photoplay Saturated With Humor and Human Interest.

A HALF PAGE FROM CLEVELAND IN WHICH THE DESIGNS MATCH THE STYLE OF THE OFFERING

Read this advertisement just below. It means money for you.

PICTURE THEATRE ADVERTISING

is a book every exhibitor needs. Packed with ad-stunts, tested advertising wrinkles, information on every phase of advertising for the picture house.

$2 postpaid.

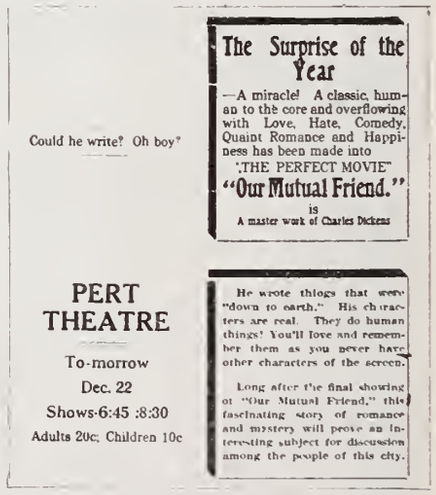
ORDER QUICK! YOU NEED IT!

Chalmers Publishing Co.

516 Fifth Avenue New York

Here Is a Proposition in Advertising Ethics

John W. Creamer, of the Pert Theatre, Gillespie, Ill., sends in some samples of his work, including a two fives for "Our Mutual Friend," and adds that in the copy the panels were marked to go to the left of the space but the printer put them on the right. He wants to know which we think is the better arrangement. Our preference is for the copy as shown, though the printer had no business changing the layout. He is supposed to do as the advertiser tells him and not what he thinks is best. He can suggest a better arrangement, but it is up to the advertiser to assent or dissent. We are educated to do certain things. One of those things is to read from left to right. In a display such as this, the matter on the left gets


Could he write? Oh boy!
The Surprise of the Year
—A miracle! A classic, human to the core and overflowing with Love, Hate, Comedy, Quaint Romance and Happiness has been made into "THE PERFECT MOVIE"
"Our Mutual Friend."
is
A master work of Charles Dickens
PERT THEATRE
To-morrow
Dec. 22
Shows-6:45 :8:30
Adults 20c; Children 10c
He wrote things that were "down to earth." His characters are real. They do human things! You'll love and remember them as you never have other characters of the screen.
Long after the final showing of "Our Mutual Friend," this fascinating story of romance and mystery will prove an interesting subject for discussion among the people of this city.

THE GILLESPIE PANEL

the greater attention, and in this instance the side head "Could he write?" is a sort of preface to the panel, and should be read first, though we believe that the line opposes the wrong panel and that the bottom box should have been raised to the top or the line dropped to the bottom. The "Could he write?" belongs to the panel starting "He wrote things that

Selling the Picture to the Public

were down to earth." It has no bearing upon "The surprise of the year," and so it is out of place. We think that if we had been laying out this display we would have put the lower panel above the upper, and have brought the upper down into the lower left-hand corner, shoving the house signature over to the right. This gives a third, and we think, a better arrangement of the text and provides the display with a better balance. We do not believe that it makes very much difference in a small town. We think the message got over as it was, would have gotten over as it was originally planned and would have sold with the third arrangement. The only point is that the third arrangement would have given a better balanced display and would have brought the four elements of the announcement into a better harmony. We do not feel a very great admiration for that printer, anyhow. In another display he spells January three ways in five trials. He gets it "January" three times and "Junuary" and "Jaunary" once each and speaks of "A mother story that his is the greatest target in all the world." Mr. Creamer has to trust to the weekly paper, for it is all he has, but lately he has cut from three tens to a single ten for the week because he finds that he does not get back the difference in the cost of thirty as against ten in increased attendance. Ten inches sells as well as thirty and he has the good sense to cut down to what will bring him the most money for his investment. That is the trouble with a weekly advertisement, unbacked by a daily issue. It does not last over the week, and the extra money spent might better be put into exploitation or a mid-week throwaway. We think that it would be even better to sell the first two or three days in the newspaper space instead of spreading it over the entire weekly program, playing up the Monday and Tuesday bill and taking merely a line or two for the other four days, and then throwing out paper Wednesday for the remainder of the week. This may not mean a further reduction in the space, for it is necessary to use a certain amount of space to persuade the paper to run the reading notices, and ten inches. probably does not cost more than $2 or $2.50 and it is worth that much to keep the good will of the editor. Apart from that, we think that the cut to ten inches is a good move. Concentrating on the early shows will be still better. Sell the first two days, get them in and you can work the slides for the remainder of the week, but you can't display six shows in any number of inches and get them over the week.

—*P. T. A.*—

Shea Makes a Change in Sunday Advertisements

After using practically the same display in the Buffalo Sunday papers for something like two years, Harold B. Franklin has made a change in the form of the Saturday-Sunday ads and gets three distinct spaces in which to sell the attractions. The three are 100 lines by eight, with the Criterion getting almost two columns on an upright while the vaudeville house is given a broad white display and the Hippodrome and North Park are combined in a reverse just below. The only thing we do not like about the display is the cutoff between the Criterion and the other two spaces. Its shape makes it so different that the heavy rule design is not needed and a neat double rule would have been better. The same holds good for the border between the vaudeville house and the Hip. It is not needed. The reverse is better than any rule work could possibly be. But this is a first time and we think that Mr. Franklin has already corrected the artist. To see a change in the Shea style is almost like seeing Noah's ark come steaming down the Hudson. It seemed to be a permanency, but we like the new division of the space much better than the old and believe that it will be found more flexible in proportioning space to the value of the attractions at the different houses. It shows up on the page as well as it does in the cut, but we would like to see Mr. Franklin try the effect of a heavier cover line at the top. You will note that a mortise is used for the small type in the reverse ad. You don't catch Mr. Franklin permitting his artist to throw away money with small lettering in the reverse. He knows it does not pay. There is one thing about films. They can't kick at their billing. Look at that vaudeville space with its two headlines and the "added feature," "extra feature" and "special extra attraction." When you have five features and only four fillers, it takes a lot of words to keep them all satisfied. Films can't talk back or leave the bill flat on Monday morning.

—*P. T. A.*—

Sells Ince Production on a Printed Argument

The Grand Theatre, Topeka, sold the Ince production, "Hail the Woman," on the type argument rather than on title or producer. The

THE TOPEKA ARGUMENT

two panels shown in the accompanying reproduction are both appeals for the story. That on the left is supposedly written by Ince, and tells how the production went over in Los Angeles at three different tryouts. On the right is the house opinion of the play. This is a six twelves. In a smaller space with much the same layout, but with a different cut to fit the smaller space and with the cast omitted, the text at the left is a reprint from this paper in which the possibility of first running the picture in the drama houses was announced. In this the right-hand panel is given to the same Ince copy used here. This is only a three sixes and was used to follow the original splash, but the same method was employed, since it was felt that by this means the picture could be put over better than through big display lines. It takes a really big picture to live up to this style of advertisement. You must first have something to talk about before you ask a patron to read so many words, but if you have the subject, it will impress if you handle it in this manner. People will feel that so much talk about a production marks a production worthy of being talked about. You can use this treatment only occasionally, but every six months or so you can make a profound impression by abandoning big display lines for the moment and going to type talks. But don't start anything like this unless you are thoroughly sold on the idea yourself. You must first of all be convinced in your own mind that you have a worthy subject or you cannot discuss it in a manner that will be convincing to others. It does not matter whether you are selling pictures or corn-cure. If you give it your personal recommendation you must feel that what you say will be backed up by what you offer. And make a note that sometimes you can make a news item work for you. We do not believe that criticism of out-of-town papers helps much, even if that criticism comes from New York or your own theatrical centre. Few give much credit to criticism. On the other hand a news item is more convincing and carries far greater weight. Look to the news columns for your press material and often you will find something that will sell far better than the most favorable criticism.

—*P. T. A.*—

Add "Hail the Woman"

Add "Hail the Woman" to the hook-up titles. Greenhalgh, of the Associated Producers' Washington office, dropped down to Richmond and tied-up two pages for the Ince picture at the Bijou Theatre, and you hailed the woman who wore blank corsets or used Dash's bread or John Doe's union suit, and a hotel even hailed the woman tourist. The contest was to form the title as many times as possible from the words in each advertisement, using each letter only once. This ensured a close reading of all the advertisements, which is the argument on which these hook-up pages are generally sold.

THE NEW FORM OF THE SHEA ADS IN BUFFALO

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.).

Moran of the Lady Letty

(*Dorothy Dalton—Paramount—6,360 Feet*)

M. P. W.—Distinctive and rousing sea melodrama. There are enough thrills to satisfy the most avid.

T. R.—A real thriller in the nautical line. Registers as a bully melodrama which should make money for the exhibitor.

E. H.—Rugged adventures, finished acting, genuine background and rapid, realistic action lift this high above the crowd.

N.—As good old-fashioned melodrama "Moran of the Lady Letty" is seldom surpassed.

Chasing the Moon

(*Tom Mix—Fox—5,092 Feet*)

M. P. W.—Tom Mix's activities are accompanied and enhanced by some of the wittiest sub-titles ever written.

N.—Some stunts in this weak effort.

T. R.—The title writer has labored valiantly to lift the subject with a series of comedy captions.

F. D.—Some good stunts but story and comedy is poor.

Julius Caesar

(*Anthony Novelli—George Kleine—5,748 Feet*)

M. P. W.—Once a masterpiece always a masterpiece—describes George Kleine's film.

F. D.—Splendid production for special and educational showings.

N.—Picture cannot hold the interest at a high pitch throughout. On the other hand, it does offer genuine entertaining incident.

T. R.—This portrayal of the life of the world's greatest military genius has an appeal for every group of spectators.

Billy Jim

(*Fred Stone—R-C Pictures—4,900 Feet*)

M. P. W.—Mediocre Western.

E. H.—A western drama with no special points of appeal beyond beautiful scenes beautifully photographed.

F. D.—A western of average calibre as far as production is concerned but it lacks the action and thrills usually expected in this type of feature.

T. R.—If there is one thing that stands out above all others in this picture from R-C, it is the beautiful exterior shots of the Canadian Rockies. Does not quite get over.

N.—Hardly suffices to travel feature length.

The Call of Home

(*Featured Cast—R. C. Pictures—Six Reels*)

M. P. W.—A one scene picture.

T. R.—For a picture of real character it is going to be difficult to find a better one than "The Call of Home."

N.—Well-sustained drama, with excellent flood scenes.

F. D.—Nothing very much to distinguish familiar triangle story.

The Golden Gallows

(*Miss DuPont—Universal— 4,808 Feet*)

M. P. W.—Weak story and faulty continuity make this Universal feature starring Miss DuPont, below average in interest.

F. D.—The story becomes hackneyed, unconvincing and dry; the director gets careless and allows incomprehensive bits to creep in and his players to do extraordinary things; there is no suspense and the love interest wanes slowly, but surely.

T. R.—Of the late releases starring Miss DuPont, this one is the best one of them all.

N.—Conventional and uninspired.

Boomerang Bill

(*Lionel Barrymore—Paramount*)

M. P. W.—Entertaining. Retains a decided box office value.

E. H—A man's size production with a bizarre central character made convincingly real by the gifted Lionel Barrymore

N.—As fine a sample of human interest as has been shown in some time.

F. D.—Excellent performance of Barrymore stands out above all else.

T. R.—Lionel Barrymore is seen to good advantage as the star of this crook drama.

Where Is My Wandering Boy Tonight?

(*Featured Cast—Equity*)

M. P. W.—In addition to having a title that should prove an excellent box office magnet, this new State right special is in possession of a really splendid human interest story that will not fail to entertain once your patrons are brought inside the house.

T. R.—Has heart interest in abundance, yet it is not of the super-weepy category. The strain of the feelings is lightened at times by situations calling for quiet chuckles rather than laughter.

N.—Frankly "sob stuff" with sure-fire hokum.

F. D.—Old song furnishes excellent title for mother love picture. Theme plus title should make this sure fire.

SERVICE

Exhibitors Place Utmost Confidence in

Moving Picture World Reviews

Because they have proved for themselves, by comparison, that the reviews are frank, fair and fearless.

Exhibitors have long ago determined that Moving Picture World tells the truth about pictures uncontrolled by advertising, and in the best judgment of the writer.

And the reviewers are capable of writing from a showmanship angle.

SERVICE

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Use the blank printed in this department or, better still, write us that you'd like a free supply of report cards.

Associated Exhibitors

ROAD TO LONDON. Very good program picture, nothing big. Advertising; two newspapers, lobby, sixteen one sheets. Patronage; the best. H. B. Barr, Rialto Theatre, Enid, Oklahoma.

Equity

FORBIDDEN WOMAN. Elegant production, well staged. Lacking story, did not satisfy. Print in poor shape, took an hour and a half to put in shape. Advertising; regular. Patronage; small town. Attendance; fair. W. Pease, Centennial Theatre, Lowell, Wisconsin.

First National

BOB HAMPTON OF PLACER. This is the best picture we have shown, from every point of view. In spite of the bad roads we had a full house and they have not stopped talking about it yet. Advertising; one sheet, six sheets, window cards and heralds. Patronage; small town. Attendance; very good. J. F. Schlez, Columbia Theatre, Columbia, North Carolina.

DINTY. Wesley Barry is a fine actor. He is well liked by both old and young. A very good picture. Advertising; billboard. Attendance; fair. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

HABIT. A pleasant surprise and patrons all well pleased. Mildred Harris is gaining in popularity here. Advertising; ordinary. Patronage; general. Attendance; fair. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

THE KID. Good comedy. Producer compelled us to buy twelve program pictures to get it. Producer overcharged us on these pictures; never again. If they won't sell you the picture outright, don't take it. Advertising; papers and slide. Patronage; town. Attendance; good. Mrs. J. A. Tranelle, Elite Theatre, Placerville, California.

LAST OF THE MOHICANS. Picture did not draw for us. People did not like it and told us so at the door. Some left during the show. Advertising; one three sheet, two sheets, set photos and newspaper. Patronage; mixed. Attendance; poor. Sam Brooks, Liberty Theatre, Hailey, Idaho.

LOVE'S OUTCAST. First Ben Turpin "special." If Mack Sennett himself had anything to do with making this, they ought to bar him from the game. Rotten isn't half strong enough, and it would be an insult to cheese to call it that, and charged for as a "super-special comedy." R. J. Relf, Star Theatre, Decorah, Iowa.

NOBODY. Good picture, well produced, sensational; no draft, nobody came. Advertising; heavy. Patronage; family. Attendance; fair. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

PECK'S BAD BOY. Best kid picture we ever played and the best drawing card since "The Old Nest." Advertising; six sheet, three sheet, set photos, heralds, slide and newspaper. Patronage; younger class. Attendance; fair. Sam Brooks, Liberty Theatre, Hailey, Idaho.

PLAYTHINGS OF DESTINY. Exceptionally good picture. Everyone pleased. Regret that I did not raise price as it was worth it. Advertising; heralds, one sheets and photos. Patronage; middle class. Attendance; good. F. L. Fox, Tokio Theatre, Morehouse, Missouri.

THE SIGN ON THE DOOR. A picture that will hold your audience from beginning to end. 100 per cent. satisfaction. Advertising; two one sheets, six sheet. Patronage; small town. Attendance; very good. J. F. Schlez, Columbia Theatre, Columbia, North Carolina.

THE SILENT CALL. A sure winner. Book this picture, more favorable comments on this picture than any one we have shown in many a day. Advertising; newspaper, heralds, lobby display. Patronage; general. Attendance; good. Smith & Correll, Portland Theatre, Casselton, North Dakota.

SOWING THE WIND. Very fine picture, above the average and will please very large per cent of woman patronage. Advertising; cards, heralds and newspaper. Patronage; high class. Attendance; fair. Geo. O. Monroe, Gilbert Theatre, Beatrice, Nebraska.

TWO MINUTES TO GO. Play it up big to school students. Best Ray picture yet. Plenty of action. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

Fox

CHILDREN OF THE NIGHT. A Russell picture always says a good house for us, but his new pictures do not please as much as his older ones where he portrayed the western type. Patronage; middle class. Attendance; fair. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

NIGHT HORSEMEN. Good picture. Mix good puller here, but this failed to draw, on account of business depression. Advertising; newspapers, billboards and lobby. Patronage; small town. Attendance; fair. Ray Pfetcher, Isis Theatre, Roseville, Illinois.

PRIMAL LAW. A good program picture, however they should have starred the kid, Frankie Lee, instead of Farnum. Advertising; billboards, handbills, band. Patronage; neighborhood. Attendance; poor. W. L. Landers, Gem Theatre, Batesville, Arkansas.

STRAIGHT FROM SHOULDER. An excellent picture and kept audience in uproar most of the time. Buck Jones improves with every release. Advertising; one sheets, cards, slides. Patronage; small town. Attendance; good. John C. Mapes, Knights of Pythias Theatre, Chester, New York.

Goldwyn

CABINET OF DR. CALIGARI. Some will like this, but the greater part will not. Advertising; usual. Patronage; country town. Attendance; fair. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

FOR THOSE WE LOVE. Photography too dark, too many closeups of both Compson and Chaney, did not arrive with our audience. Goldwyn's price was all right, but the picture was just a picture. It takes more than that to make them come in at present. We did not get them in and ran at a loss. Advertising; two column, six inches, two evening papers, full lobby. Patronage; rural town. Attendance; poor. Columbia Theatre, Columbia City, Indiana.

OLD SWIMMIN' HOLE. Drew big on a stormy night, and pleased over 90 per cent. Advertising; posters, newspaper. Patronage; small town. Attendance; good. A. La Valla, Community Theatre, Bethel, Connecticut.

NORTH WIND'S MALICE. A good picture, drew big crowd for a Minnesota night and at this place, in winter time. Action in the picture was very good, story good. Advertising; newspaper, one sheets, photos and slide. Patronage; mixed. Attendance; good. Ernest M. Cowles, Orpheum Theatre, Pelican Rapids, Minnesota.

WHAT HAPPENED TO ROSA. All about a shop girl trying to get in society to marry a doctor and she succeeds. Children like it, but older people weren't suited. Patronage; all classes. Attendance; fair. A. E. Rogers, Temple Theatre, Dexter, New York.

Hodkinson

KING SPRUCE. This was my second run on this picture. I would advise all small exhibitors to run good pictures two or three times and still make more money than on cheap six or seven-reel (mostly reels) features. Advertising; one sheet, slides and handbills. Patronage; middle class. Attendance; good. E. H. Haubrook, White Center Theatre, Seattle, Washington.

MAN OF THE FOREST. Cannot fail to please. Book it, if possible. Hodkinson has always sold pictures on their merit. Advertising; newspaper and slides. Patronage; mixed. Attendance; fair. Mrs. J. Franelle, Elite Theatre, Placerville, California.

Metro

THE LITTLE FOOL. This Jack London story is a satisfactory program offering and was enjoyed by my patrons. Advertising; two one sheets and slides. Patronage; mixed. Attendance; fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

Straight from the Shoulder Reports

Paramount

AFFAIRS OF ANATOL. A good picture, but rental too high. They get all the profit. If you buy pay only a little more than program price. Patronage; small town. Attendance; good. G. S. Bovee, Florence Theatre, Elk Point, South Dakota.

BACK PAY. A splendid production but the action is a trifle slow at times. Six reels would have told the story as well. Advertising; lobby, newspapers, billboards, heralds and organs. Patronage; mixed. Attendance; very good. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

BEHOLD MY WIFE. Good, very good, but not worth half the money they take away from you for it. Patrons liked it, but didn't have any great run at the box-office and not a soul threw a fit of enthusiasm either during or after the show. Advertising; billboards, newspapers and lobby. Patronage; high class. Attendance; fair. C. A. Pratt, Fox Theatre, Washington, Ia.

THE CALL OF YOUTH. English picture. Poor story and poor acting, pleased no one. Charged us by far too much. Advertising; newspapers and slide. Patronage; small town. Attendance; fair. Mrs. J. B. Franelle, Elite Theatre, Placerville, California.

CAPPY RICKS. Good picture. Advertising; big. Patronage; mixed . Attendance; good. E. H. McCarthy, Orpheum Theatre, Fargo, North Dakota.

CONRAD IN QUEST OF HIS YOUTH. Not quite the sort of picture they want Meighan in, although it satisfied most of them . Advertising; usual. Patronage; small town. Attendance; fair. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

END OF THE WORLD. A very fine production, except too much cigarette. Advertising; usual. Patronage; regular. Attendance; fair. Geo. C. Poindexter, Broadway Theatre, Hopewell, Virginia.

EXIT THE VAMP. Good picture and star well liked in any picture. Will please 90 per cent. of any audience. Advertising; two newspapers, lobby, sixteen one sheets. H. B. Barr, Rialto Theatre, Enid, Oklahoma.

EXPERIENCE. Excellent picture. Advertising; big. Patronage; mixed. Attendance; good. E. H. McCarthy, Orpheum Theatre, Fargo, North Dakota.

HUCKLEBERRY FINN. Fair picture, many disappointed with it, film in rotten condition. Advertising; ordinary. Patronage; small town. Attendance; poor. E. S. French & Son, Memorial Hall, Pine River, Minnesota.

INSIDE THE CUP. The strongest and most appealing picture I have ever played. Pleased everyone. Advertising; program slide, 1 sheets and photos. Patronage; mixed. Attendance; poor. R. S. Moore, Gem Thetere, Snyder, Oklahoma.

JAILBIRD. Good, pleased all. Film was in bad condition. Advertising; regular. Patronage; small town. Thos. L. Haynes, Town Hall Theatre, Old Lyme, Connecticut.

KENTUCKIANS. If I get another one as slow as this one I'll change the name of the theatre to a Pullman car name, and charge sleeper rates. Too slow in development. Monte Blue has by nature too long a face not to allow himself a smile once in a while. Advertising; two papers, two columns, eight inches. Patronage; rural town. Attendance; poor. Columbia Theatre, Columbia City, Indiana.

LADIES MUST LIVE. Betty Compson is just as pretty as can be in this. The story is big; no doubt of it. Three of them. You will have to stay awake to get all of it but it is there, and a whale of a picture. Play it, this is something that people should see, has something to it. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

LADIES MUST LIVE. Fair production, lacks pep. Didn't go over, something lacking. Advertising; newspaper, special exploitation, one sheets, three sheets, cards. Patronage; highest class. Attendance; fair. Jno. G. Pierce, Family Theatre, Mahanoy City, Pennsylvania.

OLD FASHIONED BOY. Ray doesn't mean much to me. This is just an ordinary Ray picture. They're all alike. Patronage; small town. Attendance; fair. L. Hables, Reel Joy Theatre, King City, California.

ONE A MINUTE. Fine comedy-drama, lots of pep and good sub-titles, the kind of picture that pleases my patrons. Business bad on account of weather. Advertising; ones, threes, sixes, photos, newspaper. Patronage; mixed. H. D. Wharton, Pastime Theatre, Warren, Arkansas.

PRINCESS OF NEW YORK. Another dark brown pill to swallow on a foreign made picture. Such pictures dissatisfy my patrons. Advertising; sixteen one sheets, two newspapers, lobby. Patronage; mixed. Attendance; poor. H. B. Barr, Rialto Theatre, Enid, Oklahoma.

RENT FREE. Very good picture. Star, Lila Lee, not the woman to play opposite Wallace Reid. Advertising; three 24 sheets, two newspapers, lobby. Patronage; the best. Attendance; good. H. B. Barr, Rialto Theatre, Enid, Oklahoma.

SEA WOLF. A wonderful production with a plot that will be remembered for some time. One hundred per cent. satisfaction. Advertising; program, newspapers, six sheets, ones, photos and slides. Patronage; mixed. Attendance; good. Al. V. Bothner, Majestic Theatre, Troy, New York.

THE SHEIK. Detail, settings, photography and all that make a fine production were incorporated. Pleased. Advertising; like a circus. Patronage; better class. Attendance; good. K. H. Sink, Wayne Theatre, Greenville, Ohio.

THE SHEIK. Satisfaction both ways, exhibitor and audience. One of the best we have played, but not a huge financial success; increased the price ten cents, but rural towns have not the money to spend. This picture is much milder than the novel and Famous Players deserve credit or rather the director does, for this. The "flappers" and the "needle and nod club" were a little disappointed. Attendance; fair. Columbia Theatre, Columbia, Indiana.

THE SHEIK. With Agnes Ayres and Rudolph Valentino, the biggest picture I have run in eight months. Made more good money on it than any picture I ever ran. It sure is a box-office knockout, and picture is there to back up all you say. Attendance; capacity. W. F. Harding, Princess Theatre, Mt. Doro, Florida.

SINS OF ROSANNE. Pleased a poor crowd. Patronage; small town. Attendance; poor. S. Hables, Reel Joy Theatre, King City, Calif.

TOO MUCH SPEED. A knockout from any angle. Theo. Roberts runs away with show. Whole cast and everything about it good. Another proof that they can make good ones clean. Patronage; small town. Attendance; capacity. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

THREE WORD BRAND. A real Hart production and one of his best. He is well liked here. Advertising; usual. Patronage; regular. Attendance; good. Geo. C. Poindexter, Broadway Theatre, Hopewell, Virginia.

WHAT'S YOUR HURRY. Well liked, a picture that any class will take to. Advertising; posters, one sheets. Patronage; general. Attendance; good. R. Mason Hall, Grand Theatre, North Fork, West Virginia.

THE WHISTLE. A picture that is strong enough on its dramatic merits to be good. Gives Hart a chance to show that he can act without chaps and a gun. Will disappoint only those that expect to see Hart in his customary role of bad man. Advertising; regular posters, star draws here. Patronage; mixed. Attendance; better than average. O. V. Drew, Acme Theatre, Vinal Haven, Maine.

WOMAN GOD CHANGED. Good picture and will please if you make them see it from beginning. I started 7:30 p. m. with comedy, started feature 8 p. m., only one show, which is new way for my patrons. Advertising; advertised big. Patronage; small town. Attendance; capacity. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

Pathe

HALF A CHANCE. I keep a list of all the pictures that have made good in the big downtown houses, when the price gets within my reach I book the picture no matter how old and I always pack my theatre. Have been in the game for years. I don't pay all my money to the film exchanges. Patronage; middle class. Attendance; good. E. H. Haubrook, White Centre Theatre, Seattle, Washington.

Realart

FIRST LOVE. Picture very good. Star, Constance Binney, well liked; business top notch, film in good condition. Advertising; billed heavy. Patronage; family. Attendance; very good. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

THE FURNACE. Exceptionally good picture, rental at fair price. Advertising; newspapers and slide. Patronage; town. Attendance; fair. Mrs. J. B. Fravelle, Elite Theatre, Placerville, California.

THE BELOVED VILLAIN. One of the best comedy-dramas we have ever run. Wanda Hawley's pictures are all good. Advertising; photos and one sheets. Patronage; small town. Attendance; poor. but no fault of the picture. E. A. Oestern, Oestern Theatre, Harper's Ferry, Iowa.

TWO WEEKS WITH PAY. Excellent, just comedy enough in this to make it a dandy little picture. Pleased 100 per cent. Advertising; usual. Patronage; small town. Attendance; fair. E. E. Corr, Princess Theatre, Thompson, Iowa.

R-C

AT THE STAGE DOOR. Good. Pleased 100 per cent. Advertising; newspapers. posters, usual display. Patronage; good. Attendance; fair. Elk Theatre, Longview. Texas.

STING OF THE LASH. We can commend this feature very highly; you have all

Straight from the Shoulder Reports

run bigger, but not better; the star's work carries the picture along to a satisfactory climax. Patrons' comments were favorable in the extreme and we are glad to have run this feature. Advertising; two column six inch, two papers, fully lobby. Patronage; rural town. Attendance; fair. Columbia Theatre, Columbia City, Indiana.

STING OF THE LASH. Pauline Frederick a winner. This subject very good, can be run as a special. Advertising; sixes, threes, one slide. Patronage; mixed. Attendance; good. Walter Albers, Eagle Theatre, Baltimore, Maryland.

Selznick

THE DAUGHTER PAYS. A very good picture and pleased nearly all my patrons. Advertising; one sheets, cards, slides. Patronage; small town. Attendance; fair. John C. Mapes, K. of P. Theatre, Chester, New York.

THE FIGHTER. Good picture, marred by poor engine wreck scene, after being worked up good. Patronage; family. Attendance; fair. R. J. Relf, Star Theatre, Decorah, Iowa.

UP THE ROAD WITH SALLIE. Second time I have played this picture and did more business this time than before. A very pleasing comedy-drama. Advertising; usual. Patronage; small town. Attendance; good. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

United Artists

DREAM STREET. Well handled, in ten reels, but nothing spectacular. Cast was fine. Advertising; followed "Way Down East." Patronage; best. Attendance; bad, hard rain both days. Geo. B. Hendrickson, Liberty Theatre, Darlington, South Carolina.

THREE MUSKETEERS. A real special. Fairbanks does more acting than usual and still plenty of stunts. Plot well developed, interest sustained and plenty of comedy throughout. Advertising; as usual. Patronage; college students. Attendance; packed 'em in. E. W. Large, Strand Theatre, Ithaca, New York.

Universal

ACTION. One of the best little westerns, Universal is doing the right thing by exhibitors. Stuffed lions on bill got a good round of applause. Patronage; small town. Attendance; good. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

BRAND OF COURAGE. Universal westerns sure do pull 'em in. A blizzard did not stop them. Advertising; sixes, threes, ones. Patronage; mixed. Attendance; good. Walter Albers, Eagle Theatre, Baltimore, Maryland.

CONFLICT. Very good and gave good satisfaction. Log scene is great. Advertising; newspaper and handbills. Patronage; mixed, 3,500 population. Attendance; good. S. R. Peake, Pastime Theatre, Maquoketa, Iowa.

NO WOMAN KNOWS. We believe all our patrons enjoyed this production. The acting of Miss Scott received many favorable comments. Advertising; billboards, newspapers, lobby. Patronage; small town. Attendance; fair. Ray Pfetcher, Isis Theatre, Roseville, Illinois.

REPUTATION. Personally I thought this a very fine production. Patrons all pleased, but business bad due to depression. Advertising; lobby and programs. Patronage; family. Attendance; poor. James J. Christie, Third Avenue Theatre, Watervliet, New York.

THE UNKNOWN WIFE. Universal does make a good one once in a while and this one surprised me as well as the audience, for the story is good and has a real punch in it. The photography is terribly dark, as usual. Patronage; small town. Attendance; poor. Princess Theatre, Thompson, Iowa.

THE WALLOP. A little better than the average Harry Carey, but that's not saying much. His program pictures would make poor two reelers. Advertising; usual. Patronage; small town. Attendance; fair. E. E. Corr, Princess Theatre, Thompson, Iowa.

WOLVES OF THE NORTH. Pretty scenery, but no plot. Just a fair picture. Patronage; small town. Attendance; poor. L. Hables, Reel Joy Theatre, King City, California.

Vitagraph

COURAGE OF MARGE O'DOONE. An excellent production from every angle, should be run as special; pleased 100 per cent. Advertising; regular. Patronage; small town. Attendance; good. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

A DAUGHTER'S STRANGE INHERITANCE. An old Norma Talmadge that should have been on the dump ten years ago. There ought to be a law whereby we could send an exchange manager to the chain gang for life in Panama during the dry season for bunking us with anything like this. Must be ten years old. Exchange said it was one of Norma's stepping stones to success. It's a wonder she didn't slip and break her neck on this one. Wm. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

HER LORD AND MASTER. . A good comedy-drama. Alice Joyce liked here. A little above the ordinary. Advertising; sixes, threes, ones, slide. Patronage; mixed. Attendance; fair. Walter Albers, Eagle Theatre, Baltimore, Maryland.

STEELHEART. A pleasing western, plenty of thrills and action. Seemed to please everyone; good story. Advertising; newspapers, posters, slide, special display board with stills. Patronage; mixed. Attendance; good. Jno. W. Creamer, Pert Theatre, Gillespie, Illinois.

Comedies

DYNAMITE (Educational). A first class comedy that kept house in uproar. A good comedy will draw as well as many features. Advertising; posters, newspaper. Patronage; small town. Attendance; good. A. La Valla, Community Theatre, Bethel, Connecticut.

SQUIRREL FOOD (Federated). A dandy, good comedy. A lot of new stunts and Monte Banks is real good. Advertising; regular. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

WEDDING BELLS (Educational). About the average Educational. So silly people left the house disgusted. Why **put out such** pictures? Advertising; one sheet. Attendance; good. Sam Brooks, Liberty Theatre, Hailey, Idaho.

State Rights

OUT OF THE DEPTHS (Pioneer). Medium fair picture, but seemed to please all. Advertising; usual. Patronage; small town. Attendance; fair. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

Serials

THUNDERBOLT JACK (Federated). Starts like a typhoon, takes their breath in the first 100 feet and they are lost to themselves to the end of first episode. Looks like a winner. Advertising; special. Patronage; small town. Attendance; fair. A L. Middleton, Grand Theatre, DeQueen, Arkansas.

WINNERS OF THE WEST (Universal). On the second episode, business good. The second episode went extra good. Looks as if it was young to be a winner. Advise any one booking this serial to run the first and second episode together, as the second episode has lots of Indians in it, and good Indian fights went big. Wm. Thacher, Royal Theatre, Salina, Kansas.

EXHIBITOR'S REPORT

Title of Picture .....**Producer** .....

Your Own Report .....

.....

.....

How Advertised .....

Type of Patronage .....**Attendance** .....
Good, Fair, Poor.

Theatre .....**City** .....**State**.....

Date ..... **Signed** .....

FILL THIS OUT, MR. EXHIBITOR, SEND IT IN, AND WE WILL MAIL YOU POSTAL CARDS FOR FUTURE REPORTS

Newest Reviews and Comments

FRITZ TIDDEN, *Editor of Reviews*

"Penrod"

Wesley Barry Is the Ideal Hero of Booth Tarkington's Boy Stories.

Reviewed by Marguerite Kemp.

Wesley Barry, as the hero of Booth Tarkington's famous and delightful boy stories, has brought "Penrod" to life, the Penrod the author had in mind when he wrote the book. Mr. Tarkington can find no fault with the way his book has been handled, and, on the other hand, Mr. Neilan can thank Mr. Tarkington for the excellent screen material in the book. Then both can take off their hats to the freckled Wesley for his excellent portrayal of a real American boy. The combination of these features promises a positive and unusually gratifying box office success for any exhibitor. It is a First National release.

The picture is a series of incidents in the life of Penrod Schofield, an ordinary boy who may be found in any home in any town of average population, bringing out his moods, his intricate means of amusement—in short, the psychology of the twelve-year-old boy. High lights of the production are Penrod's tragic dancing lesson, as he suffers from prickly heat and a dash of strawberry itch, a circus ground-food orgy, a tar fight in which a dozen youngsters participate, and the pageant which Penrod ruins by his frantic yearning for real masculine attire and his manhandling of the "Childe Sir Launcelot." Another hit is the Great Show, organized by Penrod, featuring Herman and Verman, as the wild tattoed men, and the placid daschund, billed as the "South American Dog, part alligator."

The cast includes a score of children who do their bits remarkably well, either as members of the select dancing class, or dancing the shimmie as taught by the Vamp. With so many lovely little girls available for training, it is too bad Mr. Neilan strikes the only discordant note of the picture by casting Clara Horton as the amber-curled Marjorie Jones, for she is undeniably an older girl conscientiously trying to act childish and slightly overdoing it. The adult members of the cast have been well chosen, and form a typical family with which a misunderstood little boy must grimly contend.

Penrod is good stuff, not the sob stuff of many children pictures, but a real he-boy picture, well acted, and splendidly directed.

The Cast

Penrod Schofield.....Wesley Barry
Mr. Schofield.....Tully Marshall
Mrs. Schofield.....Claire McDowell
Margaret Schofield.....Marjorie Daw
Robert Williams.....John Harron
Marjorie Jones.....Clara Horton
The Vamp.....Lena Baskett

Story by Booth Tarkington.
Scenario by Lucita Squier.
Directed by Marshall Neilan.
Length, 8,037 Feet.

The Story

Penrod Schofield is the president of the American Boys' Protective Association, Local 101, which meets every week to report the wrongs inflicted by disrespectful parents, unkind neighbors and thoughtless policemen. After a hectic summer enlivened by a tar fight and the organization of a Great Show, and whose suffering moments include a cotillion, a pageant, and a feverish acquaintance with a Third Street bully, the boys capture a pair of bank robbers, thereby coming into their own as honored, respected members of the community. Incidentally Penrod becomes the hero of his adored Marjorie Jones.

Program and Exploitation Catchlines:

Tarkington's Famous Boy-Hero Comes to Life on the Screen in the Irresistible Person of Wesley Barry. If You Have Read the Book, You Must Not Miss the Picture.

Exploitation Angles: Split this wide open with hook-ups to the book, not only in the book stores, but wherever you can get in. The Penrod stories are favorites. Tell them they will find it all on the screen, then stand back and let them get in.

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"'Twas Ever Thus"

The only thing that isn't amusing or understandable about this two-reel Christie Comedy for Educational release is the title. Viora Daniel is featured and rightly so, for her work is of the best. The fun starts when a will decrees that the girl must marry a distant cousin she hasn't met. She revolts and fixes herself up like an old maid to discourage him, only to discover he is an extremely likable chap. When he leaves in disgust, she pursues him. He, having seen her only as a spectacled vamp, for protection acquires a "wife" in the person of a cowboy on his ranch. Then he falls in love with her, but the cowboys won't let up on the joke until a fight reveals the "wife" as most masculine. —S. S.

Official Movie Chat 4

Travel, industry, sports and pastimes, and a good many other subjects go to make up the pictures of this film. The travel scenes take the spectator to Russia, and some of the smaller countries that have been carved out of the former empire of the Czars.

Work in the coal mines of Pennsylvania is shown in the industrial films. One of the features of these is the unusual way coal is loaded into ships at some steamship docks.

High diving into water and into snowbanks are shown among the films picturing sports. —T. S. daP.

"The Broadway Peacock"

Rather Vacuous Picture Based On Old Theme, Starring Pearl White.

Reviewed by Mary Kelly.

Pearl White's performance in "The Broadway Peacock" unfortunately has a certain bizarre style that tends to cheapen any effort at serious drama. The love affair of a cabaret queen and a society man is the story which assumes triangular proportions when the poor little protegee of the dancer unconsciously attracts the young aristocrat. Then an unpleasant vindictive scene of a familiar aspect takes place and is followed by repentance and self-sacrifice on the part of the star. Miss White's make up and costumes show a lack of refined taste and if she were more conservative in the love scenes, the effect would be improved.

By far the most enjoyable feature is Doris Eaton. She has only a small role, but is so appealing and sincere, and so successful in her mode of dress that she should make a certain hit.

The Cast

Myrtle May.....Pearl White
Harold Van Tassel.....Joseph Stryker
Rose Ingraham.....Doris Eaton
Jerry Gibson.....Harry Southard
Mrs. Van Tassel.....Elizabeth Garrison

Story and Scenario by Julia Tolsva.
Direction by Charles J. Brabin.
Length, 4,380 Feet.

The Story

Despite the warning of Maude Ranger, a "gold-digger," the cabaret girl becomes madly infatuated with a wealthy young aristocrat, whose mother would have fainted at the very thought of her blue-blooded son even speaking to a girl like Myrtle. Events follow one another rapidly, with Myrtle trying desperately to enmesh the handsome young millionaire. Though distinctly a fitting mate for the young man, Myrtle fails of her purpose because of the antagonistic efforts of the mother's lawyer. Desperate, Myrtle casts aside the instincts of her better nature and becomes a veritable tigress, thirsting for revenge, but repents in time to save her lover's happiness.

Program and Exploitation Catchlines:

It Was Her First Big Act of Unselfishness, the Time She Took the Poor Orphan Into Her Home—She Did Not Foresee That Her Own Love Affair Was Going to Be a Tragedy—and She Had to Face the Acid Test.

Exploitation Angles: Give it all to Miss White and she will carry it for you, but tell the high lights of the story without indicating the working out, to get interest.

A Vanishing Race

The American Indian, living under civilized rule, but keeping to many of his practices and modes of living of his immemorial past, is shown in this interesting Kineto Review, No. 145. He is shown still hunting and fishing as when he roamed all America at will, and his dress is hardly less picturesque than then. There are also glimpses of Indian family life, with the stolid squaws carrying their tightly swaddled papooses on their backs.

Homes of the Pueblo Indians in New Mexico are also shown. The pictures illustrate their superior culture and industry to the Northern tribes. They are seen cooking, and making baskets in the same ways their antecedents did, still untouched by the white civilization that has thronged around them.—T. S. daP.

Newest Reviews and Comments

"A Doll's House"

The Slamming of a Door That Was Heard Around the World Now On Screen—Nazimova the Star.

Reviewed by Fritz Tidden.

For her first independent production Nazimova chose to present a filmization of Ibsen's famous feminist drama, "A Doll's House." The Scandinavian dramatist wrote the play some forty years ago and the leading role of Nora has been used as a stage vehicle by many stars, including Nazimova, herself, who met with unqualified success in the role not many years past. Her reappearance as Nora on the screen in a picturization of the noted play presents fine box-office possibilities. "A Doll's House" is released by United Artists. Ibsen enthusiasts and those interested in the presentation of Ibsen in this country will surely respond to an announcement of "A Doll's House" presentation.

When Ibsen wrote the words: "The sound of a door is heard from below" as the finishing touch to his now famous drama he made a phrase the echo of which has been heard 'round the world and laid the sound cornerstone of an idea that has developed in the last forty years into the present day status of woman in the home, in the business world, in politics and in the nation's life in general. It marked the first step in the emancipation of woman, in a manner of speaking, and was used as a premise in the feminist movement. It presented an argument that woman was not just a plaything for some man. All of which has contributed unusually wide fame to the drama and its title.

Being purely a psychological drama of the deepest sort, it naturally presented difficulties in screen transcription. The exposition of a psychological problem by visual means is the most difficult thing to be attempted on the screen, and still keep the original in some form intact. It can be said that the producers have done better than could be expected, principally from the standpoint that they have taken no great liberties with the text, and keeping in mind especially that the ending has not been changed. The picture is a screen version of the play in the full sense of the word, and if there are moments that seem to release the tension of the spectator's interest it is no fault of the makers of the film. But the only persons that will allow their attention to sag are those who are not familiar with the play through the stage version or having read it. The others will take enjoyment in filling in the gaps for themselves.

The most prominent quality the film contains is the acting of the cast. Headed by Nazimova, who gives a performance that is an exact visual conception of the Nora that Ibsen intended, it contributes work that is marked with excellence, both in technique and appearance. Another estimable quality the picture embraces is its atmosphere. Charles Bryant is responsible for the direction and he should be most highly commended for his part in the production. The latter portions of the picture are so interesting that they more than make up for the long stretches of absolutely necessary character exposition that appear in the initial stages, and when the crucial moment comes into Nora's life Nazimova does such fine work that she is pardoned for her previous over-flapperishness. And it should be kept in mind that she is attempting the impossible in these portions of the drama. No exact idea of Nora's character at that time in her hectic life may be presented without the spoken word.

The Cast

Torvald Helmer.....Alan Hale
Nora, his wife.....Nazimova
Dr. Rank.....Nigel De Brulier
Anna, a nurse.....Elinor Oliver
Nils Krogstad.....Wedgwood Nowell
Ellen, a maid.....Cara Lee
Mrs. Linden..... Florence Fisher
Ivar.....Phillippe De Lacy
Emmy ..... Barbara Maier

Adapted from Henrik Ibsen's Play.
Scenario by Peter M. Winters.
Directed by Charles Bryant.
Length, 7,000 Feet.

The Story

The celebrated dramatist made use of the title to indicate the character of Nora, the doll-daughter of a man who believed that every woman should be subservient in all ways to her father, and the doll-like child-wife of a man who believes that a husband's every wish and whim should be as law to his wife.

Brought up in this atmosphere Nora finds no difficulty in moulding herself, or allowing herself to be moulded, as her husband might wish. But when the great crisis in her life forced her to depend upon herself, to use her own initiative, she found herself liable to the criminal law in meeting the situation. Then when exposure comes, and her illusions as to her husband are shattered and scattered to the four winds, she finds that the ideals she had built up around him are all false when she learns that he turns against her even though she acted only to save his life, the shock is such that she sees all the error in her upbringing, sees that she has lived the life of a doll-wife; that she has been rearing her own children as doll-children, satisfied merely in dressing them prettily and keeping them physically happy.

Then she realizes that she has been cheated of the right that Ibsen maintains is that of every woman—the right to be educated that her own individuality may have an opportunity of expression; that she may develop her own personality along lines her conscience may dictate. And she leaves the house of her husband, slamming the door.

Program and Exploitation Catchlines:

She Committed a Crime to Save Her Husband's Life, Her Only Reward Being the Bitter Denunciation When Exposure Came. But Out of It All There Came Her Awakening to the Supreme Duty That Every Woman Owes to Herself.

Exploitation Angles: Nazimova in one of the greatest of her stage characterizations should be self-selling, requiring only ample announcement. Make an extra drive on high schools and literary clubs, and try for a book hook-up. Everyman's library offers the cheapest edition.

"The Splendid Lie"

Grace Davison, the Attractive Feature of Arrow Production.

Reviewed by Mary Kelly.

Due to a trite story, developed without any mark of distinction, much of this picture's success depends upon the star's personal appeal. The director and photographer have featured her most attractively and for those who are not moved by her role, which is almost certain to command sympathy anywhere, she is sure to have a great personal appeal.

She is seen as one of those sweet, self-sacrificing souls, hated by all members of her sex, but loved, and ofttimes insulted by men. Her true friend is her grandfather who goes to prison for her and fails to receive the money which she is sending because of the evil-interference of a step son. The introduction of the hero is somewhat delayed, but when he does appear in the person of Jere Austin, he is a more than welcome figure, as he breaks the monotony of the girl's unhappiness. The subtitles, quotations from various poets, show considerable care and ambition.

The Cast

Doris Delafield.....Grace Davison
Dave Delafield.....John Drumier
Craston Walcott.....Noel Gearle
Dean De Witt.....J. Thornton Baston
Banker ..... Jere Austin

Story and Scenario by Charles Horan.
Directed by Charles Horan.
Length, 5,500 Feet.

The Story

Doris Delafield, on a vacation, receives much attention from a young man who calls himself Francis Trainor. She learns, however, from his wife, that he is Dean De Witt, and further that her name is to be used as co-respondent in the divorce suit which is to follow immediately, without giving Doris a chance to explain. She is shunned by all her friends and loses her position, but finds a real friend in Jere Austin, a banker, who gives her a position as secretary to a wealthy woman. The stain on her name is eventually cleared up and with Austin's proposal, she awaits a happier fate.

Program and Exploitation Catchlines:

He Bought Her a Diamond and She Thought She Was Engaged to Him—But the Real Wife Appeared and Refused to Hear an Explanation, Except in the Divorce Court—That Was the Beginning of Trouble—and It Kept Up Until She Fell In Love!

"Tracked to Earth"

Universal Feature Starring Frank Mayo Is Entertaining But Lacks Plausibility.

Reviewed by C. S. Sewell.

Spectators who are not over-particular regarding the plausibility of a picture-story will probably get considerable entertainment out of "Tracked to Earth," Universal's latest feature, starring Frank Mayo. The theme deals with a man unjustly accused of horse stealing, who finding it impossible not to leave a trail over the sandy wastes, hides in the sand with only his head exposed. He conceals his presence by holding a weed in his mouth, but is finally discovered by the girl in the case.

The story as to how this supposed horse thief, who comes near being lynched, turns out to be a big railroad official, has been stretched out into a five-reeler, with consequent excess footage, much of it being devoted to scenes where the hero is hiding in the sand, to which he even returns in the hope that the girl will return.

An attractive feature of the production is a number of well-photographed sand scenes. Frank Mayo fits the role of the hero, while Virginia Valli gives a good performance.

The Cast

Charles Cranner.....Frank Mayo
Anna Jones.....Virginia Valli
Dick Jones.....Harold Goodwin
Stub Lou.....Duke R. Lee
Shorty Fuller.....Buck Conners
Big Bill.....Arthur Millett
Meenie Wade.....Lon Poff
Zed White.....Percy Challenger

Story by W. J. Neidig.
Scenario by Wallace Clifton.
Directed by William Worthington.
Photographed by Leland Lancaster.
Length, 4,477 Feet.

The Story

Cranner, caught riding a branded horse, is arrested for horse stealing. He escapes by diging a hole through the wall of the building in which he is confined, and hides by burying all but his head in the desert sand. Anna Jones' dog discovers him, but loath to deliver him to the posse, she provides a horse so that he can get away. He remains, however, in the hope of seeing her again. The plan works. He then goes away, but returns later. While in her home the posse comes to the house and he is about to be captured when the sheriff arrives, arrests the real horse thieves and reveals Cranner's real identity. In the meantime, he has succeeded in winning the girl, even though she believed him to be a horse thief.

Program and Exploitation Catchlines:

How a Girl Fell in Love With a Man, Believing Him to Be a Horse Thief and Then Found He Was Treasurer of a Railroad.

Exploitation Angles: Sell the star's name and put it over through his appeal.

Newest Reviews and Comments

"Back Pay"

Seena Owen Superb As the Girl With the Crepe de Chine Soul—Paramount Picture Made by Cosmopolitan.

Reviewed by Fritz Tidden.

Fannie Hurst's widely popular short story, "Back Pay," has made a picture of the type that has always been successful with general audiences. That is not to say it is like anything else that has been presented before, but its kind of entertainment follows closely many films that exhibitors have found profitable, and appealing to their clientele. It pulls the heart-strings, it tells a story of the sort that the average picturegoer likes and it points a moral without the appearance of preaching at the onlooker. It is hyper-sentimental in spots, but there are many who like their pictures that way.

But the story, "Back Pay," did not just change itself into a picture by some sort of magic. In picture form it exhibits great care and patience on the part of those effecting the translation, especially on the part of Frank Borzage, who at all times performs his work with that always welcome quality, good taste. Francis Marion has written a script that lays a firm foundation for Borzage's work. The heartrending sentimental scenes in some parts of the progress of the story seem to have been slightly overstressed, but when the picture was seen for review there was apparent sniffling and sometimes audible weeping from some of the audience, so the picture was evidently greatly enjoyed.

Without a competent characterization of the "woman with the crepe de chine soul," "Back Pay" would appear as nothing but a piece of sentimental tosh. It is a most difficult role to keep from being maudlin and to put across with the same result that Miss Hurst did in the original story. Seena Owen was entrusted with the character. The result of her work is a remarkably fine characterization, done with a touch of artistry that is superb and always with restraint and realism. The other members of the cast have been chosen with utmost discrimination and their efforts are gratifying, especially Matt Moore in the role of the country youth and J. Barney Sherry as the millionaire. However, outside of the cast, the most prominent feature of the production is the constant good taste.

The Cast

Hester Bevins.....Seena Owen
Jerry Newcombe, her sweetheart.....
..... Matt Moore
Charles G. Wheeler, a millionaire.....
.....J. Barney Sherry
Kitty ..... Ethel Duray
"Speed" ..... Charles Craig
Thomas Craig.....Jerry Sinclair

Adapted from Fannie Hurst's Story.
Scenario by Frances Marion.
Directed by Frank Borzage.
Length, 6,460 Feet.

The Story

The girl who, to use Miss Hurst's brisk style, has a "crepe de chine soul," cannot bring herself to marry the man she loves and settle down to a humdrum small town life and decides to seek a better lot in New York. Here she falls in with a fast set, satisfies her desire for "crepe de chine," but finds that love is not part of her lot. The country boy goes to war, is awarded a medal for distinguished service and is brought home to die. Her love for him asserts itself and she decides to marry him to make his last hours happy. Then comes the test, when he does die—a life of service or a life of luxury and excitement. She chooses the former and is far happier.

Program and Exploitation Catchlines:

The Career of a Girl With a Crepe de Chine Soul, Who Went to New York to Get Her "Back Pay" for the Life She Thought She Had Missed. Come and See Her Collect! With Interest! And Then—the Heart Stirring Things That Taught Her What Life Really Is!

Exploitation Angles: Hang this on Miss Hurst, using the players to supplement the appeal of "By the author of Humoresque."

"Glass Houses"

Metro Picture Is Viola Dana at Her Best—A Sufficient Recommendation.

Reviewed by Mary Kelly.

Viola Dana has something quite to her taste, and it is likely quite to the public's taste, in "Glass Houses." She has an interesting chance to do a character accented with her well-known brand of buffoonery, in addition to a straight role with her equally well-known charm as an ingenue. Not a double role, but a double personality makes this possible in this comedy of purposes and pranks, in which a society girl turns governess to a young man, because she needs the money. Her attempts to appear serious and proper have been smirkingly interpreted by Miss Dana in a remarkably clever way, the more amusing because it puts her own individual stamp on a role that has been often done. This is an important fact and should be earnestly impressed upon the public—that this feature is typical of Viola Dana at her best, and hence, very entertaining.

The story, continuity and direction are examples of adroit workmanship. The final situation, and the funniest, when the newly-wedded pair start pursuing each other about town—the husband, convinced that his wife is a famous crook in disguise, and the bride, equally sure that her husband is insane, both being really innocent—is one of those sure-fire shots that will get everybody. But why has it been titled "Glass Houses"?

The Cast

Joy Duval.....Viola Dana
Billy Norton.....Gaston Glass
Aunt Harriet.....Mayme Kelso
Cicily Duval.....Helen Lynch
Mrs. Vicky.....Claire Du Brey
Orville King.....Ellsworth Gage
The Lawyer.....John Steppling

Story by Clara Genevieve Kennedy.
Scenario by Edith Kennedy.
Direction by Harry Beaumont.
Length, 5 Reels.

The Story

Joy Duval looks for a job for the first time, and gets an unusual one, in being placed as mentor to a young man just out of college. Billy, the young man, steals out one night and is locked out and forced to spend the night in the garage. Joy happens to be out, too, and unaware of Billy's presence, spends the night in the garage also. In the morning, as they enter the house, Billy's aunt takes it for granted they are married and refuses to hear any contradictions. They get married. Billy has reason to believe that the girl is a famous crook, but when he tries to reform her, she fears he is deranged. Just when it gets very much involved, the real lady crook comes upon the scene, and all is serene.

Program and Exploitation Catchlines:

She Stole Her Own Family's Jewels for Safe Keeping—Her Husband Misunderstood and Feared He Had Married "Angel-Face Ann"—He Tried to Reform Her—She Concluded He Had Gone Insane—the Result Is a Delicious Comedy.

Exploitation Angles: Sell Miss Dana in a role for which she might have been measured. This star sells almost entirely upon her personality, so play that up. Tell what the character is, rather than what the story tells.

"Polly of the Follies"

Constance Talmadge Frolics In Her Usual Entertaining Style.

Reviewed by C. Walter McCarty.

Supported by a talented cast and equipped with a full measure of that physical enthusiasm that has won for her a warm spot in the hearts of countless movie fans, Constance Talmadge, in her latest picture, "Polly of the Follies," puts over some delightful and clever comedy, which is amazingly entertaining. The picture, which goes to Mr. Ziegfeld's well-known institution for its title, tells a story that is a mixture of "Pollyanna" and the feminine version of Horatio Alger, Jr.

The plot development is not—perhaps wasn't meant to be—without some improbabilities, amounting to inconsistencies as usually gauged by strict dramatic rules, but it is uncommonly diverting and entertaining. The story, briefly, concerns a small town girl, thought by the bigoted inhabitants of the community to be "good for nothing," who makes good in Mr. Ziegfeld's production, only to be fired the first night for jumping off the stage to greet her younger brother and a village friend. Of course, love with a very wealthy young man, who is Kenneth Harlan, has entered her life and she takes refuge from the wrath of Mr. Ziegfeld in the young man's arms. Some of the scenes were staged on the roof garden where Mr. Ziegfeld presents his "Midnight Frolics" and these scenes were well handled.

An interlude of the forepart of the picture, in which the vivacious Polly, aided by a few jovial town spirits, gives a show in her uncle's store for a swarm of children, is one of the cleverest bits that has been seen on the screen for some time. So, also, is another eccentric act, mock heroic in tone, which narrates the historical visit of Cleopatra of Egypt to Julius Caesar.

John Emerson and Anita Loos are responsible for the picture, which is done in their usual light and airy fashion (First National).

The Cast

Polly Meacham.....Constance Talmadge
Silas Meacham.....Horace Knight
Jimmy Meacham.....Thomas Carr
Pop Cummings.....Harry Fisher
Daddy Hood.....Frank Lalor
Mr. Jones.....George Fawcet
Mrs. Jones.....Ina Rorke
Hattie Jones.....Mildred Arden
Bob Jones.....Kenneth Harlan
Clarence Hope.....Paul Doucet
Mrs. Potter.....Theresa Maxwell-Conover
Alysla Potter.....Billie Dove
Paul Gordon.....James Gleason
Flo Ziegfeld.....Bernard Randall
Julius Caesar.....John Daly Murphy

Story and Scenario by John Emerson and Anita Loos.
Director Not Credited.
Length, 6,137 Feet.

The Story

The story centers upon the girl who decides to decamp from the old homestead and emulate her thousands of sisters-of-the-gingham-gown in seeking fame in the city. The difference is that Polly actually manages to see Flo Ziegfeld and obtains a tryout for the Follies. After that her experiences in trying to get famous are rather disappointing but an interesting romance starts and she is content to give up a career.

Program and Exploitation Catchlines:

Just Because She Was a Country Belle Was No Reason for Her Making Good in a Broadway Chorus—But How Could She Know That Till She Tried? Anyway What Is Fame When Love Enters In?

Exploitation Angles: Put all the effort you are capable of into this. It will help you sell the next five Constance Talmadge pictures, whether they be good or poor. Don't tell them it is so much better than usual. Just tell them it is a sprightly story with an interesting stage background, and a home-made circus. Then watch the way they come out and enjoy their smiles.

Newest Reviews and Comments

"A Stage Romance"

Dumas' Drama On Edmund Kean Rarely Fascinating—Marks William Farnum's Return—Made by Fox.

Reviewed by Mary Kelly.

The use of exceptionally plastic and picturesque material—the life of the great stage idol, Edmund Kean, as originally dramatized by Alexandre Dumas is the first reason for commending Fox for the production of this splendid picture. An inclusive chapter from Kean's life, showing his meteoric transition from circus boy to first actor of the day, with an intimate slant on his friendships and love affairs, it should and does have that keen interest always attached to unveiling the personal life of a public favorite.

With this promising foundation for success, the production is built with a beauty and style in keeping with the material and a charming story has been made into a charming picture. The director has read Dumas' creation with delightful appreciation and produced it with fine technique. An accomplished craftsman, too, is responsible for the continuity. It seems that his occasional insertions of obvious melodrama are not always needed to heighten the interest, as there is enough real drama and intrigue in the story, as it stands. For instance, the little crippled girl is perhaps overworked as a sympathy-getter whenever a bit of tension is required, but her personal appeal is so strong that it almost overshadows this fault. She is one of a family of fifteen children—all of whom are used in a christening scene that is a masterpiece from the standpoint of human interest. This offers also one of the rare comedy touches of the piece.

William Farnum could scarcely have made a more favorable return to the screen, after a year's absence, than he does in "A Stage Romance." This fact is one of the best box-office angles, and it should be emphasized that his admirers have a treat in store for them. He proves his ability, in a less physical role than usual, to make a strong human appeal, and in the mad scene in the theatre, his dramatic power is very fine. A tendency of his toward massive gesticulations and facial distortion detracts from some of the less intense scenes which he might have put over more quietly. The supporting cast is excellent.

The Cast

Kean ..... William Farnum
Anna Damby.....Peggy Shaw
Prince of Wales.....Holmes Herbert
Lord Melville.....Mario Carrillo
Count Koefeld.....Paul McAllister
Tom.....Cuyler C. Supples
Countess ..... Myrtle Bonilias
Amy, Countess of Goswill.....Paula Shay
Kitty, the Blonde.....Viva Verome
Gidsa ..... Florence Kimball
Mrs. Bob.....Florence Ashbrook
Little Emily.....Ruth D. Goodwin
Solomon ..... Etienne Gerardot

Adapted from the Drama, "Mad Man or Genius," by Alexandre Dumas.
Scenario by Paul H. Sloane.
Direction by Herbert Brenon.
Length, 6,416 Feet.

The Story

The life of Edmund Kean at the zenith of his stage career, at the time of his infatuation with the Countess of Goswill is the basis. The Countess' insincerity, the love of little Anna Danby for him and the big benefit performance which he gives for the crippled daughter of his old circus companion involve him in some highly dramatic situations.

Program and Exploitation Catchlines:

William Farnum Returns to the Screen in One of the Season's Finest Productions —In the Character of Edmund Kean, the Renowned English Actor Whose Genius on the Stage Was Equalled by His Great Qualities of Friendship and Love.

Exploitation Angles: Sell this so that people will know that it is the life of Kean and you will appeal to those who can best appreciate the story and who would stay away from the modern story of back stage. At the same time you can get these last with the title, so you can eat your cake and have it, too.

"I Can Explain"

Gareth Hughes Featured As the Unwitting Home-Wrecker in Metro Picture.

Reviewed by Mary Kelly.

The difficulty of appropriately casting Gareth Hughes has impeded the success of "I Can Explain," to some extent. Obviously, his limitations as a type, must be born in mind, but unless his performance is the nucleus of interest, the object of a keen psycho-analytical study as it was in his first big success, "Sentimental Tommy," it is apt not only to fall flat, but weaken the entire production. This is what happens in "I Can Explain." Cast as a weak character, constantly being unjustly blamed and always unable to defend himself, he has a part that is not unimportant, but at the same time not interesting enough in its bearing upon the story to be worthy of featuring.

The story is farcical in style and has some burlesque touches in playing up South American politics in a way that is not particularly new nor clever. The most pleasant feature of the production is the wealth of beautiful settings, suggestive of that country. The direction is exceptionally good throughout.

The Cast

Jimmy Berry.....Gareth Hughes
Betty Carson.....Bartine Burkett
Dorothy Dawson.....Grace Darmond
Howard Dawson.....Herbert Hayes
Will Potter.....Victor Potel
Uncle Henry.....Nelson McDowell
Juan Pedro Vistuano Gardez, Edward Wallock
Miguei ..... Albert Breig
General Huera.....Harry Loraine
Carmencita Gardez.....Tina Modotti
Lopez ..... Sydney Daibrook
El Pavor.....Stanton Heck
Rev. Mr. Clark.....William Brown

Story by Edgar Franklin.
Scenario—Not Credited.
Directed by George D. Baker.
Length, 5 Reels.

The Story

Jimmy Berry, partner to Howard Dawson, is constantly accused of flirting with Dawson's wife, although he is merely bent on talking business with her. He is in love with Betty Carson, but Betty's father does not approve. Dawson takes him off to South America to get him away, but Mrs. Dawson gets on the same boat and Jimmy is further invoived. In South America Dawson is subjected to intrigue and imprisonment. He escapes only to be victimized again and further separated from his wife. Berry is unable to convince him of his loyalty until all have escaped and sailed back for America, where Berry marries Betty.

Program and Exploitation Catchlines:

He Always Had a Reason—But the Woman's Husband Wouldn't Accept It—He Was Deported to South America—But the Lady Went Along, Too—He Tried to Explain to the Foreign Executives—But the Only Way He Could Do It Was to Leave the Country.

Exploitation Angles: Work this up from a teaser, taking a prominent space in the personal column or inch scatters, reading: "Betty, 'I Can Explain.' Won't you give me a chance?" Ring the change on "Dawson" and sign them all Jimmy. Then try and get a news story about the mystery the day before you break the news. Then sail in and sell Hughes on his past work and general popularity.

"The Song of Life"

Story of a Wife Who Rebelled Against Washing Dishes, Basis of First National Picture.

Reviewed by Mary Kelly.

A lack of organization is responsible for the more or less uncertain dramatic effect in "The Song of Life." There is pathos, tragedy and humor of the popular sort, but instead of co-operating in an effort to get a decided punch they are found in situations that are strewn rather than built. But while the most obvious fault is with the continuity, a closer analysis reveals that the basic material affords little chance for pointed drama, as it is a protracted, desultory treatise on the mistakes of life with a shining ray of hope only at the end.

The fact, however, that the public has shown a taste for sentimentality on the screen indicates that "The Song of Life" has something that marks it as an audience-picture. The human tendency to enjoy a depiction of suffering and the chance to sympathize with characters who show familiar weaknesses has been recognized here, and capitalized.

"Dirty Dishes" have been used throughout as a symbol of the drab existence which many wives endure—or refuse to endure, according to their taste for rebellion. With a melodramatic opening showing how a baby boy was deserted by his mother a few hours before his father was killed in a railway accident, the action jumps to the time when the lad is grown and married and brought unwittingly into association with hs mother, who saves his wife from makng the same sad mistake which she did. The slight comedy insertions seem rather forced, and the whole is much too long. The most sincere note is the performance of Gaston Glass as the son.

The Cast

David Tilden.....Gaston Glass
Aline Tilden.....Grace Darmond
Mary Tilden.....Georgia Woodthorpe
Neighbor's Boy.....Richard Headrick
District Attorney.....Arthur Stuart Hull
Richard Henderson.....Wedgwood Nowell
Amos Tilden.....Edward Peil
Police Inspector.....Fred Kelsey
Central Office Man.....Claude Payton

Story by Frances Irene Reels.
Scenario by Bess Meredyth.
Directed by John M. Stahl.
Length, 6,920 Feet.

The Story

Mary Tilden, who deserted her young husband and baby boy meets the son later in life when he is grown and finds that his bitterness against his mother is so great that she keeps the truth of her identity from him. She learns that his wife, discontented with the drab duties of married life, just as she, herself, was many years before, is about to leave with another man. When the young husband learns of this, he shoots the other man, and Mary takes the blame, confessing at the same time that she is his mother. Both are saved from prison sentence by the news that the shot was not fatal, and the young wife has learned her lesson.

Program and Exploitation Catchlines:

"Life Was One Continual Round of Dirty Dishes," She Said, and Made This Her Excuse for Taking the Most Unhappy Step of Her Life—Years Later the Chance Came to Atone, and She Did It By Saving Another Woman from the Same Mistake.

Exploitation Angles: Sell this on the strike angle. Urge all women who despise dish washing to come to a mass meeting at your theatre, naming the opening date. Start this with teaser stuff early and let the idea sink in and build up interest. There are splendid chances for hook-ups here. Work them strongly.

PROJECTION

By F. H. RICHARDSON

A Pertinent Question

James O'Tool, Meridian, Mississippi, asks a very pertinent question, the answer to which I would recommend to the careful consideration of all projectionists.

Dear Mr. Richardson: I have three small theatres in small towns in this section of the state. The margin of profit in these houses is small. Sometimes it does not exist at all, though up to this time I have never yet had a week so bad but that they have not at least broken even. But this is so only because I take great pains in the selection of films, use every effort to project them in the best possible way, and so far as possible do repair work of all kinds myself.

I manage this way: I do the projecting, my wife sells tickets, fourteen-year-old son takes tickets (night shows only) and my daughter plays the piano and manages the Edison phonograph. The latter is of the latest type and is really a splendid addition to the show, if intelligently and carefully handled. We have it camouflaged with artificial palms and the effect is made the more realistic, where it can be done—as is the case with many records—by the daughter accompanying the record on the piano, playing very softly.

In this way, and by careful work we make a very comfortable living, showing two nights (no Sunday shows) in each town, making the rounds in our Rolls Royce a la Ford.

A Lot of Fun

And we get a whole lot of fun out of it, too, though the work is both hard and exacting. On Sunday, by special arrangement I select my two shows, which consist of a comic (usually alleged only), a scenic (if I can get one), a cartoon and a feature. On Monday I put the "show" in the best possible condition, which includes cleaning the films as thoroughly as possible.

On the same day the daughter attends to selecting the music and the wife to preparing such advertising as we do in local papers etcetra. Work, yes! But we are all happy, and make others happy by giving them what is, under all the conditions, perhaps a very much better show than is put on by many city theatres.

And now I come to the question I started writing to ask, the foregoing being just the natural "brag" I think most every man indulges in to some extent, or wants to anyhow, if he has something he has worked hard to perfect and of which he is proud.

As I said, in order to keep down expenses I must do my own repairing, so far as possible, and in order to give a really good show it is essential that the projectors be in first class condition and in perfect adjustment. This means that just as soon as an intermittent sprocket begins to show the least signs of undercut it must be replaced, and right here is my main trouble. Of course an intermittent sprocket MUST fit on its shaft very snugly, else it will wobble; also if it fits too tight and is forced on it is more than likely to be sprung out of true, and again the "wobble" is there.

A Source of Expense

This has been a source of great expense and annoyance, and some rather acrimonious discussion between supply dealers and myself. I simply refuse to receive and pay for an intermittent sprocket unless it fits exactly right, and I find that few sprockets do. My plan is when I need to replace a sprockets I have half a dozen sent, select the one which fits (if any there be) and send back the rest. But often not one of the six will be exactly right, which to me means that it may be put on the shaft by means of the fingers alone, but goes on tightly.

My question is: Do you know of any practical way of making a sprocket which is too tight loosen up without loosening too much? Have tried grinding them with flour of emory, but find it invariably makes the fit too loose. I shall thank you cordially for any information you may be able to give.

In closing let me say that your department and the Richardson Handbook are both a God-send to us small-town exhibitors and projectionists. I venture the assertion that when in future days the history of the present has become history, the name of Richardson will outshine most of those names which now shine very brightly.

An Interesting Letter

A most interesting letter indeed. I cannot remember a more really interesting one, taking everything into consideration, and this department gets corking good letters, too.

Let me thank you cordially for the expression of your appreciation of the work I have tried to do the best I knew how. As to future history, why I guess I'll be looking up at the roots then, and of course won't care anything at all about whether my name shines or does not shine. I, for instance, never was able to understand what earthly good it can possibly do anybody to be "honored" AFTER they are dead. My way is to honor them NOW, because after they are dead they are—dead, and that settles that!

But to get back to our subject. Yes, I can tell you how to make a tight intermittent sprocket fit, and fit right, too. I am, hence we are indebted to the Precision Machine Company, manufacturers of the Simplex projector, for this very practical bit of very important information.

First off, wipe the shaft perfectly clean of all foreign matter, then wet it with a GOOD oil. Now shove the sprocket on with a twisting movement. If it can be shoved into place by twisting and shoving with the fingers alone, then all is well. If it sticks, then remove, clean thoroughly, re-lubricate and try again.

You may, or may not have to do this several times, but if you persist you will eventually grind down any slight over-size of shaft, or under-size of sprocket hole, and will have a perfect fit.

Caution

Before shoving sprocket on be sure the edges of pin holes are clean—meaning that they are free of any slightly raised edge of metal, and that there is no dirt or foreign matter adhering to the shaft or hole; also that the oil you use is entirely free from dirt or grit. You are working with a close fit, remember, and a very slight thing may serve to cause the sprocket to stick.

There, Neighbor O'Tool, if you follow the instructions you will find your ghost well laid. Success to you. Your efforts are giving all those village folk an excellent form of amusement, and that is something sadly needed to help in making them satisfied with the small town and the country, instead of rushing off on a crazy, and usually futile, search for amusement among the bright lights of the city—a search which not only ends in regret, or very much worse, but is undermining the very foundation of our existence, which after all rests on the tiller of the soil.

A Question Box

Carlisle A. Anglemire, Nazareth, Pennsylvania, runs up the S.O.S. signal in the following letter:

Suppose you will think me a regular question box, but here goes anyhow: First, as to my equipment. I have two Power's Six B and two Powers Inductors. Current is 110 volt, 60 cycle A.C. My projection room is wired thus: The feeders are No. 6. The projection room main switch is 60 ampere capacity. From this switch the wires connect directly to each projector table switch, and thence to the Inductors. From this you will see I have both lamps connected to a sixty ampere switch. Naturally I blow more fuses than is necessary. Cannot burn both arcs at one time, hence cannot fade in at change-over.

What I want to know is how the room should be wired, and how many and what capacity switches should be used.

The picture seems to jump entirely too much and I am unable to locate the reason therefore. I clean the sprockets before every show; also have put new aperture plates on each projector, but still the picture jumps at every splice. Am now running film about eighteen months old, and every time a patch goes through the picture does a shimmy on the screen. Wrote the Powers Company about it and they said I should loosen the tension, but that did not help any. What is the trouble—and the remedy?

Am an Operator

I am operator at the local Y. M. C. A. We run two nights a week. Have been projecting pictures about three years. Am licensed by the state to run moving picture machines. Hope to be able to call myself a projectionist some day, but at present I am not one, by any manner of means. Have a Richardson handbook, which same I have found to be literally invaluable. Am looking forward to the time I shall have the Fourth Edition, which will be as soon as it is for sale. In conclusion I wish to you a happy and prosperous new year.

Same to You

Same to you, Friend Anglemier. You may not be a projectionist, but in acknowledging that you still have things to learn you advertise the fact that you are headed in the right direction. It is the I-know-it--all chap who never gets anywhere, or at least anywhere worth while.

As to the Power's Company telling you to loosen the tension, why unless you told them something you have not told me I don't quite see how they arrived at the conclusion that excessive tension is the seat of your trouble. If you will turn to page 463 of your Handbook,

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

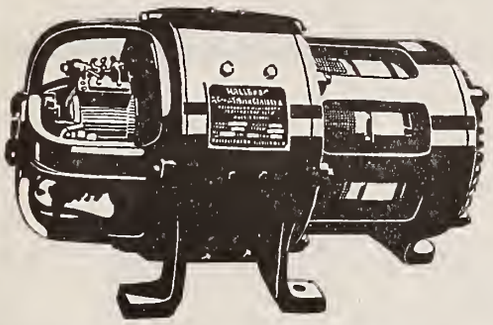
You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

THINK IT OVER



You can cut your electric bills to ½ by using D. C. instead of A. C., for your projector arcs. In one year you will realize on your investment in a

HALLBERG MOTOR GENERATOR

25 to 60 per cent. and the second year 100 per cent. Let us tell you more about this proposition. Send us today, (a) A. C. amperes used, (b) size and make of carbons, (c) length of throw, (d) size of picture, (e) kind of screen, (f) angle of throw.

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you will find, in General Instruction No. 9, which begins on that page, how to adjust your tension correctly. I believe the trouble is in the film, and not in the projector, though it is possible it is a combination of both. The aperture plate being worn would have no appreciable effect in causing such a fault.

When Show Is Off

When the show is off, and no audience present, put in a film which has given trouble through jumps at splices. Project it at usual speed, but have one hand on motor switch and the thumb of your other hand all ready to clamp down on the projector flywheel the instant there is a jump, brake the flywheel with your thumb, at the same time pulling the motor switch. Examine the patch carefully. See (a) if it is excessively wide and stiff. If so try and determine whither the jump came when the splice was at the aperture or on the intermittent sprocket. If the latter, then the seat of the trouble is self evident. The splice was too wide and stiff to bend around the sprocket properly. (b) If the splice was crooked or the sprocket holes badly matched, and again try to determine whether or no the jump came when the splice was at the aperture or at the intermittent sprocket.

If the latter, again the trouble analyzes itself. The sprocket holes do not fit the sprocket teeth properly, but are small, on one side at least, and the teeth clamp, or bind in them. Again the trouble is in the film and not in the projector.

Another important point is to carefully examine the intermittent sprocket teeth, using a condenser lens as a magnifier. See general instruction No. 8, page 462, of your Handbook, with regard to this.

Also pay particular attention and see if the narrow, properly made splices do or do not go through without causing trouble. Personally, as I said, I think the trouble is in the film, or maybe partly also in the worn condition of the teeth of your intermittent sprocket, though it is possible a stiff splice in the film might cause a jerk which would bring about a jump through or by reason of wear elsewhere in the mechanism, though hardly.

Will you please advise me as to what result you get from the test suggested. Remember, though that very wide or very stiff patches or crooked ones almost inevitably will cause movement of picture on the screen.

As to the wiring, why it depends on what amperage you use at the arc, but inasmuch as you presumably have sixty ampere maximum capacity inductors, I shall figure on that. All-right! Your sixty ampere arc will most likely be about 40 volts, hence the maximum wattage at the arc will be 60x40=2,400 plus the loss inherent in the inductor, which we are entirely safe in taking at a maximum of ten per cent. The total wattage consumed from the line will therefore be 2,400+240=2,640 watts, and since the primary amperage will be equal to the secondary wattage (including loss) divided by line voltage, we have 2,640÷110=24 amperes taken from the line, or 48 amperes if both arcs are burning. There, therefore, is no reason why you cannot burn both arcs at once, since your wires have sufficient capacity, as also have the switches, and the fuses if they are 60 ampere, as they probably are.

If you have a voltmeter you can verify this by actually measuring the voltage of your arc, which doubtless may not be just forty. Anyhow, whatever it is, just multiply it by the amperage you use at the arc, add 10 per cent. and divide the result by the line voltage. The final result will be the amperage taken from the line by that arc. I might remark that if you are blowing sixty ampere fuses, and those fuses are on the primary, something is wrong.

BARGAINS

1-6 HP MOTORS 110 Volt 60 Cycle **ONLY**

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Owing to cancellation of a large contract, we are overstocked and consequently are sacrificing the price. The motors are strictly high-grade and fully guaranteed by a responsible manufacturer.

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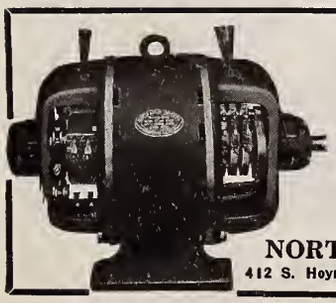

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Conducted by E. T. KEYSER

E. S. Porter Tells About Simplex's High Intensity Projection Lamp

AN announcement has been issued by Edwin S. Porter, president of the Precision Machine Company, regarding the development, designing and building of the new Simplex-Sun-Light arc high intensity projector lamp which is now ready for the market and which constitutes a welcome accessory to the modern projection room.

"Many people," says Mr. Porter, "are apparently under the impression that the high intensity arc is something which has been developed in the past year, but such is not the case. The high intensity arc has been in use for some seven years and played a most important part in the great war, for it was the Sperry Gyroscope Company, of Brooklyn, who having advanced so far in searchlight work were selected by the United States Government to equip the United States Navy with Sperry high intensity searchlights which played so important a part in our naval transport work in bringing troops and supplies to France.

Sperry to the Fore

"In actual warfare, wherever a searchlight was used by United States forces on land or sea, it was the Sperry high intensity searchlight that was used exclusively, thus making it the only American light of its kind used abroad which can be interpreted as a splendid tribute to the engineers of the Sperry Company.

"It might be of interest also, to know that the searchlight which is now nightly projecting a beam of light seven miles straight up into the heavens is a Sperry light which is now being tested out in Brooklyn, and receiving the close attention of lighting experts as well as military and naval men from every country in the world.

"The tremendous strides taken by the Sperry organization in high intensity work attracted the attention of J. Justice Harmer, president of the Sun-Light Arc Corporation, who so arranged matters that his company was granted exclusive rights to the Sperry high intensity lamp in the motion picture field. The Sun-Light Arc Corporation has undoubtedly revolutionized studio lighting through the installation of its Sun-Light arc units which produce in the studios practically the same lighting results as are obtained through the use of real sunlight in exterior work.

Of Interest to Exhibitors

"And now we come to the period which interests the projector users. Immediately following the war, a lamp of original design for projector use was developed by the Sperry Company, whose experience, facilities and data provided them with everything that was needed to produce an ideal motion picture arc lamp.

"Together with the engineers of the Sun-Light organization they worked along altogether different lines than had been followed by others. The idea that was always before them was to produce a lamp that could be used on varying amperage and that would be readily adjustable as is the present type of carbon arc lamp and yet strong and rugged enough to withstand high amperage.

"Fourteen months before any other theatre had installed any kind of high intensity lamp one of the new Sperry Sun-Light lamps was quietly placed in the New York Capitol Theatre projection room where its work was carefully checked up, and this lamp was soon followed by three of similar design. So well did they do their work that Samuel Rothafel, the manager of the Capitol, wrote a strong letter of endorsement after having used these lamps for a year and watching them function.

Announcement Deferred

"Yet no announcement had been made of this marvelous lamp, although hundreds of men interested in projection had visited the Capitol projection room, and after watching the results invariably requested details as to when this type of lamp could be had for the general market. At this time, no commercial lamp had yet been announced that would operate on anything but a certain fixed amperage.

"Meanwhile the Precision Machine Company had become interested in the Sun-Light arc high intensity lamp (which name was given the Sperry lamp when Mr. Harmer's organization procured the motion picture rights to it). Having, through experience in projector building, a most comprehensive knowledge of modern projection room requirements, I incorporated some Simplex ideas into the lamp which is today known as the Simplex Sun-Light arc high intensity lamp, and which, according to all who have seen it work, can well be declared an achievement in projector lighting.

Weaknesses Eliminated

"This lamp, I claim, has completely eliminated all weaknesses. Its construction is extremely rugged, all contact units being of such type and design that tend to greatly strengthen their efficiency, as well as promote long service. A striking and unusual feature lies in the fact that it can be used on any amperage between seventy and one hundred and twenty.

"Another departure is noted in the fact that instead of being operated in a fixed position the Simplex-Sun-Light arc is equipped with every adjustment handle that is found on the ordinary carbon arc lamp, which permits for the focusing, centering and adjusting of the light.

"The 'positive head,' which is the technical term for the unit which holds the positive carbon, is readily removable and fastened in a manner which permits of quickly exchanging this head. The contact through which the current enters the positive carbon is a distinctive feature inasmuch as it is operated by a finger clamp which easily lifts up, yet it is so constructed and located that it sets into its seat in a floating position to compensate for any irregularity in the carbon and at the same time affords a perfectly tight contact.

"All springs used in the lamp are far removed from the heat sources, while the motor which operates the lamps is outside of the lamphouse.

Types A and C

"In the type 'A' lamp, the regular Simplex motor which drives the projector is used in conjunction with the new Simplex arc control, while in the type 'C' lamps the motor is located on the outside of the rear end of the lamphouse. The many advantages obtained through having the motor away from the inside of the lamphouse can be readily recognized.

"The feeding mechanism of both types

EDWIN S. PORTER
President, Precision Machine Company

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President, Sun-Light Arc Corporation

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Cut where you will, splice with Eastman Film Cement and for all practical purposes the reel's original resistance to strain both in projection and re-wind is restored. The splice is secure against break or buckle.

Eastman-made and Eastman-tested as the presence of this seal on the container testifies:

Eastman Film Cement is the only cement that may be used successfully with either Regular or Safety film. It may be obtained in 1 oz. and 16 oz. bottles, and gallon containers.

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Motion Picture Film Department Rochester, N. Y.

of lamp is a revelation to all who have followed high intensity lighting, for these units are of such positive but simple construction that they eliminate complication of mechanism and absolutely undivided attention while running.

"The Simplex-Sun-Light arc projection lamp has already been installed in many of the Loew Theatres (this circuit having adapted this type of lamp exclusively) and already almost one hundred of these lamps are operated in and around New York City with most satisfactory results. Both Mr. Harmer and myself are agreed that we did well to wait until we had a 100 per cent. unit to offer to the industry before placing the reputations of our respective organizations behind our lamp."

Newman Issues Folder

The Newman Manufacturing Company, of Cincinnati, has just issued an attractive folder which shows its exclusive marquise designs to splendid advantage.

It Can't Be Done Successfully Today Without Some Practical Experience

WE are in receipt of the following communication from a gentleman, who, at present, is successfully conducting a meat market:

Moving Picture World:

As I am intending to remodel a building I purchased lately for a moving picture house, I would like your advice as to how to operate.

The building will be forty-four by ninety feet, with a nice front and lobby.

I have been in business for a long time, but the picture business is new to me.

Will you please write and tell me all about how to rent the films.

I overheard a salesman trying to rent or book a picture to an operator of a moving picture house and it sounded like they were trading horses or mules. Is it the only way to bargain for a film?

The best advice that we can give you is about the same kind of an advice that you would give to a motion picture exhibitor who wanted to quit his own game and become a butcher, to learn as much as you possibly can of the new business before starting out for yourself.

It requires just as much knowledge, experience and ability to run a picture house as it does to run a meat market, and the experience must be gained at first hand.

If you had started out to run a meat market, knowing as little about it as you do about the picture business at present, you would never have been able to accumulate the building which you are now remodeling for a picture house.

Get a job as an usher, a ticket seller or a handy man around a picture house and keep your eyes and ears wide open and watch how everything is done and try and find out why. At the same time, provide yourself with a copy of Richardson's Handbook, Hallberg's Picture Theatre Electricity and Sargent's Picture Theatre Advertising, and study them while you are getting practical experience in the theatre.

Pay the Projectionist

If possible, get some projectionist to let you act as his assistant and pay the projectionist to teach you everything that he knows. Not that you will project your own pictures, but the more you know about practical projection, the better show your house will put on.

Your observations regarding the methods by which films are sometimes booked are, unfortunately, true, but after you have induced your boss to trust you with this part of the business, you will probably discover the reason for this condition of affairs.

The best thing for you to do with the new building would be to rent it to someone as a picture show, while you are learning the business.

Would Head for a Loss

From the fact that the MOVING PICTURE WORLD already has three subscribers in your town, we know that you will be up against competition and you would be simply riding for a fall if you should open up a show on your own hook in your present state of inexperience.

After comparing the price per pound which we are paying our own butcher for meat with the price of admission to some mighty good shows, we don't know but that the best advice which we could give you would be to keep right on selling meat instead of admissions. However, if you are determined to go forward, MOVING PICTURE WORLD will help you as it helps all exhibitors, great and small, to the best of its ability.

Algase Adding New Houses to His Chain

A. A. Algase, president of Pacific Coast Theatres, and vice president of the North West Theatres Company, of Seattle, operating a chain of moving picture theatres in the Northwest and North Central Washington, will open his new thousand seat "Rialto Theatre" at Wenatchee, Washington, exclusively for pictures, on March 1.

The Rialto building is a reinforced concrete and brick structure and absolutely fireproof. A $19,000 Wurlitzer organ is used. The cost of building and furnishings represent over one hundred thousand dollars.

A. A. Algase, who has been a moving picture exhibitor and builder for seven years, contemplates building two more new houses this year, one in Vancouver, Wash., and one in Astoria, Ore. Work on these will commence May 1, 1922.

The Rialto Theatre, of Wenatchee, will be under the management of F. E. Wesp, who has been associated with A. A. Algase Theatres for several years.

A good summer business doesn't just happen

You've got to go after it.

And you need something more than good pictures, too.

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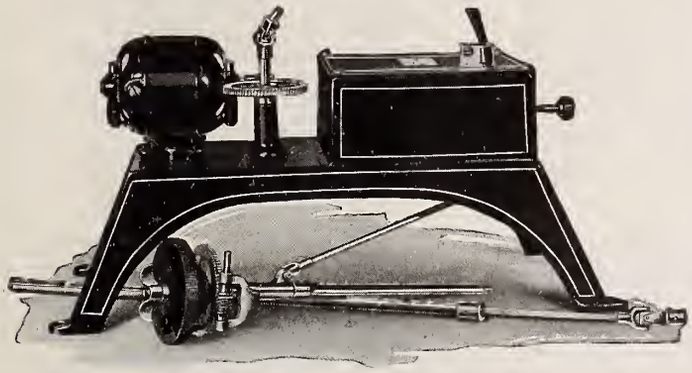

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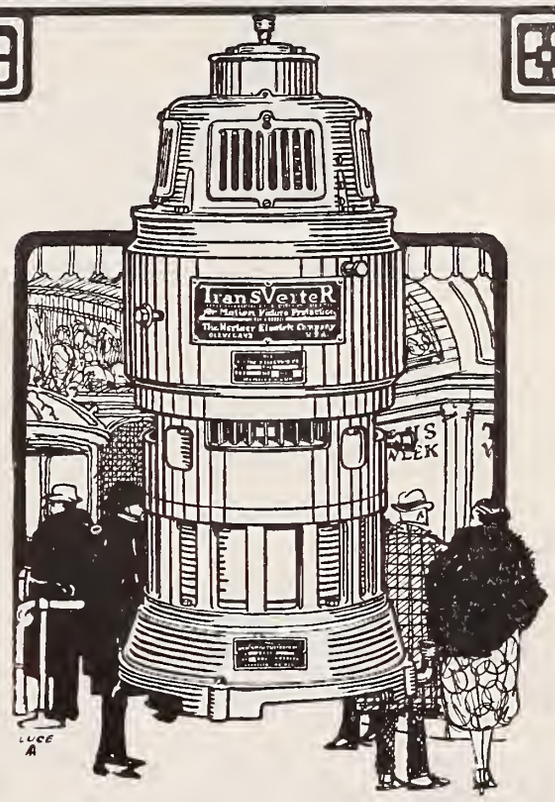

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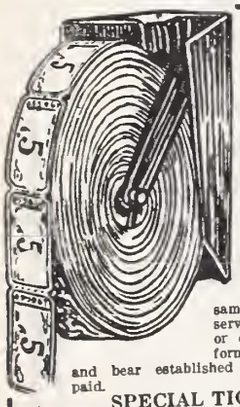

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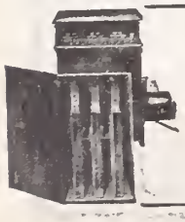

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Thirteen New Companies Incorporate at Albany

With thirteen companies incorporating at Albany, the past week witnessed a decided increase in the number of companies incorporating in the motion picture business in New York State. While the aggregate capitalization of these companies represented $278,500, the capitalization in all but one instance was for a low amount. The company having the largest capitalization was the Samuel Zierler Photo Play Corporation, capitalized at $100,000, with Samuel Zierler, of Jamaica; Rose Greenberg and Freda Freeman, New York City. The other companies include the following:

Other Incorporations

Smalley-Maxey Theatre, Inc., $500, Oneonta, William C. Smalley, James J. Byard, Jr., Cooperstown; Thomas J. Maxey, Latrobe, Pa.' Morgan Productions, Inc., $5,000, Betty Morgan, H. S. Hechheimer, George A. McCormick, New York City; The Miriam Theatre, Inc., $10,000, Joseph and Bessie Brandevin, Benjamin I. Tunick, Mt. Vernon; Poughkeepsie Theatres, Poughkeepsie, $3,000, Ely Elting, H. R. Gurney, W. DeGarmo Smith, Poughkeepsie; Minsky Theatrical Enterprises, $10,000, M. William Minsky, Julius Kendler, Julius Girden, New York; City Motion Picture Syndicate, $10,000, Saul Abramson, Harry Kroll, Jacob Squire, New York; The Erdill Theatre Corporation, $10,000, Leonard Bergman, A. L. Erlanger, E. S. Golding, New York; the P.A.D. Corporation, $50,000, J. J. Hally, G. Q. Dean, C. A. Smith, New York; One West 143rd Street Amusement Co., $15,000, George W. Wetmore, Jr., J. E. Taylor, H. A. Robertson, New York; Di Lorenzo, Inc., $25,000, Joseph and Vincent Di Lorenzo, H. J. Jantser, New York; Noted Dramas, Inc., $30,000, C. S. Hervey, Elizabeth Fingeroth, Lee R. Wakoff, New York; Exhibitors Delivery Company, $10,000, J. J. Jacobs, Aaron Hartman, John Harvey, of New York City.

Canandaigua Playhouse Will Open on March 3

William J. McFarlane, mayor of Canandaigua, will open the Playhouse in that western New York city on Friday, March 3. He has invited all exhibitors and exchangemen in the territory to be present.

A celebration party will follow the opening performance. The Playhouse will have a seating capacity of 1,200 and cost $100,000. An $18,000 organ is one of the features of the theatre.

The Canandaigua Theatres Corporation will operate the house. The policy will be pictures and vaudeville.

Bridgman's New Theatre Boasts Two Simplexes

The new Bridgman Theatre, Bridgman, Mich., built by F. W. Gart and O. A. D. Baldwin, of Bridgman, was formally opened on January 20. The house seats 300, is forty feet wide by one hundred feet long, and cost $40,000.

The projection room equipment, which was installed by the Michigan Motion Picture Supply Company, of Detroit, Michigan, exclusive distributors for the Simplex products in Michigan, consists of two Type "S" motor driven Simplex projectors equipped with Snaplite lenses. R. O. Bassett is the projectionist.

Bradford House Leased

Craniedas & Company of Brooklyn, who are interested in the control of the Haven Theatre in Olean, N. Y., will take over the lease of the Bradford Theatre in Bradford, Pa., on May 1. Lease of the house was obtained from Charles Samuels of Jamestown and Mose Reis of New York, owners. The theatre will be redecorated by the new operators.

Monsoon Moves

In order to render more efficient service to the exhibitor, the Monsoon Cooling System, Inc., has removed its offices from 1476 Broadway, New York City, to quarters in its factory building, 71 North Sixth street, Brooklyn.

The consolidation of office and factory will make for even better service all along the line and expedite orders considerably.

The office telephone number in future will be Greenpoint 6331.

One for Orchard Park

Cola W. Lyon of Orchard Park and Douglas Morris of Buffalo have organized the Orchard Park Amusement Company, to conduct a motion picture theatre and community recreation center in Orchard Park, N. Y. The plans call for a $25,000 building, with an auditorium seating 500.

New Park to Open

The New Park Theatre will open in Hammondsport, N. Y., about April 1. The Park at present has quarters in the town hall. Its new location will be in the Wood block, which is now undergoing alterations.

MAILING LISTS
MOVING PICTURE AND LEGITIMATE THEATRES

22166	Moving Picture by States per M	$5.00
1219	Film Exchanges, for List	7.50
196	Manufacturers and Studios	3.50
419	Machine and Supply Dealers	4.00
3674	Legitimate Theatres U. S. & Can.	25.00
810	Vaudeville Theatres	7.50

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HUSTLING young manager wishes to connect with live theatre, privilege buying interest. Handle own copy, art work, lobby displays. Box 250, Moving Picture World, New York City.

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ORCHESTRA LEADER and organist: For Ohio city, thirty thousand. Must have good library and be expert cueing pictures. Short hours, no Sunday work. State experience and salary. Ohio, c/o Moving Picture World, New York City.

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WANTED TO LEASE OR BUY a fully equipped and going moving picture theatre, preferably in central Pennsylvania, but will consider any other section. Must stand investigation. Give full data in first letter. Box 247, Moving Picture World, New York City.

WANTED TO LEASE—Moving picture theatre, fully equipped; must pass state inspection. Tell all particulars first letter. Box 237, Moving Picture World, New York City.

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FILMS FOR SALE OR RENT

FOR SALE—"The Grey Seal" (32); "Scarlet Runner" (24); "Secret Kingdom" (32); "The Vampires" (27); "Open Your Eyes" (7); "Discarded Woman" (6); "For Freedom of Ireland" (5); also largest selection other serials, special productions, comedies, educationals, travelogues. Guaranty Pictures Co., 126 West 46th Street, New York City.

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Northwestern Theatres Are Busily Outfitting

The Grand Theatre, Renton, Wash., Miss Marie Connelly, manager, has installed two type "S" Simplex projectors. Installation was made by the Western Theatre Equipment Company.

Manager Wm. Cutts, of the Columbia Theatre, Seattle, has purchased a new screen, which is being installed by the Western Theatre Equipment Company. Other new screens have also been purchased by Manager Merle Davis, of the Ansonia Theatre, and by Manager F. Lynn, of the American, both of Butte, Mont.

The Francis Coe School, Seattle, has bought a complete projection equipment, consisting of projector, screen and portable booth.

The Rialto Theatre, Wenatchee, has installed a Wurlitzer Hope-Jones orchestral organ.

The Buffalo Academy Reopens for Pictures

Sam Carver has reopened the new Academy Theatre in Buffalo as a picture house, installing a large Wurlitzer orchestral organ as a feature. The projection equipment formerly used by the house is being retained. "Should a Wife Work?" was the opening attraction. Mayor Schwab spoke. I. H. Herk of New York owns the house.

Picture Theatres Projected

PETALUMA, CALIF.—T. & D. Theatre Company has purchased site at Washington and Kentucky streets for new theatre.

SAN FRANCISCO, CALIF.—Aaron Goldberg has plans by Albert W. Burgren for moving picture theatre, to cost $30,000.

TAFT, CALIF.—O. R. Christian has let contract for erection of moving picture theatre, 54 by 120 feet, with seating capacity of 1,200.

MERIDEN, CONN.—Harry Goldman will shortly start work on new moving picture house, with seating capacity of 1,000.

WALLINGFORD, CONN.—Harry Goldman plans to erect moving picture house here.

CHICAGO, ILL.—Ira Saxe is preparing plans for new moving picture theatre to be erected at 7169 Grand avenue, with seating capacity of 300.

FRANKFORT, IND.—M. L. Connelly has plans by Rodney Leonard, Peoples Life Building, for rebuilding fire damage Blynn Theatre.

FORT DODGE, IA.—Outdoor Amusement Enterprises of Des Moines will establish an amusement park on North Seventh street, to cost about $150,000. Outdoor theatre will be a feature.

MARENGO, IA.—Albert Smith plans to erect new moving picture theatre.

DETROIT, MICH. — Ellenstein Realty Company, 408 Moffat Building, has plans by Kohner & Seeler, 1432 Kresge Building, for one-story brick, stone and tile moving picture and vaudeville theatre, 34 by 111 feet, to be erected on Chene street near Garfield avenue.

JACKSON, MICH. — Michigan Catering Company has purchased building at Pine Lake, which it will convert into theatre. Address E. N. Reid, manager.

PONTIAC, MICH.—Fisher Brothers, Fisher Building, are preparing plans for company now forming for one-story brick, hollow-tile and stucco moving picture theatre, with seating capacity of 700, to be erected on Saginaw street near Prospect avenue.

SPRINGWELLS, MICH. — George D. Williams, 7110 West Lafayette Boulevard, Detroit, has plans by Kohner & Seeler, 1402 Kresge Building, Detroit, for theatre, to cost $100,000.

BIWABIK, MINN.—William Dominik, of Grand Theatre, Duluth, will open new moving picture theatre.

CLARKSDALE, MISS.—R. M. McWilliams contemplates rebuilding recently burned Marion Theatre.

ST. LOUIS, MO.—Marcus Loew, 1463 Broadway, New York, has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for fireproof theatre, and store building to be erected at Eighth and Washington streets, to cost $1,000,000. Theatre will have seating capacity of 3,000.

ATLANTIC CITY, N. J.—Young's Old Pier at Tennessee avenue, which is being rebuilt, will have a new theatre. This is but part of extensive improvements decided upon by the Central Pier Corporation, of which Joseph Mott, of the Traymore, is president. The pier will have new front, two stories in height, with five stores facing Boardwalk and six on either side of the arcade.

MONTCLAIR, N. J.—Ernest T. Hinck, 56 Highland avenue, will erect theatre at Church street and Bloomfield avenue, to cost $350,000.

CEDARHURST, L. I., N. Y.—M. Shapiro & Son, 103 West 43rd street, New York, have contract to erect moving picture theatre and apartment building on Central avenue for Cedarhurst Construction Company, to cost $200,000.

FLUSHING, L. I., N. Y.—Associated Screen News Laboratories has plans by Samuel Cohen, 32 Union square, New York, for one-story fire-proof addition to film laboratory, 49 by 60 feet, at Congress avenue and Park place.

NEW YORK, N. Y.—Simel Holding Corporation, 1438 Broadway, has plans by S. Walter Katz, 505 Fifth avenue, for two-story brick theatre and store building to be erected at 178th street, Webster and Valentine avenues, to cost $1,000,000.

NEW YORK, N. Y.—Eugene De Rosa is preparing plans for theatre to be erected at 171st street and Ogden avenue, with seating capacity of 2,000.

SCHENECTADY, N. Y.—Casino, new moving picture house erected by Martin Casio, has opened.

SCHENECTADY, N. Y.—M. Shapiro & Son, 103 West 43rd street, New York, have contract to erect two-story moving picture theatre, 108 by 192 feet, at State street and Erie Boulevard for Strand Theatre Corporation, 1579 Broadway, New York, to cost $350,000.

THOMASVILLE, N. C.—New theatre will be erected to replace building used for that purpose, with seating capacity of 700. Will be devoted to moving pictures and occasional road attractions.

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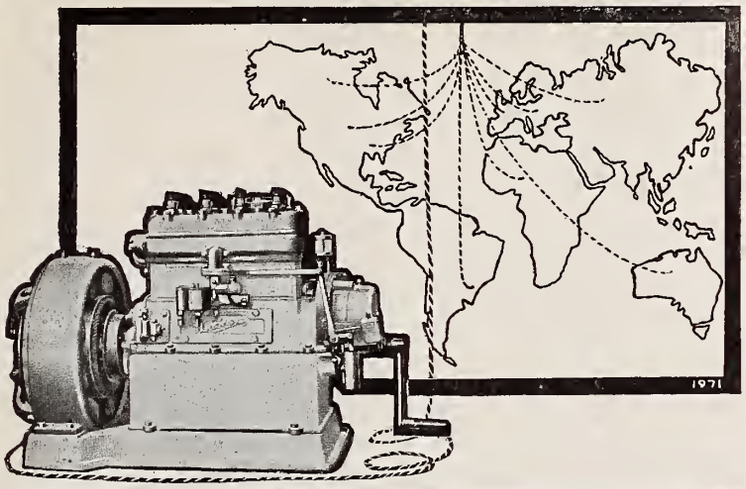

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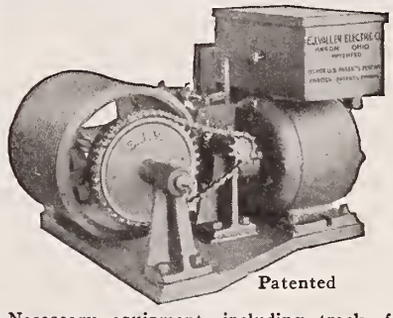

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MOVING PICTURE WORLD

VOLUME LIV JANUARY—FEBRUARY, 1922

Index to Reviews and Consensus on the Photoplays

Appended is a list of subjects announced or released during the two months ending February 28, 1922, and upon the majority of which have been published reviews and consensus of published reviews. This list is as accurate as it is possible to make it with the information received from the companies whose productions are included. Should any of our readers detect errors we shall be pleased to have our attention called to them so that we may correct our card-index. The letter before the folio indicates the page where the review or consensus can be found. "R" stands for Reviews, which also include Advertising Aids; "C" for Consensus of Reviews published in the Trade Papers. Where reference letter is omitted it signifies that none was published. Of the later releases where letters are omitted the missing information will probably be published in the next volume.

N. B.—Reviews of episodes of serials or series are indexed in connection with general title of such serial or series and not under title of each episode. Date shown for Pathe subjects indicates the week during which they were released. Unless otherwise specified all subjects listed are five-reel dramas.

A

Across The Border (5 reels) (Big Boy Williams—Star) (Aywon Film Corp.)
Across The Deadline (4886 feet) (Frank Mayo—Star) (Jack Conway—Director) (Universal) (R-204-Jan. 14) (C-420-Jan. 28).
Across the Divide (Playgoers).
Across the St. Gothard Alps (1 reel) (Burlingham Adventure Series) (Truart Film Corp.)
Adventures of Tarzan (Elmo Lincoln—Star) (Adventures of Tarzan Serial Sales Corp.) (Serial) R-Nov. 12-195.
Aesop's Fables (2-3 reel) (The Dog and the Thief) (Paul Terry Cartoon) (Pathe)
Aesop's Fables (2-3 reel) (The Cat and the Swordfish) (Paul Terry Cartoon) (Pathe)
Aesop's Fables (2-3 reel) (The Tiger aud the Monkey) (Paul Terry Cartoon) (Pathe)
Aesop's Fables (2-3 reel) (The Farmer and the Ostrich) (Paul Terry Cartoon) (Pathe)
Aesop's Fables (2-3 reel) (The Spendthrift) (Paul Terry Cartoon) (Pathe)
Aesop's Fables (2-3 reel) (The Bear and the Bees) (Paul Terry Cartoon) (Pathe) R-430.
Aesop's Fables (2-3 reel) (The Cat and the Mice) (Paul Terry Cartoon) (Pathe) R-555.
Aesop's Fables (2-3 reel) (The Dog and the Flea) (Paul Terry Cartoon) (Pathe) R-320.
Aesop's Fables (2-3 reel) (The Fox and the Grapes) (Paul Terry Cartoon) (Pathe) R-554.
Aesop's Fables (2-3 reel) (The Miller and the Donkey) (Paul Terry Cartoon) (Pathe).
Aesop's Fables (2-3 reel) (The Villain in Disguise) (Paul Terry Cartoon) (Pathe).
All For a Woman (5873 feet) (Dimitri Buchowetski—Director) (Foreign Made—First National) (R-885-Dec. 17) (C-202-Jan. 14).
Almost a Rancher (1 reel) (Star Comedy—Universal).
Along the Rio Grande (1 reel) (Burton Holmes—Paramount).
Alpine Ride Up the Sranzerhorn (Burlingham Adventure Series) (Truart Film Corp.)
Arctic Hike on the Great Aletsch Glacier (Burlingham Adventure Series) (Truart Film Corp.)
Anne of Little Smoky (5 reels) (Winifred Westover—Star) (Frank Beresford—Director) (Playgoers) (R-427—Jan. 28.) (C—Feb. 18—748).
And Women Must Weep (1 reel) Adapted from poem by Charles Kingsley) (Robert C. Bruce—Director) (Educational) (R—Feb. 11—662).
Angel Factory, The (3 reels) (Reissue—Pathe Playlet).
Ashamed of Parents, (5 reels) (From the story "What Children Will Do" by Charles K. Harris) (Featured Cast) (Horace G. Plimpton—Director) (Warner Brothers) (R—Dec. 31—1128).
At the Damascus Gate (1 reel) (Burton Holmes—Paramount).
At Bay (3 reels) (Reissue—Pathe Playlet).
Any Wife (4597 feet) (Pearl White—Star) (Herbert Brenon—Director) (Fox) (R—Feb. 18—753).
At the Sign of the Jack O'Lantern (5193 feet) (Lloyd Ingraham—Director) (Hodkinson) (R-426—Jan. 28.) (C—Feb. 11—656.)
At The Stage Door (5600 feet) (Billie Dove—Star) (William Christy Cabanne—Director) (Robertson-Cole) (R—Dec. 24—981.) (C—Dec. 31—1120.)
Away, Dull Care (1 reel) Prizma, Inc.)

B

Back Pay (6460 feet) (Cosmopolitan—Famous Players) (R-864—Feb. 25).
Barnstormer, The (Charles Ray—Star) (First National.)
Bashful Lover, The (2 reels) (Ernest Truex—Star) (Pathe) (R-319—Jan. 21.)
Bashful Suitor, The (3 reels) (Triart-Hodkinson) (R—Dec. 31—1127.)
Battling Torchy (2 reels) (Johnny Hines—Star) (Educational) (R-429—Jan 28.)
Beautiful Liar, The (5236 feet) (Katherine MacDonald—Star) (First National) (Wallace Worsely—Director) (R—Feb. 11—664.)
Beauty Contest, The (2 reels) (Pathe) (R-203—Jan. 14.)
Be Reasonable (2 reels) (Mack Sennett Comedy—First National) (R-426—Jan. 28.)
Beside Her Cider (1 reel) (Mutt and Jeff) (Fox).
Better Man, The (5 reels) (Snowy Baker—Star) (Aywon) (R—Nov. 26—P-459) (C—Dec. 31—P-1120.)
Big Idea, The (1 reel) (Harold Lloyd—Star) (Reissue—Pathe.)
Billy Jim (4900 feet) (Fred Stone—Star) (Frank Borzage—Director) (Robertson-Cole) (R—Feb. Feb. 11—663) (C-858—Feb. 25).
Blow 'Em Up (1 reel) (Snub Pollard—Star) (Pathe) (R-555—Feb. 4.)
Broker, The (2 reels) (Lupiro Lane) (Fox.)
Blue Blazes (5 reels) (Lester Cuneo—Star) (Robert Kelly—Director) (Western Pictures Exploitation Co.) (R-320—Jan. 21.)
Bluejacket's Honor, A (2 reels) (Jack Perrin and Gertrude Olmstead—Stars) (Western-Universal.)
Boomerang Bill (Lionel Barrymore) (Paramount) R—Feb. 18—754) (C-858—Feb. 25).
Bonnets of Auvergne (1 reel) (Robert C. Bruce—Educational) (R-112—Jan. 7.)
Borneo Venice, A (1 reel) (Burlingham Adventure Series) (Truart Film Corp.)
Both Booths (1 reel) (Star Comedy—Universal.)
Bottle Baby, The (1 reel) (Star Comedy—Universal.)
Bow Wows, The (1 reel) (Snub Pollard—Star) (Pathe.)
Bride's Play, The (6476 feet) (Marion Davies—Star) (George Terwilliger—Director) (Cosmopolitan—Paramount) (R-320. C—420.)
Bright Eyes (2 reels) (Ben Turpin—Star) (Mack Sennett Comedy—First National) (R-427—Jan. 28.)
Broadway Peacock, The (Pearl White) (Fox) 4380 feet) (R-862—Feb. 25).
Bryant, William Cullen (Great American Authors) (1 reel) (Kineto—National Exchanges) (R-429—Jan. 28.)
By Heck (2 reels) (Mack Sennett—First National) (R-322—Jan. 21.)

C

Caesar, Julius (5748 feet) (Antbony Novelli—Star) (Alberto Guazzoni—Director) (George Kleine) (R—Feb. 18—756.)
Call of Home, The (6 reels) (Gasnier—Director) (Robertson-Cole) (R-428—Jan. 28) (C—858—Feb. 25).
Call the Witness (1 reel) (Snub Pollard—Star) (Pathe) (R-552—Feb. 4.)
Cameron of the Royal Mounted (5500 feet) (Henry McRae—Director) (Hodkinson) (R-321. C—546.)
Captain Kidd's Finish (2 reels) (Mack Wright & Lillian Byron—Stars) (Western-Universal.)
Capture of the Canadian Lynx, The (1 reel) (Bob and Bill Series) (Pathe) (R-321—Jan. 21.)
Cave of Peril, The (2 reels) (No. 10 of White Eagle) (Ruth Roland—Star) (Pathe Serial.)
Charmed Life, A (2 reels) (Jimmy Aubrey—Star) (Vitagraph) (R-552—Feb. 4.)
Chasing the Moon (5092 feet) Tom Mix—Star) (Edward Sedgwick—Director) (Fox) (R—Feb. 18—754) (C-858—Feb. 25).
Chauffer, The (2 reels) (Clyde Cook—Star) (Fox) (R-115—Jan. 7.)
Chivalrous Charlie (4543 feet) (Eugene O'Brien—Star) (Robert Ellis—Director) (Selznick) (R—Dec. 31—1127.) C-420—Jan. 28.)
Childhood (1 reel) (National Exchanges—Kineto Review) (R—Dec. 31—P-1127.)
Chums (2 reels) Baby Peggy and Brownie—Stars) (Century Comedy—Universal) (R-113—Jan. 7.)
Circus Clowns (2 reels) (Baby Peggy & Brownie—Stars) (Century Comedy—Universal.)
Clash of the Clans, The (2 reels) (No. 5 of White Eagle) (Ruth Roland—Star) (Pathe Serial.)
Clay Dollars (5000 feet) (Eugene O'Brien—Star) (George Archainbaud—Director) (Selznick) (R-555—Feb. 4.) (C—Feb. 11—656.)
Conceit (4700 feet) (Burton George—Director) (Selznick) (R—Dec. 17—856.) (C—Dec. 31—1120.)
Convict 993 (3 reels) (Irene Castle—Star) (Pathe Playlet) (R-555—Feb. 4.)
Cooper, James Fenimore (Great American Authors) (1 reel) (Kineto—National Exchanges) (R-555—Feb. 4.)
Country Chickens (2 reels) (Punch Comedy—Educational) (R-115—Jan. 7.)
Crossing Trails (4800 feet) (Featured Cast) (Cliff Smith—Director) (Associated Exhibitors) (R—Feb. 11—664.)
Crystal Gazer, The (1 reel) (Mutt and Jeff) (Fox.)

D

Dangerous Pastine (5 reels) (Lew Cody—Star) (James W. Horne—Director) (Gasnier—Western Pictures Exploitation) (R-551—Feb. 4.)
Danger Trails (2 reels) (No. 11—White Eagle) (Pathe Serial.)
Dangerous Trails (1 reel) (Adventures of Bill & Bob) (Pathe.)
David and Jonathan (5 reels) (Adapted from story by E. Temple Thurston) (Featured Cast) (Dion Titheradge—Director) (Second National) (R—Feb. 11—661.)
Daughter of the Night (7 reels) (L. and H. Enterprises) (R-114—Jan. 7.)
Dawn to Dusk in Egypt (1 reel) (Robert C. Bruce—Educational) (R-429—Jan. 28.)
Dead or Alive (5 reels) (Jack Hoxie—Star) (Del Henderson—Director) (Arrow) (R—June 26—846.) (C—Dec. 31—1120.)
Desert Blossoms (4500 feet) (William Russell—Star) (Arthur Rosson—Director) (Fox) (R-116—Jan. 7.) (C-202—Jan. 14.)
Determination (11,500 feet) (Lee-Bradford) (R-319—Jan. 21.)
Diamond Carlisle (5 reels) (Milburn Morante—Director) (Clark-Cornelius) (R-430—Jan. 28.)
Doll's House, A (Nazimova—Star) (Directed by Charles Bryant) (From play by Henrik Ibsen) (United Artists) (7,000 feet) (R-862—Feb. 25).
Don't Doubt Your Wife (Leah Baird) (Associated Exhibitors.)
Don't Get Personal (5 reels) (Marie Prevost—Star) (Clarence Badger—Director) (Universal) (R-206—Jan. 14.) (C-546—Feb. 4.)
Don't Tell Everything (Reid Swanson-Dexter—Stars) (Sam Wood—Director) (Paramount) (R—Dec. 24—981.) C—Dec. 31—1120.)
Down and Out (1 reel) (Snub Pollard—Star) (Pathe.)
Dumb Bell, The (2 reels) (Harry Sweet—Star) (Universal) (R-114—Jan. 7.)
Duke of Chimney Butte (5 reels) (Fred Stone—Star) (Frank Borzage—Director) (R. C. Pictures) (R—Feb. 5—728.)

E

Eden and Return (4600 feet) (Doris May—Star) (William A. Seiter—Director) (Robertson-Cole) (R—Dec. 31—1127.) (C-202—Feb. 7.)
End of the Trail, The (No. 18—Winners of the West) (Universal Serial.)
Exit The Vamp (5 reels) (Ethel Clayton—Star) (Frank Urson—Director) (Paramount) (R-428.) C—Feb. 18—748.
Extra! Extra! (Walker-Murphy) (Fox.)
Enchanted City, The (1 reel) (Warren A. Newcombe) (R—Feb. 18—753.)

F

Fairy Foreland, A (1 reel) (Burton Holmes—Paramount) (R-320—Jan. 21.)
Fake Quake, The (1 reel) (Star Comedy—Universal.)
False Alarm (2 reels) (Chester Conklin—Star) (Sunshine Comedy—Fox) (R-429—Jan. 28.)
Father Tom (Playgoers.)
Fifty Candles (5600 feet) (Irvin V. Willat—Director) (Hodkinson) (R—Dec. 24—980.) (C-202—Jan. 14.)
Fighting Back (2 reels) (Laura La Plante and Elmo Lincoln—Stars) (Western—Universal.)

Fire Eater, The (4341 feet) (Hoot Gibson—Star) (Reeves Eason—Director) (Universal) (R—Dec. 31—1129.) (C-108—Jan. 7.)
Fireman Save My Child (1 reel) (Harold Lloyd—Star) (Pathe) (R—Dec. 31—1129.)
First Families of America (1 reel) (Burton Holmes—Paramount.)
First Love (4862 feet) (Constance Binney—Star) Maurice Campbell—Director) (Realart) (R-204—Jan. 14.) (C—Feh. 11—656.)
Five Days To Live (5210 feet) (Sessue Hayakawa—Star) (Norman Dawn—Director) (Robertson-Cole) (R-319—Jan. 21.) (C-429—Jan. 28.)
Flaming Arrow, The (2 reels) (No. 9—White Eagle) (Ruth Roland—Star) (Pathe Serial.)
Flower Of The North, The (7130 feet) (David Smith—Director) (Vitagraph) (R-427—Jan. 28.) (C—Feh. 11—656.)
Foolish Wives (10 reels) (Erich von Stroheim—Star) (Erich Von Stroheim—Director) (Universal) (R-316—Jan. 21.) C-546—Feh. 7.)
Fool's Paradise (8 reels) (Cecil DeMille—Director) (Paramount) (R—Dec. 24—982.) (C—Dec. 31—1120.)
The Forgotten Woman (5 reels) (Pauline Starke—Star) (Parke B. Frame—Director) (Pioneer) (R-552—Feh. 7.)
Fountain of Youth (6 reels) (Ivan Ahramson) (R-321—Jan. 21.)
French Heels (6700 feet) (Irene Castle) (Edwin L. Hollywood—Director) (Hodkinson) (R—Feb. 4—554.) (C—Feh. 11—656.)
Friday the Thirteenth (1 reel) (Star Comedy—Universal.)
Fur Coats and Pants (1 reel) (Star Comedy—Universal) (R—Jan. 14—203.)

G

Get-Rich-Quick Wallingford (7381 feet) (Featured Cast) (Frank Borzage—Director) (Cosmopolitan) (R—Dec. 17—P-855.) (C—Jan. 7—108.)
Ghostly Wallop, A (1 reel) (Mutt and Jeff) (Fox).
Glass Houses (Viola Dana—Star) (Metro) (R-864—Feb. 25).
Gleam O' Dawn (4178 feet) (Jack Gilhert—Star) Jack Dillon—Director) (Fox) (R—Jan. 14—206.) C—Feb. 4—546.)
Glorious Fool (5392 feet) (Goldwyn.)
Golden Gallows (4808 feet) Miss De Pont—Star) (Special Attraction—Universal) (R-753—Feb. 18) (C-858—Feb. 25).
Golden Gift (6 reels) (Alice Lake—Star)(Maxwell Karger—Director) (Metro) (From the stage play "The Claim.") (R—Dec. 10—711.) (C—Dec. 31—1120.)
Grand Larceny (5,227 feet) (Claire Windsor—Star) (Wallace Worsley—Director) (Goldwyn) (R—Feb. 4—552.)
Great American Authors (1 reel) (James Fenimore Cooper) (Kineto) (R—Feh. 4—555.)
Great American Authors (1 reel) (William Cullen Bryant) (Kineto—National Exchanges) R—Jan. 28—429.)
Grim Comedian (Featured Cast) (Frank Lloyd—Director) (Goldwyn) (R—Feb. 4—553.) (C—Feb. 11—656.)
Guttersnipe (4,225 feet) (Gladys Walton—Star) (Dallas Fitzgerald—Director) (Universal) (R—Jan. 7—116.) (C—Jan. 14—202.

H

Hail the Woman (7222 feet) (Featured Cast) (John Griffith Wray—Director) (Thomas H. Ince—First National) (R—Jan. 14—203.) (C—312—Jan. 21.)
Handle With Care (Grace Darmond—Star) (Philip E. Rosen—Director) (Associated Exhibitors) (R—Feb. 4—553.)
Headin' West (4548 feet) (Hoot Gibson—Star) (Willlam Craft—Director) (Universal) (R—Feh. 4—554.) (C—Feh. 11—656.)
Her Social Value (Katherine MacDonald—Star) (Jerome Storm—Director) (First National) (R—Jan. 28—426.)
Here Come the Girls (1 reel) (Harold Lloyd—Star) (Reissue—Pathe.)
Hey There! (1 reel) (Harold Lloyd—Star) (Reissue—Pathe).
Hidden Gold (No. 16—"Winners of the West") (Universal Serial.)
Hills of Missing Men (Playgoers.)
High Tide (1 reel) (Pathe.)
Highway of Hate (No. 16 of "The Secret Four") (Universal Serial.)
His Back Against the Wall (4680 feet) (Goldwyn).
Hit Him Again (1 reel) (Harold Lloyd—Star) (Reissue—Pathe.)
Hold the Line (2 reels) (Sunshine Comedy—Fox) (R—Feh. 4—553.)
Hole Cheese, The (1 reel) (Mutt and Jeff) (Fox.)
Horse Sense (2 reels) (Harry Sweet—Star) (Century Comedy—Universal.)
Hot Dog (2 reels) (Clyde Cook) (Fox.)
Hot Off the Press (1 reel) (Snub Pollard—Star) (Pathe.)
Hunting the Hawk (3 reels) (Reissue—Pathe Playlet.)
Hush Money (4819 feet) (Allce Brady—Star) (Charles Maigne—Director) (Realart—Famous Players-Lasky) (R—Jan. 21—319.) (C—Feb. 4—546.)

I

I Can Explain (6 reels) (Gareth Hughes—Star) (George D. Baker—Director) (S. L. Production—Metro) (R-865—Feb. 25).
An Idle Roomer (2 reels) (Harry Sweet—Star) (Century Comedy—Universal) (R—Jan. 20. P-428.)
In Old Granda (1 reel) (Burton Holmes—Paramount) (R—Jan. 28—425.)
In the Fog (3 reels) (Featured Cast) (George Kleine) (R—Jan. 7—115.)
Invisihle Fear, The (4900 feet) (Anita Stewart—Star) (Edwin Careme—Director) (First National) (R—Jan. 28—430.)
Iron to Gold (Dustin Farnum) (Fox.)
Island of Surprise (1 reel) (Burlingham Adventure Series) (Truart Film Corp.)
Island of Terror, The (2 reels) (Ruth Roland—Star) (No. 8—White Eagle) (Pathe Serial.)
Island Wives (Corinne Griffith—Star) (Vitagraph.)
Isle of Zora, The (9 reels (Pathe.)

J

Jackie (4943 feet) (Shirley Mason—Star) (Jack Ford—Director) (Fox) (R—Dec. 31—1128. C—Jan. 14—202.)
Jaws of the Jungle, The (2 reels) (No. 1—With Stanley in Africa) (Edward H. Plympton—Director) (Universal Serial) (R—Feh. 11—662.)
Jolt, The (Edna Murphy and Johnny Walker—Stars) (George E. Marshall—Director) (Fox) (R—Nov. 26. C—1120.)
Jungle Belles of Borneo (1 reel) (Burlingham Adventure Series) (Truart Film Corp.)
Jungle Goddess (2 reels each—15 episodes) (Elinor Field and Truman Van Dyke—Stars) (James Conway—Director) (R—Jan. 28—427.)
Just Around the Corner (6173 feet) (From the story by Fannie Hurst) (Featured Cast) (Frances Marion—Director) (R—Jan. 14—206.) (C—Jan. 21—312.)

K

Kindred of the Dust (8500 feet) (Adapted from story by Peter B. Kyne) (Miriam Coper—Star) (R. A. Walsh—Director) (First National) (R—Feb. 11—661.)

L

Lady Godiva (Associated Exhibitors.)
Lake Maggiore (1 reel) (Burton Holmes Travel—Paramount.)
Lamb, The (1 reel) (Harold Lloyd—Star) (Reissue—Pathe.)
Lane That Had No Turning, The (Adapted from Sir Gilhert Parker's novel) (Agnes Ayers—Star) (Victor Fleming—Director) (Paramount—Famous Players-Lasky) (R—Jan. 21—318.) (C—Feh. 4—546.)
Last Laugh, The (1 reel) (Mutt and Jeff) (Fox.)
Last Payment, The (Pola Negri—Star) (George Jacobi—Director) (Paramount) R—Jan. 28—431.) (C—Feh. 11—1656.)
Last Trail, The (From the story by Zane Grey) (Featured Cast) (Emmett J. Flynn—Director) (Fox) (R—Feh. 4—555.)
Law and the Woman, The (6161 feet) (Adapted from Clyde Fitch's play "The Woman in the Case") (Betty Compson—Star) (Penrhyn Stanlaws—Director) (Paramount) (R—Jan. 28—426. (C—Feh. 4—546.)
Leather Pushers, The (2 reels) (Reginald Denny—Star) (Collier Series) (Jewel—Universal) (R—Jan. 28—425.) (C—Feh. 4—546.)
Let's Go (Round 1—The Leather Pushers) (Universal) (R—Jan. 28—425.)
Liquid Gold of Texas (1 reel) (National Exchanges) (R—Jan. 28—428.)
Little Mary Sunshine (3 reels) (Reissue—Pathe Playlet.)
Little Minister, The (6031 feet) (From Sir James Barrie's novel and play) (Betty Compson—Star) (Penrhyn Stanlaws—Director) (Paramount) (S. R—Dec. 31—1046.) (R—Jan. 7—112.) (C—Jan. 14—202.)
Little Minister, The (6 reels) (From novel and play by James M. Barrie) (Alice Calhoun—Star) (David Smith—Director) (Vitagraph) (R—Dec. 31) (C—Jan. 14—202.)
Little Miss Mischief (2 reels) (Baby Peggy—Star) (Century Comedy—Universal.)
Little Miss Smiles (4884 feet) (Shirley Mason—Star) (Jack Ford—Director) (Fox) (R—Jan. 28—428.) C—Feh. 11—656.)
Living Lies (5 reels) From the Saturday Evening Post story "A Scrap of Paper," by Arthur Somers Roche) (Featured Cast) (Emil Chautard—Director) (Clark-Cornelius) (R—Jan. 21—322.)
Loaded Dice (3 reels) (Reissue—Pathe Playlet.)
Lonely Trail, The (Fred K. Beauvis—Star) (Primex) (R—Jan. 14—205.)
Look Out Below (1 reel) (Harold Lloyd—Star) (Reissue—Pathe.)
Loose Change (1 reel) (Hal Roach Comedy) (Pathe) (R—Jan. 21—322.)
Lose No Time (1 reel) (Snub Pollard—Star) (Pathe) (R—Jan. 14—204.)
Lost in the Jungle (2 reels) (5—With Stanley in Africa) (Universal Serial.)
Lost Trail, The (No. 4—"The White Eagle") (Pathe Serial.)
Love Charm, The (4540 feet) (Wanda Hawley—Star) (Thomas N. Heffron—Director) (Realart) (R—Jan. 14—205.) (C—Feh. 11—656.)
Love, Hate and a Woman (5 reels) (Grace Davison—Star) (Charles T. Horan—Director) (Arrow) (R—Dec. 3—587.)
Love's Redemption (5889 feet) (From Andrew Soutar's novel) (Norma Talmadge—Star) (Albert Parker—Director) (First National) (R—Jan. 21—321.) (C—Jan. 28—420.)
Lucky Carson (Earle Williams—Star) (Wilfred North—Director) (R—Jan. 21—318.) (C—Feb. 18—748.)

M

Magic Gems (1 reel) (Prizma, Inc.)
Making the Grade (David Butler—Star) (Fred J. Butler—Director) (Western Exploitation) (R—Jan. 22—207.) (C—Feh. 11—656.)
Man from Lost River (5694 feet) (Adapted from the story by Katherine Newlin Burt) (Featured Cast) (Frank Lloyd—Director) (Goldwyn) (R—Jan. 28—429.) (C—Feh. 11—656.)
Man to Man (5629 feet) (Stuart Paton—Director) (Harry Carey—Star) (R—Feh. 11—664.) (C-748—Feh. 25).
Man with Two Mothers (Goldwyn).
Marry the Poor Girl (Associated Exhibitors.)
Matching Wits (2 reels) (Art Acord—Star) (Western—Universal.)
Messenger, The (2 reels) (Jimmy Aubrey—Star) (Vitagraph) (R—Jan. 7—113.)
Midnight Stage, The (3 reels) (Frank Keenan—Star) (Pathe Playlet) (R—Feh. 4—551.)
Miss Lulu Bett (5904 feet) (From Zona Gale's novel and play) (Featured Cast) (William DeMille—Director) (Paramount) (R—Dec. 31—1126.) (C—Jan. 7—108.)
Monkey Land Up the Barito River (1 reel) (Burlingham Adventure Series) (Truart Film Corp.)
Monkey Schoolmaster, The (2 reels) (Joe Martin—Star) (Jewel Comedy—Universal.)
Monkey Shines (2 reels) (Educational) (C—Feb. 11—662.)
Morals (5 reels) (From William J. Locke's novel and play) (May McAvoy—Star) (William D. Taylor—Director) (Paramount) (R—Jan. 7—114.) (S. R—Nov. 26—396.) (C—Feh. 11—656.)
Moran of the Lady Letty (6360 feet) (Adapted from novel by Frank Norris) (Dorothy Dalton and Rudolph Valentino—Stars) (George Melford—Director) (Paramount) (R—Feb. 18—755) (C-858—Feb. 25).
Movie Chat No. 75 (1 reel) (Charles Urhan) (R—Feb. 4—552.)
Movie Chat No. 71 (1 reel) (American Shipyards) (Charles Urban) (R—Jan. 21—318.)
Movie Chat No. 70 (1 reel) (Old New Orleans) (Charles Urban) (R—Jan. 21—319).
Muddy Bride, A (2 reels) (Baby Peggy—Star) (Century Comedy—Universal.)
My Boy (4967 feet) (Jackie Coogan—Star) (Victor Herman and Albert Austin—Directors) (First National) (R—Jan. 7—112.) (C—Jan. 14—202.)
Mysterious Tracks (1 reel) (Adventures of Bill and Boh) (Pathe.)
Mysterious Voyage, The (No. 7—White Eagle) (Pathe Serial.)

N

Nancy from Nowhere (5167 feet) (Behe Daniels—Star) (Chester M. Franklin—Director) (Realart—Famous Players—Lasky) (R—Feb. 11—665.) (C—Feh. 18—748.)
Neighhor Nellie (1 reel) (Prizma) (R—Jan. 28—430.)
New Disciple, The (7 reels) (Featured Cast) (Ollie Sellers—Director) (Federation Producers Service) (R—Dec. 31—1127.) (C—Jan. 14—202.)
News Maker, The (1 reel) (Star Comedy—Universal.)
Night Attack, The (2 reels) (Eileen Sedgwick—Star) (Western—Universal.)
Night Rose, The (6 reels) (Leroy Scott—Star) (Wallace Warsley—Director) (Goldwyn) (R—Feb. 11—660.)
Nippon (1 reel) (Prizma,Inc.)
No Defense (5700 feet) (William Duncan—Star) (William Duncan—Director) (Vitagraph) R—Jan. 28—425.) (C—Feh. 4—546.)

O

Oh, Brother (2 reels) (Gayety Comedy—Educational.)
Oh, Mabel Behave (Mabel Normand, Ford Sterling, Owen Moore and Mack Sennett—All star cast) (Mack Sennett and Ford Sterling—Directors) (Photocraft) (R—Dec. 17—855.) (C—Dec. 31—1120.)
Official Urban Movie Chats No. 3 (1 reel) (Kineto) (R—Feb. 18—754.)
Old Oaken Bucket, The (From the well-known ballad) (Featured Cast) (May Tully—Director) (Wid Gunning) (R—Nov. 12—217.) (C—Dec. 31—1120.)
On the Fire (1 reel) (Harold Lloyd—Star) (Reissue—Pathe.)
On the Jump (1 reel) (Harold Lloyd—Star) (Reissue—Pathe.)
One Glorious Day (5100 feet) (Will Rogers—Star) (James Cruze—Director) (Paramount) (R—Feb. 11—665.) (C—Feb. 18—748.)
One Stormy Knight (2 reels) (Christie Comedy—Educational) (R—Jan. 14—205.)
Open Wire, The (2 reels) (Eileen Sedgwick—Star) (Western—Universal.)
Orphans of the Storm (Adopted from play by D'Emery and novel by Charles Dickens) (Lillian and Dorothy Gish—Stars) (D. W. Griffith) (R—Dec. 31—1125.) (S. R—Jan. 14—168.) (C—Jan. 31—312.)
Out of the Inkwell ("The Fish"—"The Dresden Doll"—"The Mosquito") (Warner Bros.) (R—Jan. 7—115.)

P

Pardon Me (1 reel) (Snub Pollard—Star) (Pathe.)
Pardon Me (Johnny Salvo—Star) (Fox) (R—Jan 7—116.)
Penny Ante (1 reel) (Star Comedy—Universal.)
Phantom Terror, The (2 reels) (Jack Perrin and Gertrude Olmstead—Stars) (Submarine Picture) (Western-Universal.)
Planey Fams, The (1 reel) (Mutt and Jeff) (Fox.)
Pelican Island (1 reel) (Burlingham Adventure Series) (Truart Film Corp.)
Penrod (Wesley Barry—Star) (Directed by Marshall Neilan) (First National) (R-862—Feb. 25).

Perilous Ascent of the Zinal-Rothorn (1 reel) (Truart Film (Burlingham Adventure Series) Truart Film Corp.)
Polly of the Follies (Constance Talmadge—Star) (First National) 7 reels) (Buster Keaton—Star) Playhouse. National) (R—Jan. 14—206.)
Playing With Fire (4994 feet) Gladys Walton—Star) (Dallas Fitzgerald—Director.)
Playthings of Destiny (6200 feet((Anita Stewart—Star) (Edwin Carewe—Director) (First National) (R—Jan. 114.) (C—Jan. 14—202.)
Please Be Careful (2 reels) (Fox) (R—Feb. 11—662.)
Power Within, The (6 reels) (Featured Cast) (Lem F. Kennedy—Director) (Pathe) (R—Jan. 21—322.)
Prisoner of Zenda, The (Rex Ingram—Director) (Metro.)
Prodigal Judge, The (7803 feet) (Adapted from novel by Vaughan Kester) (Jean Paige—Star) (Edward Jose—Director) (Vitagraph) (R—Feb. 11—661.) (C—Feb. 18—748.)

R

Rainbow (5 reels) (Alice Calhoun—Star) (Edward Jose—Director) (Vitagraph) (R—Feb. 4—55.)
Rambling Romeo, A (2 reels) (Christie Comedy—Educational) (R—Jan. 28—431.)
Ranger's Reward, The (2 reels) (Art Acord—Star) (Western-Universal.)
Received Payment (4800 feet) (Corinne Griffith—Star) (Charles Maigne—Director) (Vitagraph) (R—Jan. 21—320.) (C—Jan. 28—420.)
Reckless Chances (5000 feet) (J. P. McGowan—Star) (J. P. McGowan—Director) (Playgoers) (R—Jan. 28—429.)
Red Hot Romance (Featured Cast) (Emerson-Loos Production) (First National) (R—Dec. 10—713.) (C—Feb. 18—748.)
Rejuvenated, Mexico (1 reel) (National Exchanges) (R—Jan. 14—205.)
Rent Free (4,661 feet) (Wallace Reid—Star) (Howard Higgin—Director) (Paramount) (R—Jan. 7—116.) (C—Jan. 14—202.)
Rich Man—Poor Man (1 reel) (Parrott Comedy—Pathe.)
Road to Arcady, The (5 reel) (Virginia Lee—Star) (Burton King—Director) (J. W. Film Corp.) (R—Dec. 31—1129.)
Rolling Stones (2 reels) (Lloyd "Ham" Hamilton—Star) (Mermaid Comedy—Educational) (R—Dec. 31—1126.)
Roof Tree, The (4,409 feet) (William Russell—Star) (Jack Dillon—Director) (Fox) (R—Jan. 7—113.) (C—Jan. 14—202.)
Rosary, The (Special Selig-Rork Prod.—First National.)
Rounding Up of the Law (Big Boy Williams—Star) (Aywon Film Corp.)
R. S. V. P. (6 reels) (Charles Ray—Star) (Charles Ray—Director) (First National) (R—Dec. 24—982.) (C—Dec. 31—1120.)
Ruins of Angkor (1 reel) (Prizma, Inc.)
Ruling Passion, The (7000 feet) (George Arliss—Star) (Harmon Weight—Director) (United Artists) (R—Feb. 4—554.) (C—Feb. 18—748.)
Ruse of the Rattler, The (5 reels) (J. P. McGowan—Star) (J. P. McGowan—Director) (Playgoers) (R—Jan. 28—429.)

S

Sarg's Almanac, Tony, (The Original Golfer) (Paramount) (R—Jan. 7—116.)
Saturday Night (8443 feet) (Featured Cast) (Cecil B. DeMille—Director) (Paramount) (R—Feb. 4—550.) (C—Feb. 11—656.)
Scenic Distortions (1 reel) (Lyman H. Howe Film Phantasy-Educational) (R—Feb. 4—552.)
Schoolday Love (2 reels) (W. S. Campbell-Educational) (R—Jan. 28—426.)
School Days (2 reels) (Fox) (R—Feb. 11—663.)
Scrapper, The (4491 feet) (Herbert Rawlinson—Star) (Hobart Henley—Director) (Universal) (R—Jan. 28—431.) (C—Feb. 18—748.)
Sea Lion, The (4,367 feet) (Hobart Bosworth—Star) (Rowland V. Lee—Director) (Bosworth Productions-First National) (R—Jan. 21—317.) (C—Feb. 11—656.)
Secret Four, The (No. 10—"The Burning Pit") (Eddie Polo—Star) (Universal Serial.)
Seeing the Unseen (1 reel) (Prizma, Inc.)
Shadows of the Sea (4675 feet) (Conway Tearle—Star) (Alan Crosland—Director) (Selznick) (R—Jan. 14—205.) C—Feb. 11—656.)
Shams of Society (6 reels) (Featured Cast) (Thomas Walsh—Director) (Robertson-Cole) (R—Jan. 7—115.) (C—Jan. 14—202.)
Shattered (5 reels) (Featured Cast) (Lupu Pick—Director) (German Film—Francis W. Kurtz & Co.) (R—Nov. 26—460.)
Shattered Dreams (5 reels) (From the novel "Wind Along the Waste" by Maude Annesley) (Miss du Pont—Star) (Paul Scardon—Director) (Universal) (R—Dec. 17—853.) (C—Dec. 31—1120.)
Shattered Idols (Frothingham Prod.—First National.)
She Loves Me Not (1 reel) (Harold Lloyd—Star) (Reissue-Pathe.)
Sherlock Holmes (2 reels) (From the Sir A. Conan Doyle Story) (Alexander Film Corp.) (R—Jan. 14—203.)
Shipwrecked Among Animals (2 reels) (Harry Sweet—Star) (Century Comedy—Universal) (R—Jan. 14—206.)
Should a Wife Work (6850 feet) (Featured Cast) (Horace G. Plympton—Director) (J. W. Film Corp.) (R—Feb. 11—665.)
Show Shop, The (2 reels) (Larry Semon—Star) (Vitagraph) (R—Feb. 11—663.)
Sin Flood, The (6,500 feet) (From Hennig Berger's play "Syndafloden," and the American translation "The Deluge.") (R—Jan. 21—P-317.) (S R—Oct. 21—894.) (Con—Jan. 28—420.) (Featured Cast) (Frank Lloyd—Director.)
Sin of Martha Queed, The (6 reels) (Featured Cast) (Allan Dwan—Director) Associated Exhibitors-Pathe) (R—Dec. 10—710.) (Dec. 31—1120.)
Sky High (Tom Mix—Star) (Lynn F. Reynolds—Director) (Fox) (R—Dec. 31—1126.) (C—Jan. 7—108.)
Smiles Are Trump (4049 feet) (Maurice Flynn—Star) (George E. Marshall—Director) (R—Feb. 11—662.) (C—Feb. 18—748.)
So This Is London (1 reel) (Prizma, Inc.)
Song of Life, The (John M. Stahl Prod.—First National) (R-865—Feb. 25).
Splendid Lie, The (Grace Davison—Star) (Directed by Charles Horan) (Arrow) (R-863—Feb. 25).
Sports and Pastimes (1 reel) (Official Urban Movie Chats No. 1) (Kineto) R—Feb. 18—754.)
Stage Romance, A (William Farnum) (Fox) (R-865—Feb. 25).
Stage Struck (1 reel) (Snub Pollard—Star) (Pathe) (R—Feb. 11—664.)
Stamboul (1 reel) (Burton Holmes-Paramount) (R—Jan. 28—427.)
Stardust (5,600 feet) (From novel by Fanny Hurst) (Hope Hampton—Star) (Hobart Henley—Director) (R—Dec. 31—1126.) (C—Jan. 7—108.)
Step This Way (2 reels) (Mermaid Comedy—Educational) (R—Feb. 4—552.)
Straight from the Farm (2 reels) (Al St. John) (Fox)
Stuck in the Mud (1 reel) (Mutt and Jeff) (Fox.)
Studio Rube, The (2 reels) (Al St. John) (Fox.)
Secret Four, The (No. 11—"The Stampede of Death") (Eddie Polo—Star) (Universal Serial.)
Straphanger, The (2 reels) (Lee Moran—Star) (Century Comedy—Universal).
Sunbeams (1 reel) (Prizma, Inc.)
Suspicious Wives (Mollie King—Star) (John M. Stahl—Director) (American Cinema) (R—Jan. 14—204.)
Strength of the Pine, The (4382 feet) (William Russell—Star) (Edgar Lewis—Director) (Fox) (R—Feb. 4—551.)
Sylvia of the Secret Service (3 reels) (Reissue-Pathe Playlet.) z

T

Table Steaks (2 reels) (Brownie Wonder dog—Star) (Century Comedy—Universal.)
Taking Chances (5 reels) (Richard Talmadge—Star) (Adapted from the story, "Vim, Vigor and Vitality.") (Grover Jones—Director) (R—Feb. 18—756.)
Tangled Trails (4902 feet) (Neal Hart—Star) (Charles E. Bartlett—Director) (William Steiner Productions) (R—Dec. 24—980.) (C—Dec. 31—1120.)
Ten Nights in a Barroon (8 reels) (John Lowell—Star) (Oscar Apfel—Director) (Blazed Trail Productions—Arrow) (R—Dec. 24—925.) (C—Jan. 21—312.)
That's Him (1 reel) (Harold Lloyd—Star) (Reissue—Pathe.)
Three Live Ghosts (5784 feet) (From Frederick S. Isham's play) Featured Cast) (George Fitzmaurice—Director) (Paramount) (R—Jan. 14—207.) (C—Jan. 21—312.)
Too Much Married (6 reels) (Mary Anderson—Star) (Scott Dunlap—Director) (Associated Photoplays) (R—Feb. 18—755.)
Tillie (Mary Miles Minter—Star) (Realart-Famous Players-Lasky.)
Too Much Sap (1 reel) (Mutt and Jeff) (Fox.)
Too Much Wife (4900 feet) (Wanda Hawley—Star) (Thomas N. Heffron—Director) (Realart-Famous Players) (R—Jan. 21—317.)
Torchy Takes a Chance (2 reels) (Educational) (R—Jan. 7—115.)
Tropical Zone (Playgoers.)
Touchdown, The (2 reels) (Lee Moran—Star) (Century Comedy-Universal) (R—Jan. 28—425.)
Tracked to Earth (Frank Mayo—Star) (Universal) (R-863—Feb. 25).
Trailin' (4355 feet) (Tom Mix—Star) (Lynn F. Reynolds—Director) (Fox) (R—Jan. 7—113.) (C—Jan. 14—202.)
Trap, The (No. 6 of White Eagle) (Pathe Serial.)
Try and Get It (2 reels) (Fox Comedy) (R—Jan. 21—318.)
Try, Try Again (1 reel) (Hal Roach Comedy—Pathe) (R—Jan. 14—204.)
Turn to the Right (8 reels) (Adapted from Winchell Smith and Jack Hazzard play) (Alice Terry—Star) (Rex Ingram—Director) (Metro) (R—Jan. 21—322.) (C—Feb. 18—748.)
'Twas Ever Thus (2 reels) (Christie-Educational) (R-863—Feb. 25).
Two Kinds of Women (6000 feet) (Adapted from the story "Judith of Blue Lake Ranch," by Jackson Gregory) (Pauline Frederick—Star) (Colin Campbell—Director) (Robertson-Cole) (R—Feb. 11—660.) (C—Feb. 18—748.)

U

Unknown, The (5 reals) (Richard Talmadge—Star) (Grover Jones—Director) (Phil Goldstone) (R—Dec. 31—1128.)
Unbroken Trail, The (2 reels) (Western Classic Sales Co.)
Unfoldment, The (Associated Exhibitors.)
Unknown Switzerland (1 reel) (Robert C. Bruce-Educational) (R—Dec. 31—1129.)
Upper and Lower (2 reels) (Lee Moran—Star) (Century Comedy—Universal.)

V

Vendetta (5 reels) (Pola Negri—Star) (George Jacoby—Director) (Howells Sales Company) (R—Dec. 31—1125.) (C—Jan. 7—108.)
Via Wireless (3 reels) (Gail Kane—Star) (Reissue—Pathe) (R—Feb. 11—663.)
Villian in Disguise, The (1 reel) Pathe) (R—Feb. 11—664.)
Virginia Courtship, A (May McAvoy—Star) (Realart) (R—Feb. 4—551.) C—Feb. 11—656.)

W

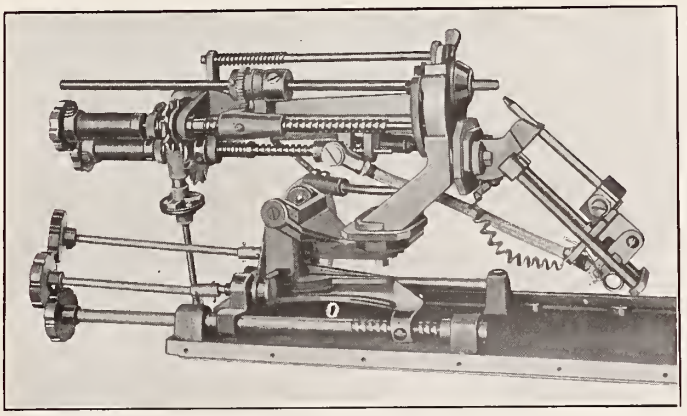
Wallflower, The (5,228 feet) (Goldwyn).
Watching the Wayands (1 reel) (Burton Holmes-Famous Players) (R-1128.)
Watch Your Step (Goldwyn).
Watch Your Wallet (1 reel) (Star Comedy-Universal.)
Way of a Maid, The (Elaine Hammerstein—Star) (Selznick.)
Wedding Feast Among the Borneo Dayaks, A (1 reel) (Burlingham Adventure Series) (Truart Film Corporation.)
Welcome to Our City (5,100 feet) (Adapted from the play by George V. Hobart) (Maclyn Arbuckle—Star) (Robert Townley—Director) (S. A. Pictures Corp.) (R—Feb. 18—756.)
Western Demon, A (4600 feet) (Featured Cast) (R. E. McKenzie—Director) (Western Feature Productions) (R—Nov. 5—96.)
Western Firebrands (Big Boy Williams—Star) (Aywon) (R—Nov. 26—458.)
Westward Whoa (1 reel) (Star-Comedy-Universal) (R—Jan. 14—205.)
Whatever She Wants (4616 feet) Eileen Percy—Star) (C. R. Wallace—Director) (Fox) (R—Dec. 24—981.) (C—Dec. 31—1120.)
What No Man Knows (Clara Kimball Young—Star) (Equity) (R—Oct. 29—1077.) (C—Jan. 7—108.)
Where Is My Wandering Boy Tonight? (Featured Cast) (J. F. Hogan and Mildred Webb—Directors) (Equity) (R—Feb. 4—550) (C-858—Feb. 25).
Whispering Women (4800 feet) (Featured Cast) (James Keane—Director) (Clark-Cornelius) (R—Jan. 28—431.)
White Eagle (2 reels) (No. 8—"The Island of Terror") (Pathe Serial.)
White Eagle (2 reels) (No. 9—"The Flaming Arrow") (Pathe Serial.)
White Eagle (2 reels) (No. 10—"The Cave of Peril") (Pathe Serial.)
White Eagle (No. 12—"Win or Lose") (Pathe Serial.)
White Eagle (No. 4—"The Lost Trail") (Ruth Roland—Star) (No. 4—"The Lost Trail") (Pathe.)
White Eagle (No. 5—"The Clash of the Clans") (2 reels) (Pathe Serial.)
White Eagle (No. 6—"The Trap") (2 reels) (Ruth Roland—Star) (Pathe Serial.)
White Eagle (No. 7—"The Mysterious Voyage") (2 reels) (Ruth Roland—Star) (Pathe Serial.)
White Eagle (No. 11—"Danger Rails") (2 reels) (Pathe Serial.)
White Eagle (No. 13—"The Clash of the Clans") (Pathe Serial.)
White Hands (5654 feet) (Hobart Bosworth—Star) (Lambert Hillyer—Director) (Wid Gunning, Inc.) (R—Feb. 11—663.)
Win or Lose (2 reels) (No. 12—"White Eagle") (Ruth Roland—Star) (Pathe Serial.)
Women Wake Up (Florence Vidor) (Associated Exhibitors.)
Why Announce Your Marriage? (5 reels) (Elaine Hammerstein—Star) (Alan Crosland—Director) (Selznick) (R—Jan. 28—430.) (C—Feb. 18—748.)
Why Men Forget (5 reels) (Adapted from George E. Gissing's novel, "Demos") (Featured Cast) (Robertson-Cole) (R—Feb. 4—553.) (C—Feb. 18—748.)
Wife Against Wife (6000 feet) (Adapted from George Broadhurst's play, "The Price") (Pauline Starke—Star) (Whitman Bennett—Director) (First National) (R—Feb. 4—52.)
Willing Captives (1 reel) (National Exchanges) (R—Jan. 7—115.)
Winning With Wits (4435 feet) (Barbara Bedford—Star) (Howard M. Mitchell—Director) (Fox) (R—Jan. 21—318.) (C—Jan. 28—420.)
With Stanley in Africa (No. 5—"Lost in the Jungle") (Universal Serial.)
With Stanley in Africa (2 reels) (Episode 2—"The Grip of the Slavers") (George Walsh and Louise Lorralne—Stars) (Universal Serial.)
With Stanley in Africa (2 reels) (No. 1—"The Jaws of the Jungle") (George Walsh and Louise Lorraine—Stars) (Edward H. Plympton—Director) (Universal Serial.) (R—Feb. 11—662.)
With Stanley in Africa (2 reels) (George Walsh and Louise Lorralne—Stars) (Universal Serial.)

Y

Years to Come (1 reel) (Snub Pollard—Star) (Pathe) (R—Jan. 28—430.)

Simplex

HERE IT IS!



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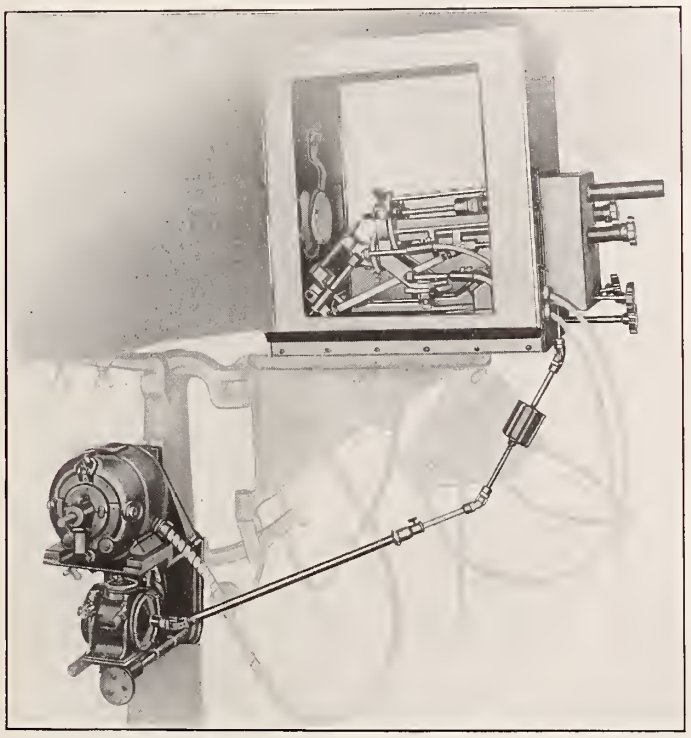

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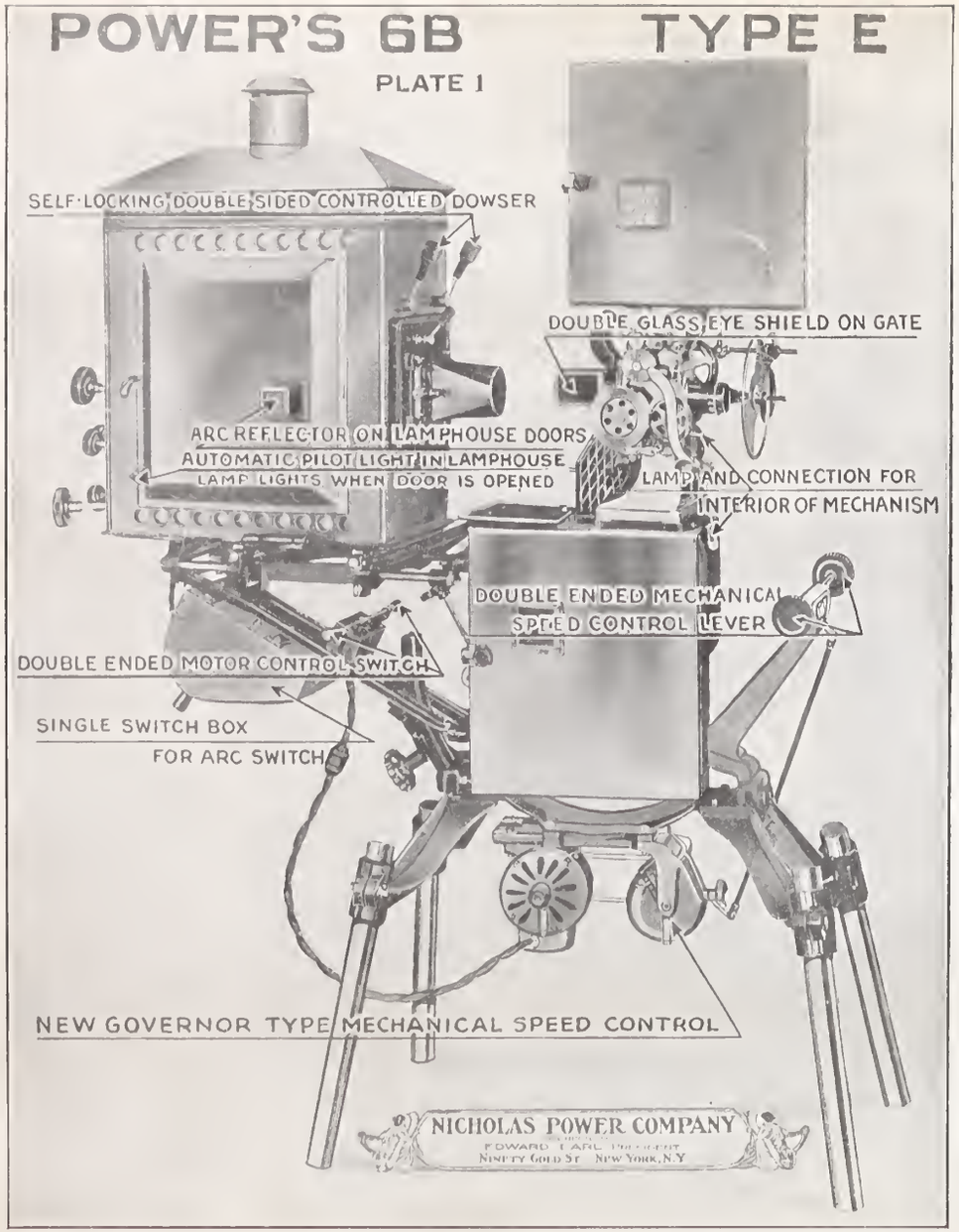
POWER'S 6B TYPE E
PLATE 1
SELF-LOCKING DOUBLE-SIDED CONTROLLED DOWSER
DOUBLE GLASS EYE SHIELD ON GATE
ARC REFLECTOR ON LAMPHOUSE DOORS
AUTOMATIC PILOT LIGHT IN LAMPHOUSE
LAMP LIGHTS WHEN DOOR IS OPENED
LAMP AND CONNECTION FOR INTERIOR OF MECHANISM
DOUBLE ENDED MECHANICAL SPEED CONTROL LEVER
DOUBLE ENDED MOTOR CONTROL SWITCH
SINGLE SWITCH BOX FOR ARC SWITCH
NEW GOVERNOR TYPE MECHANICAL SPEED CONTROL
NICHOLAS POWER COMPANY
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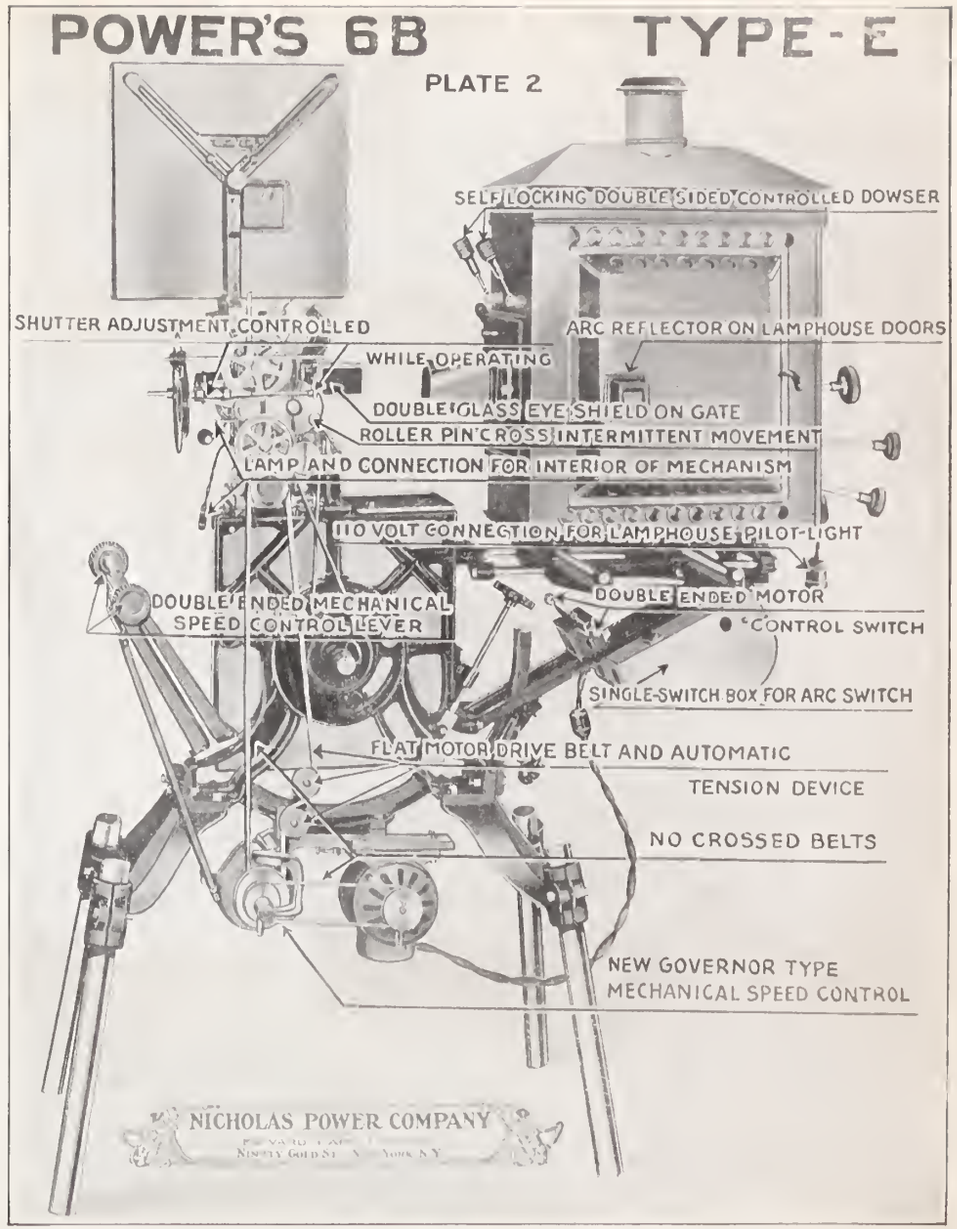
POWER'S 6B TYPE-E
PLATE 2
SELF-LOCKING DOUBLE-SIDED CONTROLLED DOWSER
SHUTTER ADJUSTMENT CONTROLLED WHILE OPERATING
ARC REFLECTOR ON LAMPHOUSE DOORS
DOUBLE GLASS EYE SHIELD ON GATE
ROLLER PIN CROSS INTERMITTENT MOVEMENT
LAMP AND CONNECTION FOR INTERIOR OF MECHANISM
110 VOLT CONNECTION FOR LAMPHOUSE PILOT-LIGHT
DOUBLE ENDED MECHANICAL SPEED CONTROL LEVER
DOUBLE ENDED MOTOR CONTROL SWITCH
SINGLE-SWITCH BOX FOR ARC SWITCH
FLAT MOTOR DRIVE BELT AND AUTOMATIC TENSION DEVICE
NO CROSSED BELTS
NEW GOVERNOR TYPE MECHANICAL SPEED CONTROL
NICHOLAS POWER COMPANY

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POWER'S PROJECTORS

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